EUROPEAN ACADEMIC RESEARCH
Vol. IV, Issue 4/ July 2016

Impact Factor: 3.4546 (UIF)
DRJI Value: 5.9 (B+)

ISSN 2286-4822
www.euacademic.org

The Origin and Development of the Proletarian Novel

JAVED AKHTER
Department of English Literature
University of Baluchistan, Quetta, Pakistan

Abstract:

This research paper tends to trace the origin and development of the mature proletarian revolutionary novel. The mature revolutionary proletarian novels will be discussed and highlighted in this study in terms of Marxist hermeneutics This new literary kind did not come into being prior to the imperialist era because the socio-economic requirements for this literary genre were non-existent and the proletarian movement did not enter into its decisive historical stage of development. This new genre of the novel appeared simultaneously in the works of Robert Tressell, Martin Anderson Nexo, Upton Sinclair and Maxim Gorky in the beginning of the twentieth century. In this era of imperialism, the proletarian novel came into existence, when the socio-historical ethos brought the proletarian movement into being as well as helped to organise and develop it on international level. At the end of this analytical and comparative study of them, the noticeable point is that the proletarian novels of that period share astonishing similarities with one another. Applying Marxist literary hermeneutics to the art of novel writing of the famous proletarian novelists, this research paper will try to introduce new portrait of the personages of the novels of these proletarian novelists in an innovative perspective.

Key words: Popular tradition of novel, Utopia and Chartist novel, realist and naturalist novel, Proletarian movement, Class conscious

INTRODUCTION

Novel derived from Italian novella, Spanish novella, German novelle and French nouvella, meaning 'piece of news, short stories or tales' of the kind one finds in Boccaccio's "Decameron" (1349-51), Marguerite of Navarre's "Heptameron" (1530), George Perrie's "A Petite Pellace of Pettie his Pleasure" (1576) and Cervantes' "Novelas ejemplares" (1613). The term usually applies to a wide variety of writings whose only common attribute is that they are extended reasonable piece of prose fiction. For this reason, a novel has traditionally defined as a piece of prose fiction, which possesses a reasonable length. This definition of novel is of course, not sufficient and it is restricted in many respects because all novels are not pieces of prose fiction but also are written in verse. Alexander Pushkin's "Eugene Onegin", Les Murray's "Fedy Neptune", Catherine Bateson's "A Dangerous Girl", and Angela Johnson's "The Other Side: Shorter Poems" and Karen Hesse's "Newbery Medal: Winning Out of the Dust", Vikram Seth's "The Golden Gate", "Stephanie Hemphill's "Things Left Unsaid" and many others for example are novels in verse. Novel is not a purely piece of fiction but it is based upon the facts too. Novel's reasonable length is also questionable because Andre Gide's "The Immoalist" is considered as a novel and Anton Chekov's "The Duel" as a short story, although, they possess the same length. These points challenge the established definition of the novel. The fact is that novel resists exact definition.

Several historians proposed Miguel de Cervantes, John Banyan and Daniel Defoe as plausible candidates but the game of tracing the absolute origins of novel is always a dangerous task because they are obscure. Mikhail Bakhtin, the Russian literary theorist locates the birthplace of novel in the imperial Rome and traces its origins in ancient Hellenistic romance (Emerson, C and Michael Holquist, 1981 and Hirschkop, K., 1999). Margret Anne Doody likewise traces the origins of novel back to the cultures of the ancient Mediterranean (Doody, M.

A., 1997). However, the roots of the genre can be traced back to the writings such as "The Princess of Backstaw", "The Predestined Prince" and "Sinube" in the time of the X11th Dynasty Middle Kingdom (1200 BC). The classical works of fiction that have come down to us notably, "The Milesian Tales" (2nd BC), Longus' "Daphnis and Chloe" (2nd AD), Apuleius' "The Golden Ass" (2nd AD), Petronius Arbiter's "The Satyricon" (1st AD) are associated with love of one sort and another, containing the rudiments of novel. The Japanese classical works such as "The Taketori Monogatari" (800-900 AD), "The Utsubo Monogatari" (850- 900), "The Yamato Monogatari" (950), "The Ochikubo Monogatari" (10th c), "The Sumiyoshi Monogatari" (1200), "Gempei Seisuki" (1200-50) and "The Takeiki" (1367-74) are containing some elements of novel. The collection of stories subsequently known as "The Arabian and One Night" (10th c) was in embryonic form of novel. The parables of "The Bible", the Morality plays of the feudal Middle Ages, the sermons also possess some elements of novel that for centuries the common people had listened to every Sunday in every village, town and city throughout the world.

Novel did not come into being in the slave-owning age and serf-owning feudal era prior to the age of capitalism. There was no novel in the feudal Middle Ages because the educated middle class of the readers and writers was lying in the dormant. The Roman Catholic Church authority was dominant in every field of life and the inhuman conditions were prevailing everywhere in the social formation, which hindered the development of the novel. In the Renaissance era, which was the transition between feudalism and capitalism, the replacement of old feudal values and traditions with the new ones was a continuous process. The mercantile capitalism changed not only the feudal economic foundation of the feudal Middle Ages but also changed the idealist way of thinking. The modern man realised his essential human qualities and universality for what he really was. The new human thought was based upon "curiosity about men and women, the interest in how as well as

what of human character and action, which is a prerequisite of emergence of novel. Boccaccio, the Italian writer of the Renaissance period wrote a vogue for collection of novelle "Decameron" in the 14th century, which contained some rudiments of novel. The work had much influence on Geoffrey Chaucer's "Canterbury Tales" and many of its stories were later translated by William Painter under the title "Palace of Pleasure" (1566-1567). Bandello's "Le Novelle" (1560), Marguerite of Navarre's "Heptameron" and Malory's "Morte Darthur" (1485) followed the form of Boccaccio's "Decameron". Therefore, novel emerged in the era of capitalism along with the emergence of the educated middle class of readers and writers, their "curiosity about men and women and interest in how as well as what of human character and action, which is pre-requisite of the novel, arise. "Chaucer and Boccaccio, at the dawn of the Renaissance, showed first this most important feature of the novelist" (Fox, R., 1948, p. 53).

In the Renaissance period, Spain went ahead of the rest of Europe in the development of the novel form. We find the works near to novel called "El Caballero Cifar" from the very beginning of the 14th century until the 16th century, "The Amadis de Gaula" (1508), "Las sergas de Esplandian" (1510), "Amadis de Grecia" (1530), "La Celestina" (1499-1502), "Lazarillo de Tormes" (1554) "Abencerraje" (1600), "Guzman de Alfarache" (1604). The work that is most nearest to the novel form is Cervantes' "Don Quixote". The works that could be classed as a novel are Rabelais' "Pantagruel" (1532) and "Gargantua" (1534). In Europe Lyly's "Euphues" (1580), Sir Philip Sidney's "Arcadia" (1590), Gascoigne's "The Adventure of Master F. J" (1575), Greene's "The Carde of Fancie", Nashe's "The Unfortunate Traveller" (1594), Deloney's "Jack of Newbury", "Thomas of Reading" and "The Gentle Craft" (1600) are the earliest forms of the European novel. Sorel's "Francion" (1623), D'Urie's "L' Astree" (1628), E. Foord's "Ornatus and Artesia" (1634), Mime de Lafayette's "La Princess de Clieves" (1678), Mrs Aphra Behn's "Oroonoko" (1688) and John Banyan's

"Pilgrim Progress" are a further advance in the development of novel.

The next step of novel's development was to be built up on the self-confidence of the common people and growth of reading public. The novel developed in the eighteenth century along with rising of the middle class readers but it did not originate with the works cited above. Novel is associated in particular with such developments as the emergence of the mercantile capitalism, growth of science, the beginnings of journalism and the growth of the reading public in eighteenth-century England. Congreve wrote a book entitled "Love and Duty Reconciled" (1713) and he called it a novel. There is a space to mention such European works as Jonathan Swift's "A Tale of A Tub", (1697), "Gulliver's Travels" (1726), Prevost's "Manon Lescaut" (1731), Lesage's "Gil Blas" (1735), Marivaux's "La Vie de Marianne" (1741). Danial Defoe's "Robinson Crusoe" (1719), "Moll Flanders" (1722), "A Journey of The Plague Year" (1722), Samuel Richardson's "Pamela" (1740), "Clarissa" (1748), "Sir Charles Grandison" (1754), Henry Fielding' "Joseph Andrews" (1742), "Jonathan Wild" (1743) and "Tom Jones" revolutionised the form and content of novel. Smollett's "Roderick Random" (1748), "Peregrine Pickle" (1751), "Humphry Clinker" (1771), Johnson's " Rasselas" (1759), Goldsmith's " The Vicar of Wakefield" (1766), Laurence Sterne's "Tristram Shandy" (1767) were milestone in the development of novel. Voltaire's "Zadig" (1747), "Candide" (1759, Jean-Jacques Rousseau' "La Nouvelle Heloise" (1761), Johann Wolfgang Von Goethe's "Sorrows of Werther" (1774), "Wilhelm Meister" (1796), Laclos' "Les Liasons dangereuses" (1782), and Diderot's "La Religieuse" (1796) developed novel.

Danial Defoe, Samuel Richardson, Henry Fielding, Smollett, Laurence Sterne, Goldsmith and other novelists were no doubt affected by the quantitative and qualitative changes in the reading public of their time; but their works are surely more profoundly conditioned by the new socio-economic conditions that they and their eighteenth-century readers

shared. Arnold Kettle, the most eminent British Marxist critic remarks that, "The writers whom today, looking back, we see specifically as novelists were not, of course, alone in building up the novel tradition. The studies of the Tatler and Spectator, the polemics of the pamphleteers, the habit of diary and journal-keeping, the growth of historical writings, the increasing popularity of travel-books all contributed, along with other even more general influences, towards the production of novels. Defoe's "Journal of the Plague Year" and Swift's "Tale of a Tub" are, obviously, near-novels; Boswell's Journal and Gibbon's "Autobiography" are not even near-novels, but they would have a place in an exhaustive history of the growth of fiction" (Kettle, A., 1960 a, p. 41).

How this was connected with the emergence of the new literary form without deciding what the Novel's distinctive literary features were and are. It is not by chance that Danial Defoe and other novelists were journalists and pamphleteers, caught up in the topical issues of their day less through any passionate moral partisanship than through a lively concern with the exciting business of living and making a living. Their dominant interest was in what has come to be called in a debased currency human interest. Danial Defoe began to write fiction using traditional plots; instead, he merely allowed his narrative order to flow spontaneously from his own sense of what his protagonists might plausibly do next. In so doing, Danial Defoe initiated an important new tendency in fiction: his total subordination of the plot to the pattern of the autobiographical memoir is as defiant an assertion of the primacy of individual experience in the novel. After Danial Defoe, Samuel Richardson and Henry Fielding in their very different ways continued what was to become the novel's usual practice, the use of non-traditional plots, either wholly invented or based in part on a contemporary incident. It cannot be claimed that either of them completely achieved that interpenetration of plot, character and emergent moral theme that is found in the highest examples of the art of the novel. In

this matter, as in that of originality, Danial Defoe and Samuel Richardson established the characteristic literary direction of the novel.

The novel involved in a many sided break with the current literary tradition, which made it possible for that break to occur earlier and more thoroughly in England than elsewhere. A considerable importance must certainly be attached to qualitative and quantitative changes in the eighteenth-century reading public. Leslie Stephen suggested that "the gradual extension of the reading class affected the development of the literature addressed to them" (Stephen, L., 1904, p. 26.) and he pointed to the rise of the novel, together with that of journalism, as prime examples of the effect of changes in the audience for literature. The evidence is, however, that a reasonably full analysis would be inordinately long and yet fall far short of completeness in some important matters, where information is scanty and difficult to interpret: what is offered here. Therefore, it is only a brief and tentative treatment of a few of the possible relations between changes in the nature and organisation of the reading public, and the emergence of the novel.

The eighteenth-century developed novel along with the growth of a reading public, which showed one of remarkable and increasing popular interest in reading. It is probable that although the reading public was large by comparison with previous periods, it was still very far from the mass reading public of today. The most convincing evidence of this is statistical that all the numerical estimates available are, to varying but always considerable degrees, both untrustworthy in themselves and problematic in their application. The only contemporary estimate of the size of the reading public was made very late in the century: Burke estimated it at 80,000 in the nineties (Collins, A. S., 1928, p. 29). There are at least six millions of people, and would probably imply an even smaller figure for the earlier part of the century. The implication of the most reliable evidence available on the circulation of

newspapers and periodicals: one figure that of 43,800 copies sold weekly in 1704 (Sutherland, J., 1934, Pp. 111-113.) implies less than one newspaper buyer per hundred persons per week; and another later figure, of 23,673 copies sold daily in 1753, (Collins, A. S., 1927, p. 255). The number of the newspaper buying public was tripled in the first half of the century. The highest estimate of the number of readers per copy, that of twenty made by Addison in the Spectator, with a maximum newspaper-reading public of less than half a million at most one in eleven of the total population; and since the estimate of twenty readers per copy seems a wild (and not disinterested) exaggeration.

The real proportion was probably no more than half of this, or less than one in twenty. The sale of the most popular books in the period suggests a book-buying public that is still numbered only in tens of thousands. Most of the very few secular works with sales of over ten thousand were topical pamphlets, such as Swift's "Conduct of the Allies", with a sale of 11,000 copies, and Price's "Observations on the Nature of Civil Liberty" (1776), with a sale of 60,000 in a few months. The highest figure recorded for a single work, which of 105,000, for Bishop Sherlock's "1750 Letter from the Lord Bishop of London to the Clergy and People of London on the Late Earthquakes" was for a somewhat sensational religious pamphlet, many of which were distributed free for evangelical purposes. Sales of full-length, and therefore more expensive, works were much smaller, especially when they were of a secular nature. Figures showing the growth of the reading public are an even more unreliable guide than those indicating its size but two of the least dubious suggest that a very considerable increase occurred during the period. In 1724 Samuel Negus, a printer, complained that the number of printing presses in London had increased to 70; but by 1757 another printer, Strahan, estimated that there were between 150 and 200 constantly employed.

A modern estimate of the average annual publication of new books, excluding pamphlets, suggests that an almost fourfold increase occurred during the century; annual output from 1666 to 1756 averaging less than 100, and that from 1792 to 1802, 372. . It is likely, therefore, that when, in 1781, Doctor Samuel Johnson spoke of a 'nation of readers', he had in mind a situation, which had to a large extent arisen after 1750, and that, even so. His phrase must not be taken literally: the increase in the reading public may have been sufficiently marked to justify hyperbole, but it was still on a very limited scale. A brief survey of the factors, which affected the composition of the reading public, will show why it remained so small by modern standards. The first and most obvious of these factors was the very limited distribution of literacy not literacy in its eighteenth-century sense-- knowledge of the classical languages and literatures, especially Latin -- but literacy in the modern sense of a bare capacity to read and write the mother-tongue. George Lukacs, the most eminent Hungarian Marxist critic and literary theorist in his most remarkable work "Studies in European Realism" has remarked that, "The great English novelists of the eighteenth century lived in a post-revolutionary period and this gives their works an atmosphere of stability and security and also a certain complacent short-sightedness (Lukacs, G., 1950, p. 150). In short, the novels of Marivaux, Daniel Defoe, Smollett and Henry Fielding are the best example of this step of novel's development in England. They employed minor role to the low characters of working classes for providing comic relief in their novels.

However, long before the imperialist era, the portrayal of the working class and its economic plight had appeared in the novels of the nineteenth-century novelists of the popular tradition, which developed form and content of novel a step further, covering a variety of themes. In England, the Industrial Revolution changed the social relations that proved the triumph of bourgeoisie. Even Charles Dickens ignored industrial workers, manufacturers, and industrialism in his

industrial novel "Hard Times" as Terry Eagleton states that, "Dickens' London was commercial rather than industrial metropolis, which was why the focus of his fictional attention is clerks and bankers rather than industrial workers and manufactures. His only industrial novel, "Hard Times" expresses him as pretty ignorant of industrialism, we never even get to know what is produced in Bounderby's factories, and the city of Coketown is portrayed in vaguely impressionist terms, almost as though he was seeing it from a train" (Eagleton, T., 2005, p. 102). In fact, Charles Dickens, Thomas Hardy, Trollope, George Eliot, Mrs Gaskell, Thomas Hardy, George Eliot, Walter Scots and many other novelists depicted the worse economic condition of the poor. However, the economic plight of labour force is central subject in Charles Dickens' "Oliver Twist", "Hard Times", Mrs Gaskell's "Mary Barton", "Cranford", "North and South" and "Wives and Daughters" but the actuality of that life in the workplace is barely attended in the kind of significant detail these novelists provide us in these novels. Arnold Kettle remarked that, "What is the secret of the power? Is it merely the objective existence of the horrors, the fact that such things were, that strikes at our minds? Fairly obviously not or we should be moved in just the same way by a social history. There is a particularity about this world, which is not the effect of even a well-documented history. It is not just any evocation of the life of the poor after the Industrial Revolution, when we read the Hammonds' "Town Labourer" or Engels's "Condition of the Working Class in England" in 1844 our reaction may not be less profound than our reaction to Dickens's "Oliver Twist", but it is different, more generalized, less vivid, less intense" (Kettle, A., 1960a, p.124).

In 1830, (the year of July Revolution), the novel appeared in France with new political ideas by the restored Bourbon sovereigns. The failed autocrat Charles X was banished from France and Louis-Philippe, the bourgeois king succeeded to throne. A bicameral parliament governed France for the next eighteen years but bankers and business persons

exercised control in reality. This period made possible steady industrial expansion in France. Railways and factories spread, the landless peasants left the land and flocked to the big cities in search of job. Victor Hugo, Balzac, Emile Zola, Stendhal, George Sand, Edmund and Jules De Goncourt gave an unusual prominence to ill-educated persons of low rank. Balzac took the lower classes seriously in his straightforward novel "The Chouans" (1829), centring on the 1799 royalist rising in Brittany and contemporary settings in "Cure de Tours" (1832) and "Histoire de la Grandeur et de la decadence de Cesar Birotteau" (1837). We find in these three novels sympathetic characters like honest sergeant in the Republican Army, a humble minor canon and a Parisian tradesman of exceptional honesty. Stendhal, Balzac, Edmund, and Jules De Goncourt realistically portrayed the members of working classes such as peasants, artisans, domestics and the small but growing numbers of factory-workers and miners, who are called proletariat. Stendhal presented the lower orders in his novel "La Chartreuse de Parme". His discontented hero Julien Sorel in "Le Rouge et le noir" was a carpenter's son and a poor peasant. Stendhal presented such type of characters in his novel "La Chartreuse de Parme" like Ludovic, Fabrice's manservant, Giletti, the strolling player and Ferrante Palla, the self-styled tribune of the people. Similarly, we find Blanes, the oddly impressive village priest who dabbles in astrology in Galeotti Martivalle's "Quentin Durwand". The novel "Germinie Lacerteux" (1864) of Edmund and Jules De Goncourt depicted the lower classes.

Stendhal and Balzac also depicted the condemned class: the feudal aristocracy, which was doomed to extinction. Stendhal presented Octave de Malivert as a representative of one of the old feudal aristocratic families in his first novel "Armance" which enjoyed great wealth and privileges before the Revolution that reduced them to penury and economic decadence. We also find realist class portrait of condemned class: the land-owning feudal aristocracy in Balzac's scores of

novels and short stories in "Human Comedy". The old aristocrats like Baron du Guenic in "Beatrix" lost in dreams of a feudal past. Some aristocrats like Savinien de Portenduere in "Ursule Mitrouet" break the law and find themselves in prison. Others like Victutnien d'Esgrignon in "The Collection of Antiques" are saved by the efforts of their bureaucrat friends. A few turn bohemians like Eugene de Rastignac in "Pere Goriot", living in utter poverty but do not want to lose all the old arrogance of their estates. Gustave Flaubert depicted middle classes and their illusion and disillusion in his novels. His novel "Sentimental Education" depicted a reality coincides precisely with the hero Frederic's sentimental education and great disenchantment of the country after the collapse of the hopes by the February Revolution. The novel overs the period 1840-51, the last eight years of the July Monarchy and the brief span of the Second Republic. When Frederic comes nearest to making the dream of his love for Marie Arnoux, he comes across with the outbreak of the Revolution, when the socialists came nearest to making the dream of a socialist republic; Marie Arnoux fails to keep the appointed rendezvous. Fredric's vacillations between Rosanette, with her lower class origins, and the great lady, Mme Dambreuse reflect the political wavering of Paris in which political struggle between left and right, workers' republic and middle class reaction was at its zenith. The unattainable Mme Arnoux seems to incarnate the ideal harmonizing of class interests, which is finally dashed at the end of 1851 and the Arnoux family has to leave France to enter into indefinite exile.

Champfleury introduced the lower middle classes in his novels. His novel "Les Aventure de Mademoiselle Mariette" (1851) deals with a love-affair between a writer and his cold-hearted mercenary mistress. His other novel "Les Souffrances du professeur Delteil" (1853) describes the tribulations of a shabby middle-aged schoolteacher who cannot maintain discipline in class and finally loses his job. We find in Champfleury's novel "Les Bourgeois de Molinchart" (1855) an

adulterous liaison between the wife of a provincial solicitor and a local landowner who eventually elopes with her provides the focus of action. In his novel "Monsieur de Boisdhyver" (1856), we find a young and handsome clerk who runs away with the daughter of a parishioner. Similarly, in "The Le Camus Legacy" (1857), we find a widow of a young miser plundered by her lady-companion. Likewise, Edmond Duranty's novel "La Cause du beau Guillaume" (1862) is centred on a liaison between a young townsman and a country girl. On the contrary, Eugene Sue, George Sand and Emile Zola presented working class heroes in their novel. George Sand depicted working class heroes in her "Andre", "The Miller of Angibault" and other novels. Emile Zola likewise presented Jacques Lantier as a proletariat hero in his novel "The Beat in Man", who is the engine-driver in railway.

In Russia, a new type of the novel appeared, in the age of the liberation of the serfs in 1861, during the great public debate preceding the emancipation of the serf. The emancipation of the serfs forced the landless peasants to flock to the big cities and towns, where they lived in poor lodgings and they were inadequately paid. This period supplied a new class of the proletarians to the newly established Russian industry, which made the development of capitalism possible. However, the power of capital was still seriously restrained by the interests of the land-owning and serf-holding nobility and the absolute Tsarist State. The economic conditions in the patriarchal countryside of Russia prevented the development of home market. Most of the large industrial enterprises were still depended upon receiving State orders especially for the railways and Army. Nevertheless, a new class of bourgoisified nobility and industrialist bourgeoisie began to emerge and a few members of this class became the pioneer of modern western ideas in Russia. The capitalist and tax collector began to shake the old foundations of peasant life in the patriarchal countryside. As a result, the old foundations of peasant economy were rapidly broken up for scrape. Alexander Pushkin's "Eugene Onegin" Mikhail Lermontov's "A Hero of

Our Time", and Nikolay Vasilievich Gogol's "Dead Souls", "Overcoat", Ivan Sergeyevich Turgenev's "Khor and Kalinych", "The Diary of A Superfluous Man", "Hamlet of Shchigrosky District", "Sketches from a Hunter's Album" and Alexander Herzen's "Who is Guilty?" developed the popular tradition of novel. Moreover, Ivan Goncharov's "Oblomov", Feodor Dostoevsky's "Poor People", "The Humiliated and Insulted People", Leo Tolstoy's "War and Peace" and "Anna Karenina" are the best examples of the popular tradition of the nineteenth century novel. The Russian novels depicted poor peasants and their worse economic ethos under the yoke of decadent serf-owning and land-owning feudalism and rising capitalism in Tsarist Russia.

The German popular tradition of novel entered in a new horizon of development in the time of the unification of Germany in 1871. The apparent success of Bismarck's political policies have been accompanied by a correspondingly development of political realism in novel. Young Germans, the first generation of the novelists emerged after 1830 from the political upheavals, which culminated in July Revolution in France. All the works of Young Germans had been put in ban by the Decree of the Federal Diet of 1835 because they attacked the Christian religion, criticising the existing socio-political order and rejecting all property and morality. These writers were Heine, Gutzkow, Laube, Wienbarg, Maundt and Borne. The revolutionary upheaval of 1848 developed the middle class German novel, which focused on man of business and middle-class ideology as depicted in Freytag's "Soll and Haben". Nevertheless, Georg Weerth wrote about the working classes not of proletariat but the artisans and smallholder in his novel "Life and Death of the Famous Knight Schnapphahnski", because the proletarian class had not yet to appear in the mass in Germany. The novels of Wilhelm Raabi and Theodor Fontane likewise depicted lower strata of German social formation. Michael Georg Conrad wrote from personal experience of life of the worker.

The popular tradition of novel developed in Spain relatively late in the nineteenth century. However, Spain has the best claim as the candidate for being the birthplace of modern novel, because the first masterpiece of the genre "Don Quixote" was written in Spanish language. In the nineteenth century, socio-political developments transformed the other countries of Europe hardly touched Spain. There was neither Industrial revolution nor an adequate home market for industrial products. Spain possessed no sufficient capital to generate industrial development. The native economy was based upon totally agriculture. Only Catalonia and Barcelona were true industrial complexes. In 1848, the growth of industry enabled the middle classes to achieve a dominant position in social formation. The War of Independence (1807-14), the repressive rule of Ferdinand V11 (1814-33) and the ensuing civil war (1833-9) were a crippling blow materially and morally. Spain was beginning to take on the appearance of modern state in the period of 1856-67. French capital and French engineering skill made possible the establishment of railway system and industrial growth in the country. In 1868, the September Revolution resulted the dethronement of Isabel (Ferdinand V11's daughter and successor but the subsequent attempt to set up a radical government was ultimately failed. As a result, the monarchy was restored in 1874.

Galdos reflected in his very first novel "Dona Perfecta" (1876) socio-economic ethos of Spain's contemporary social formation. He also presented a Fortunata, a working class girl in his novel "Fortunata y Jacinta", who was the mistress of the wealthy young man Juanito Sauta Cruz. Similarly, Jose Maria de Pereda depicted poverty, squalor and ugliness of Spain. Emilia Pardo Bazan in her novel "The Orator" chose a proletarian heroine, Ampato, who was employed in a cigar and cigarette factory in Corumna in north-west Spain, reflecting the reality of proletarian life. He concerned with the bourgeoisie and miner aristocracy of Madrid on summer holiday in Santander in his novel "Summer Clouds". Armando Palacio

Valdes likewise satirized Madrid high life, presenting its contrast with the brutish lives of miners. Similarly, the popular tradition of novel developed in Portugal in the nineteenth century. The Peninsular War devastated Portugal. Prince John of Braganca took charge of the affairs of the kingdom when his mother Queen Maria lapsed into a melancholy madness in 1792. He succeeded to the throne when Queen finally died. The same royal house continued to rule Portugal until 1889. The growth of industry and the opening of the first railway line between Paris and Coimbra in 1864 brought extraordinary revolution in Portugal that opened up new avenues of popular tradition of novel. Eca de Queiros developed the tradition in his novels.

These European novelists had written novels about the economic plight of working class, presenting plebeian masses, which was conglomeration of small traders, dwarf-bourgeoisie, hawkers, semi-proletarian elements, artisans and landless peasants but not class-conscious mature proletarian revolutionary class. In this manner, they represented a form of popular life, which in comparison to the industrial proletariat already in existence in the several parts of Western Europe and North America represented an archaic or patriarchal social formation whose days were numbered. The social formation for a fully valid tradition of the popular novel was finally destroyed with the collapse of the old popular European way of life in 1860s. In this period, the novelists presented human being as a totality of his intellectual, emotional, and sensual aspects in their novels. This process performed functions along with the same unified totally of channels. As Karl Marx points out that man recognizes a phenomenon as 'manifestation of man's essential human qualities' with his whole sensibility, "Thus, man is affirmed in the objective world not only in the act of thinking, but with all his senses" (Marx, Karl, 1961). George Lukacs has applied this to literature that; "…the only development in this literature is the gradual revelation of the

human condition. Man is now what he has always been and always will be" (Lukacs, G., 1963, Pp. 21-24).

LITERATURE REVIEW

Robert Tressell received great prominence after the publication of his novel and the researchers, authors, historians, critics of the world paid great attention to his life, and works. Critics have assumed that "The Ragged Trousered Philanthropists" is based on Robert Tressell's experience of working as a house painter in Hastings. Fred Ball, a Hastings gas meter reader, who was Robert Tressell's contemporary, tirelessly reached Robert Tressell's life between 1940s and 1970s. He wrote the two superb biographies of Robert Tressell under the titles of "Tressell of Mugsborougb" (London: 1951) and "One of the Damned: The Life and Times of Robert Tressell, Author of The Ragged Trousered Philanthropists" (London: 1973) in which he described the life, works and times of the proletarian novelist. Dave Harker also wrote an interesting and informative biography of Robert Tressell entitled "Tressell: The Real Story of "The Ragged Trousered Philanthropists" (London: 2003). David Alfred edited different lectures on Robert Tressell entitled "The Robert Tressell Lectures 1981-1988" (1988) which provide deep understanding of The Robert Tressell's novel.

In "Socialist Propaganda in the 20th Century Novel (Macmillan: 1978) David Smith discussed the various kinds of political discourses found in "The Ragged Trousered Philanthropists". Peter Mile wrote a research article entitled "The Painter's Bible and the British Workman, Robert Tressell's Literary Activism" (1984) in which he treated political discourse in the novel in historical and literary manner, considering its origin, development and impact within the text. As he remarked, "Obtrusiveness needs not mean poor integration" (Mille, P., 1984, p. 6). Peter Mile emphasised on integrating the political discourse of presentation into the text of the novel. "Tressell's mode of characterisation as the

dissolution of individual identity into the representative" (Miles, P. p. 9) ensures the presence of collectivity. In this way, he avoided dismissal of the text made by the critics such as George Orwell, who said that, "The Ragged Trousered Philanthropists" is a wonderful novel "but clumsily written" (Orwell, G., 1968, Pp. 39-40). Raymond William stated in his "The Robert Tressell Memorial Lecture" (1983) that, Robert Tressell's perspective is one that is "inside the condition of the working class, outside its consciousness" (William, R., 1983, p. 76). H. Gustav Claus refers to "The Ragged Trousered Philanthropists" as "the crest of a wave rather than an isolated phenomenon" (Klaus, H.G., 1985, p. x). David Bell writes that, "The pre-war culmination of this growth of a socialist working-class fiction is publication of Robert Tressell's new classic "The Ragged Trousered Philanthropists" (1914). The important point that Tressell makes is that his is a literary effort, an attempt to deal imaginatively with working-class lives and to treat the subject of socialism, as a means to eradicating poverty incidentally" (Bell, D., 1995, Pp. 43-44).

In addition, many books have been written on Robert Tressell's novel "The Ragged Trousered Philanthropists". Alan Sillitoe wrote "Introduction to Robert Tressell, The Ragged Trousered Philanthropists" (London: 1965), which is very interesting and important in many respects. Jack Mitchel wrote a book "Robert Tressell and The Ragged Trousered Philanthropists" (London: 1969) in which he brought many phases of Robert Tressell's life and the text of his novel. A. Swingewood wrote a book "The Myth of Mass Culture" (London: 1977) in which he related the novel with mass culture, David Smith wrote a book "Socialist Propaganda in the Twentieth-Century British Novel" (London: 1978) in which he discussed the novel as socialist propaganda. Stephen Ingle wrote a book "Socialist Thought in Imaginative Literature" (1979) in which he sought to trace socialist thought in Robert Tressell's novel. Mary Eagleton and David Pierce wrote a book "Attitudes to Class in English Novel" (London: 1979) in which they discussed

Robert Tressell's attitudes to working class in his novel. Gustav Klaus wrote a book "The Socialist Novel in Britain" (1982) in which he discussed Robert Tressell's novel as a British socialist novel.

J. Hawthorn edited a book "The British Working-Class Novel in the Twentieth Century" (London: 1984) in which the contributors discussed Robert Tressell's novel from different angles. Cedric Watts wrote a book "Literature and Money" (Harvester, London: 1990) in which he discussed the novel in the light of socio-economic ethos of capitalism. R. McKibben wrote a book "The Ideologies of Class" (Oxford: 1994) in which he related the text of the novel with different ideologies of class. Pamela Fox in her book "Class Fictions: Shame and Resistance in the British Working Class Novel, 1890-1945" (London: 1995) also did so. Raphael Samuel writes in his book "Island Stories: Unravelling Britain" (1998) "that, the novel has been "Socialism's one serious contribution to English literature" (Samuel, R., 1998, p.282).Gustav Klaus and Stephen Knight edited a book "British Individual Fictions" (Cardiff: 2000) in which the different contributors discussed Robert Tressell's novel. Jonathan Rose wrote "The Intellectual Life of the British Working Classes" (London: 2001). Peter Miller wrote "Introduction and Notes to Robert Tressell, The Ragged Trousered Philanthropists" (Oxford: 2005) in which he introduced the novel and explained the text of the novel.

Brian Mayne wrote an article "The Ragged Trousered Philanthropists" (1967) in which he interpreted the text of the novel in an innovative way. John Nettleton wrote a research paper "Robert Tressell and the Liverpool Connection" (1981) in which he described Robert Tressell's relationship with Liverpool where he worked as a painter and this reflected in his novel as Mugsborougb. James D. Young wrote an excellent article entitled "Militancy, English Socialism and The Ragged Trousered Philanthropists" (1985) in which he related the novel with militancy and English socialism. He pointed out that Robert Tressell articulated the anti-working-class prejudices

with great brilliance in his novel. D. A. Stack wrote a research paper "The First Darwinian Left: Radical and Socialist Responses to Darwin, 1859-1914" (2000) in which he traced the impact of Darwinism on the novel. Jonathan Hyslop wrote a research paper "A Ragged Trousered Philanthropist and the Empire Robert Tressell in South Africa" (2001) in which he described the political struggle of the socialist hero of the novel, Robert Owen against capitalism, tracing Robert Tressell's identity in his relationship with Irish nationalism. He suggested that Robert Tressell's critique of capitalism should be studied in the light of his life experience in Johannesburg, where he became socialist and labour organiser.

In his publication "Omkring Pelle Erobreren" (1975) Borge Houmann presents several reviews and critiques of "Pelle, The Conqueror" written for a variety of Danish newspapers (Fyns Social-Demokrat; Politiken; Berlingske Tidende; Kristeligt Dagblad, etc.) between 1906 and 1910. In these reviews, the author of "Pelle, The Conqueror" is considered as being one of at least four internationally famous Danish authors (alongside H.C. Andersen, Johannes Jorgensen and Soren Kierkegaard) (Gjesing cited in. Nilsson, Sophie-Anne C., 2014, p. 15). Martin Anderson Nexo was in good and friendly terms with these authors and being recognised, among other things, for their realism. As a reviewer writes that, he was particularly admired for his ability "to go beyond what is described as the surface realism of the day with his use of 'real' figures that are actually symbols of something more" (New York Times, 1921). Nilsson, Sophie-Anne C. (2014). Much of the positive critique of "Pelle, The Conqueror" centres on Martin Anderson Nexo's realistic style: through highlighting his ability to draw the reader into 'Pelle's world'; by the way this world and the people in it appear so real that the reader is almost able to smell the life portrayed in the pages of the book. How the humour and compassion further add 'living' detail. These aspects correlate with the features of realism in literature and an idea of the illusionary effect of realism created by Martin

Anderson Nexo with "Pelle, The Conqueror". Shortly after the publication of "Pelle, The Conqueror", Ingerborg Peterson wrote to Martin Anderson Nexo that, "Your book is a realistic idyll without equal" (Petersen cited in Houmann., 1975, p.26). Houmann expands this statement that, "The portrayal of life at Stengården was so realistic that it permanently took the wind out of the sails of those, who wished to present Denmark as a model among to Matthiasen. In this way, the proletarians took the novel to their hearts. "That was a dizzying amount of copies of "Pelle, The Conqueror" that you spread across the country, I have come across only very few labourers' homes that do not possess a copy of the novel" (Nexo, M. A., 1919, cited in Houmann, B., 1975, pp.41–2). A later review of The Literary Digest, 1918 draws attention to the realism of the novel by highlighting aspects that it considers less savoury but nonetheless important in providing a realistic image: "…and portrays the open-air life of a provincial district with startling realism, by turns fascinating and repulsive,…" (The Literary Digest, 1918). In The Sewanee Review Quarterly, Joel Johanson refers to "Pelle, The Conqueror" as being "…the true epic of labour" and praises the book for taking a 'labourer's view on life and allowing the world to be constructed and interpreted according to the labourer's principles and philosophy (Johanson, 1919, p.225). In Johnson's opinion, "Pelle, The Conqueror" is the first book to look at the life of labourers and 'humble' people in society, not from a distance but from within ((Johanson, 1919, p.225). Sophie-Anne Cobby Nilsson wrote a master thesis entitled "Lifting the Veil of Illusion: Transparency and Invisibility in English Language Translations of Pelle Erobreren" submitted to Department of Culture & Identity, Roskilde University Denmark on June 30th, 2014, in which she analysed various English translations of Martin Anderson Nexo's "Pelle, The Conqueror" and its effects on literature.

Social Democratic critics in Germany and elsewhere hailed the novel for its complex narrative of an impoverished

Swedish immigrant, from his peasant childhood to a leading role in the urban proletarian movement, as a major step in extending the proletarian hero to depict the suffering of the proletarian class (Houmann, B., 1975, Pp.121-122). From 1923 to 1929, Martin Andersen Nexo lived in Germany (Le Bras-Barret, J., 1969, Pp. 224-227). He was thus an inescapable reference point for a Marxist critic considering the prospects of proletarian literature in the mid-1920s (Bewes, T and Timothy H., 2011, p. 168). Anderson Martin Nexo had joined the Danish Social Democratic Party in 1910, but was dismayed by the craven response of European Social Democracy to the First World War in 1918; quit the party out of disgust with its right-wing leadership. From then on he was a committed and quite uncritical supporter of the USSR; he played a role in the formation of the Danish Communist Party in 1923 and was at one stage on its central committee" (Ingwersen, F and N. Ingwersen, 1984, Pp. 11-13). However, George Lukacs highly appraised "Pelle, The Conqueror" in a short piece published in Berlin in 1947, but Martin Andersen Nexo did not figure as an exemplar in his 1930s criticism in the way, Maxim Gorky, Thomas Mann and Roman Roland did (Lukacs, Georg, 1975, reprinted in Houmann, B., 1975, Pp. 290-294).

In short, "Pelle the Conqueror" has conquered the hearts of the proletarian reading public of Denmark. There is that in the novel, which should conquer also the hearts of a wider public than that of the little country in which its author was born. In this way, the novel also succeeded to attract the attention of Vladimir Lenin who never missed to read the world socialist literature as Vladimir Shcherbina states in his book "Lenin and Problems of Literature" that, "Lenin missed none of the major events in the socialist literature of other countries. In 1922, he met the well-known Danish revolutionary writer Martin Anderson-Nexo who gave Vladimir Illyich and Nadezhda Konstantinovna a copy of his novel "Pelle, The Conqueror" with the following inscription:

"To the Comrades Krupskaya and Vladimir Ulyanov-Lenin with thanks and good wishes,
Their-in love,
Martin Anderson Nexo"
(Shcherbina, V., 1974, p. 16).

On the contrary, "The Jungle" greatly influenced George Bernard Shaw, Bertolt Brecht and many other writers. (Scriabine, C., 1981, Pp. 31-37). The German Marxist playwright was so inspired by the novel that he made it basis for his drama "St. Joan of the Stockyards" in 1931. Jack London, a fellow socialist American novelist hailed the novel with unrestrained enthusiasm in the pages of "Age of Reason", remarking that, "It will open countless ears that have been deaf to socialism. It will make thousands of converts to our cause. It depicts what our country really is, the home of oppression and injustice, a nightmare of misery, an injustice of wild beasts…What "Uncle Tom's Cabin" did for the black slaves, 'The Jungle' has a large chance to do for the white slaves of today" (Sullivan, M., 1927, p. 473 and Harris, L. A., 1975, p. 64). Historian Stewart H. Holbrook also writes that, "The grunts, the groans, the agonized squeals of animals being butchered, the rivers of blood, the steaming masses of intestines, the various stenches . . . were displayed along with the corruption of government inspectors and, of course, the callous greed of the ruthless packers" (Holbrook, Stewart H., 1953, Pp. 1I0-11I). The novel was so convincing for its realistic portrayal of the era that J. Braeman assures the readers that, "The Jungle" will enhance their awareness of "the social history of the era" (Braeman, J., 1964, Pp. 35-80).

Contemporary criticism overemphasis on the relevance of realistic and accurate depiction of socio-economic conditions of America in the novel but neglected the literariness of the novel. In this connection, McChesney's article "Upton Sinclair and the Contradictions of Capitalist Journalism" and Kowalski's "Exploring Real Life in The Jungle" are very interesting and important. However, these studies neglected the literary

artistry and style of the novel. As far as the literariness of the novel is concerned, Folsom's "Upton Sinclair's Escape from Jungle" and Wilson's "Labour of Words" and Howard's "Form and History in American Naturalism are thought-provoking studies on the subject. Mathew J. Morris describes how influential critics such as William Dean Howells and Georg Lukacs in "Narrate or Describe?" (Writer and Critic: and Other Essays**)** "Dismissed formless fiction and their influence on the critical discourse promoted the tendency to view "The Jungle" as containing "vivid descriptions" (Morris, M. J., p. 51). J. Michael Duvall wrote an analytical study of the novel entitled "Processes of Elimination: Progressive-Era Hygienic Ideology, Waste and Upton Sinclair's The Jungle" in which his main concern is for ideology and social commentary. Nevertheless, he looks at the novel as an extended metaphor of body and machine, with a particular detail of hygiene, consumption and waste, neglecting the socio-political development of Jurgis Rudkus.

Michael Lundblad's article "Epistemology of The Jungle: Progressive-Era Sexuality and The Nature of the Beast" and Louse Carroll Wade's "The Problem with Classroom Use of Upton Sinclair's The Jungle" are some of the examples of the thematic analysis of the novel, but they are far from the socio-political analysis of the novel. On the contrary, Lawrence Sanford Dembo briefly describes the political progression of Jurgis Rudkus but offered little new insight and situated the textual analysis within the socio-political context of Upton Sinclair's collected works and his political struggle. Orm Overland's descriptive and innovative analysis with the details of political development of Jurgis Rudkus lacks the description of the stages containing within the novel. Mathew J. Morris in his research article "Two Lives of Jurgis Rudkus" rightly claims that the second section of the novel is based upon the foundations of the first. The novel no doubt, have a much more organic whole of progression of the successive levels that gradually and steadily progress their way from the most acute

form of individualism until the top of the class-consciousness of political revolutionary involvement, culminating in the ultimate destination of struggle against capitalism for socialism. Orm Overland briefly refers in two paragraphs "the determinism of naturalist novel.

Orm Overland's analysis is limited to general determinism and lacks the discussion of natural, economic, historical or social determinism. It is a fact that, Upton Sinclair focuses on labour-capital relation and politics in his novel, describing the real conditions at that time that is the social change. In fact, "The Jungle" deals with economic plight and miseries of Chicago factory workers. They are relegated to being the background of a family drama, which is what really interests the author. In this way, "The Jungle" has same themes in common the with Emile Zola's "Germinal". Together, they give real insight into the real conditions that led to the proletarian political revolutionary movements of the nineteenth and twentieth centuries but in the former novel, Jurgis Rudkus does not remain socially, historically or naturally determined but he breaks out the limits of determination, adopting socialism as a way of life, he crosses the limits of deterministic tabulations. In Maniates' opinion, "The more powerless one feels at work, the more one is inclined to assert power as a consumer" (Maniates, M.F., 2001, p. 48). Whereas in the latter novel, Etienne Lantier, the hero of the novel as an unemployed and uneducated railway worker compelled to get a back-breaking job at Le Voreux mine when he lost this job and failed to take other job, he found that his fellow-miners were ill, hungry and in debt, unable to feed and clothe their children and family. Therefore, he led a strike that meant starvation or salvation for him and his other fellow mine workers. He stepped back from the allure of violence and destruction and came to place his faith in legality. The strike was defeated. The hero's view were grounded much of pessimistic determinism. In this way, Emile Zola failed to appreciate the place of the proletarian class in social development of history.

John Spargo wrote that, "Tolstoy, Gorky declared, is without influence in Russia to-day, contrary to a widely prevailing notion in this country. Of the older writer's consummate literary art, the younger man spoke with reverential admiration, while condemning his views as reactionary. But the Count's teaching has no real influence in Russia to-day, either for good or for ill, Gorky says. There was a period, in the seventies, when Peter Lavroff's works dominated the thought of Russia; in the eighties it was Tolstoy in the nineties Tolstoy's influence waned and there was a blank. Now, younger writers with new ideas provide the real intellectual motive force of Russia" (Spargo, J., 1906, p. 155). During his stay in America, Maxim Gorky was especially interested in the forms of socialist and social activity in America that could change and develop the spiritual self. "He wanted to know about American Socialism, expressing a fear that there exists a tendency to measure its growth by votes instead of by its spiritual development, its devotion to the ideal. My explanation of the mechanism of the Socialist movement, the party organization, means of propaganda, the party press, and the growing hold of Socialism upon the literary class seemed to interest him greatly" (Spargo, J., 1906, p.153). Stephen Zweig wrote about Maxim Gorky that, "It is difficult to describe the enormously powerful effect which even Gorky's early writing had on Europe. Whereas, in the works of Dostoyevsky, Tolstoy and Turgenev Russian life is limited to spiritual sphere, and the tortured awareness of one's own duality and approaching turning-point in human history appear as the pangs of tormented conscience. In Gorky's writing Russian people appear in flesh and blood, not in the spirit, as a human mass, not as obscure, nameless, isolated individuals, and this mass becomes an indisputable reality" (Zweig, S., 1963, Pp. 355-356).

In the preface of his pioneering book on Maxim Gorky "Maxim Gorky and His Russia" (New York, 1968), Professor Alexander Kaun studied all the works of the author as well as the critical literature about him. This remarkable work

remained the only serious attempt at full-length biography of the author, despite the incorporation of several good general introductions to his work. In addition, there are such other works on the topic as F. Holtzman's "The Young Maxim Gorky 1868-1902" (New York, 1948), R. Hare's "Maxim Gorky, Romantic Realist and Conservative Revolutionary" (London, 1962), which shed light on the author and his work. Irwin Well in his research article entitled "Gorky's Relations with the Bolsheviks and the Symbolists" (1960) described the relationship of Maxim Gorky with the Bolsheviks and the Symbolists. D. Levin's book "Stormy Petrel: The Life and Works of Maxim Gorky" (London: 1965) is an interesting and innovating account of Maxim Gorky's life and works.

V. S. Pritchett's essay "The Young Gorky" (London, 1965) is also the best work on Maxim Gorky. Irwin Well's "Gorky: His Literary Development and Influence on Soviet Intellectual Life" (New York: 1966). Bertram D. Wolf's "The Bridge and the Abyss: The Troubled Friendship of Maxim Gorky and V.I.Lenin" (London: 1967) described the rise and fall of the friendly terms between Maxim Gorky and Vladimir Lenin. The German author Jurgen Ruhle's book "Literature and Revolution: A Critical Study of The Writer and Communism in the Twentieth Century" (London: 1969) is also one of the best studies on individual aspects of his life and works in detail. Tova Yedlin's research article "Maxim Gorky: His Early Revolutionary Activity and His Involvement in The Revolution of 1905" (1975) presented an account of Maxim Gorky's political and literary activities in 1905. N. Leizerov wrote about the new heroes of Maxim Gorky in his essay "The Birth of New Art" that, "The new heroes, the workers, shown to the world by Maxim Gorky, were not like their processors in classical literature; for example, not like the unfortunate toilers deserving of compassion in Dickens, the loners, enlighteners-utopians in George Sand, or the people blinded by hate and beaten by life in Zola or Kuprin's novel "Moloch"(Leizerov, N., 1976, p. 157).

Andrew Barratt wrote six essay on Maxim Gorky, which are incorporated in his book entitled "The Early Fiction of Maksim Gorky: Six Essays in Interpretation" (Nottingham, England: 1993). These are excellent essays on Maxim Gorky's early novels and short stories. Similarly, F. M. Borras' book "Maxim Gorky, The Writer: An Interpretation" (Oxford: 1962) provides useful material on Maxim Gorky's life and works, which is one of the more astute literary interpretations of Gorky's works especially his novels and plays. Unlike many other books and articles that only concentrate either on biography or political issues, Borras's book emphasizes Maxim Gorky's literary and artistic achievements. In Chapter two, the author analyses his short stories. F. Orlando wrote an article entitled "Maxim Gorky and the Russian Revolution" (1996), which is a valuable study on the relationship of Maxim Gorky with Russian revolutionary movement of the working classes that shaped his fiction in a revolutionary form. T. Yedlin wrote a political biography "Maxim Gorky: A Political Biography" (London: 1999) in which he sought to relate his political ideas and struggle to his literature because politics and literature are inseparable in Maxim Gorky' personality and works.

There are many books, dissertations and articles written on these four selected mature proletarian revolutionary novels of the four mature proletarian revolutionary novelists, which are very interesting, informative and thought provoking on the subject in many respects, but no one compared these four mature proletarian revolutionary novels with one another. As long as the researcher knows, there is no previous research conducted on the subject at least in University of Balochistan Quetta (Pakistan) and elsewhere in the world. Therefore, this study is the first attempt in this field. Further, in this study, the writer studies the subject based on the Marxist literacy theory. This dissertation will interpret and analyse these four mature proletarian revolutionary novels and conduct a comparison of them. Therefore, the present dissertation would be an analysis from new and innovative Marxist perspective on

the subject, applying the Marxist hermeneutics to the texts of the four selected novelists under discussion.

DISCUSSION

The new stage in the popular tradition of the novel would have to be formed on self-confidence and self-realisation of the international revolutionary proletariat class. There was an immature proletarian novel, which showed the immediate stage between the popular novel and the mature proletarian revolutionary novel. The typical novelists of the Chartist movement in 1840s deal with the socio-economic problems of individual in bourgeois social formation, contemplating change as a serial process in which changed class relations would bring about betterment and improvement in the horrifying conditions of the working classes from utopian socialist perspective. The novels of such Chartist as Kinsley, Brambury, Ernest Jones, Thomas Martin Wheeler, J. W. Overton, Thomas Wright and others marked this stage of novel's development. Their novels are in fact, a partly reaction to the personage of the proletarians in bourgeois novels, rejecting popular novel with its conservative social message and preferring moral fable. Thomas Martin Wheeler's "Sunshine and the Shadows" (1850) is based on class social formation, which places the behaviour of individual in a socio-political context. It combines melodrama and romance of popular fiction with political didactism and critique of the bourgeois capitalist social formation. The novel deals with a working-class individual named Arthur Morton, who achieves political consciousness through the miseries of unemployment, material want and exile. Similarly, J. W. Overton's novel "Hartley: or Social Science for the Workers" (1859) and Thomas Wright's "The Bane of a Life" (1870) deal with the socially and politically failure of individual working-class people who come to political consciousness. However, Thomas Wright's second novel "Grainger Thorn" (1872) reflects more fully the conflict of capital and labour.

Political utopias and dystopias presented most famously in Nikolai Chernyshevsky's novels "What is to be Done?" (1862) and "Prologue" (1864) and the novels of Gleg Uspensky, Saltykov-Shchedrin, Nikolai Pomyalovsky, Ivan Goncharov, Edward Belamy's "Looking Backward, 2001-1887" (1888) and the works of Reshetnikov in Russia portrayed the spiritual world of vagabond unskilled workers and peasants. We find in their works growing protest against social injustice. Moreover, Jack London's "The Iron Heel" (1907), the works of George Sand and many others raised the mirage of a socialist feature as well as the tragic cost of its nonrealization. In short, these novels are some examples of the immature proletarian novel. In America, the emergence of popular novel was inseparable from its socio-historical context, which was characterised by the development of capitalism and growth of the working classes. Harriet Beecher Stowe's "Uncle Tom's Cabin" exhibits concern with tyranny, oppression and resistance, characteristically featured the slave characters, whose psychological and political development anticipated the class-conscious maturation of the popular and proletarian novelists. Many American and European novels are generally categorised under the rubric of naturalism. Emile Zola's naturalist novel "Germinal" (1885) possesses the mood of sardonic pessimism and lacks robust faith in life, in the socialist future of humankind. Stephen Crane's "Maggie: A Girl of the Street" (1899) and such type of many other novels are grounded much of their pessimistic determinism in an analysis of the roots of poverty and other socio-economic problems in the class system of capitalism. In addition, Margaret Harkness' immature proletarian novel "City Girl" (1887) passively portrayed the proletariat class and Mina Kautsky's novel "Old and the New" is one of the examples of an immature type of the proletarian novels.

However, the portraits of Viera Pavlovna in Nikolai Chernyshevsky's novel "What is to be Done?" and Mary Graham, the working class woman in Thomas Martin Wheeler's chartist utopian novel "Sunshine and Shadow" is a step forward

in the development of working-class heroine and she is an ancestor of the two Paulines in "The Revolution in Tennet's Lane", and of the woman heroine in William Morris's "The Pilgrims of Hope" is a big historical achievement. These types are also an undeveloped shape of the characters of Nora Owen in Robert Tressell's "The Ragged Trousered Philanthropists", Ellen in Martin Anderson Nexo's "Pelle, The Conqueror", Ona in Upton Sinclair's "The Jungle", and Pelageia Nilovna in Maxim Gorky's "Mother". Similarly, Nikolai Chernyshevsky introduced 'New People' in the personages of Viera Pavlovna, Lopukov, Kirsanov and above all the proto-revolutionary hero Rekhmetov in "What is to be Done?" and Volgin, the hero of "The Prologue" who are the prototypes of the mature class-conscious revolutionary proletarian hero. Moreover, Arthur Morton, working-class hero in Thomas Martin Wheeler's novel "Sunshine and Shadow" is also one of the prototypes of the proletarian hero, which were not-existent in the previous novels. In fact, these heroes were still in the embryo in the mid-nineteenth century European novel and they were further developed fully in the mature class-conscious proletarian characters in the mature proletarian revolutionary novel in the imperialist era.

The further growth and development of the proletariat movement, trade unionism and socialism towards the end of the century gave rise to the radical novels. H. J. Brambury's novel "A Working Class Tragedy" highlighted the poor conditions of the proletarian class. The novelist of late nineteenth century depicted labour strikes in their novels. The Lancashire novelists also depicted labour strikes of industrial Lancashire in their novel. They attempted to present socialism as a way of salvation of the proletarians without understanding it. Allan Clarke in his novel "The Knobstick: A Story of Love and Labour" depicted an engineering strike in northern England. The novel presented a conflict between capital and labour that resulted in a labour strike, which turned so violent that blackleg labour fought with pickets. Police came and violence

mounted in a police baton charge and a child was killed. These entire novel including William Morris' socialist utopian novel "News from Nowhere" are also the radical novels of this period.

All these immature proletarian novels possess the aesthetic flaws, which hindered the development of a mature aesthetic relationship between the subjective and objective elements of the mature proletarian revolutionary novel. For this reason, these novelists failed to pick up where the popular novelists had left off. The curiosity about men and women, which Ralph Fox saw as the most important pre-requisite of the novel that complex, intimate, positive aesthetic subject-object relationship based on the recognition in the object of aspects of man's power and universality could not yet matured. Moreover, the popular tradition of the novel also failed to develop further in the utopian novels of the Chartist and other European novelists prior to the appearance of the first mature proletarian revolutionary novel, "The Ragged Trousered Philanthropists" in 1900, because the international proletarian movement was not fully developed and matured at that time. Therefore, the mature proletarian revolutionary novel was unable to develop until the development of the proletarian class in Europe. It took the proletarian class many years to develop. As Fredrick Engels puts it, "In European countries, it took the working class years and years before they fully realised the fact that they formed a distinct and, under the existing social conditions, a permanent class of modern society" (Engels, F., 1953, p. 2).

Afterwards, the international proletarian movement reached at its zenith in the imperialist era. The imperialist era began in its modern sense in the last decades of the nineteenth-century. The industrial growth and development in Western Europe and North America caused the growth of the proletarian class as well as class struggle between the bourgeoisie and the proletariat class. Karl Marx and Fredrick Engles' book "Communist Manifest" published in 1847, which sketched out the dialectical-historical materialism. The dialectical-historical materialist philosophy of Marxism rejected

all the previous utopian socialist theories of the world. In addition, Karl Marx's book "Capital" appeared in 1867, which provided scientific foundations to the development of the international proletarian movement. A large majority of the proletarians throughout the world adopted Marxism and the Communist parties came into being in Europe and North America. Karl Marx and Fredrik Engels founded the First International in 1867. The rise and fall of Paris Commune in 1871 resulted in the dissolution of the First International. Karl Marx predicted long before that, "The growth of the international character of the capitalist regime will worsen the mass misery, slavery, degradation" (Marx, K., 1977, p. 929). This situation forced the proletarian movement to organise in Europe and North America. Accordingly, capitalism entered into the phase of imperialism (to which Vladimir Lenin called "The Last Stage of Capitalism") in the end of the nineteenth century.

The imperialist era produced the socio-economic conditions, which gave birth to the mature proletarian revolutionary fiction. The first mature proletarian revolutionary novelist who achieved this was none other than Robert (Noonan) Tressell. He wrote the first mature proletarian revolutionary novel entitled "The Ragged Trousered Philanthropists" in 1900 that anticipated and initiated a new genre of socialist novel. It is a very mature revolutionary proletarian novel encompassing many characters as well as the author himself. Consequently, Martin Anderson Nexo, Upton Sinclair and Maxim Gorky developed and enriched the mature proletarian revolutionary novel in this era with their thought-provoking ideas and aesthetic credo. Grounded in a Marxist view of history, these mature proletarian revolutionary novelists' adaptation of the new format in their mature proletarian revolutionary novels clearly goes beyond the concern for the individual and his tragic or ironic fate. The protagonists' "espousal of-or at least growth towards-revolutionary class consciousness embodies in microcosm the

change that is occurring and must continue to occur on a larger scale, in the working class" (Foley, B., 1993, 327). B. Foley further says that, "There are not the protagonist's personal failures and disappointments but the struggle to correlate his/her particularity with the destiny of his/her class" (Foley, B., 1993, 359). This new type of class-conscious proletarian revolutionary protagonist is not identical to the hero of the decadent modernist literature because "The development of character in much modernist literature is restricted in two ways. First, the hero is strictly confined within the limits of his own experience. Secondly, he is depicted as a solitary being, incapable of meaningful relationships" (Lukacs, G., 1963, Pp.21-24).

Robert Tressell is the first mature proletarian revolutionary novelist who set the tradition of the mature proletarian revolutionary novel to write the first mature proletarian novel entitled "The Ragged Trousered Philanthropists". The novel was written in 1900 but posthumously published in 1914. In his life, Robert Tressell despaired of the book published as publisher after publisher rejected the manuscript. After his death, his daughter Kathleen sold it for £ 25 to Grant Richard, who said that, "the book was damnably subversive but was extremely real". The successful reception of the novel in Britain was quite astounding. Its real popularity mounted when its publisher, Grant Richards published a sort-ended version of the original edition in 1918. This was reprinted seven times between 1918 and 1923 (Ball, F.C., 1973, 257). Unfortunately, the editor Miss Jessie Pope had greatly altered the manuscript of the novel. The 1914 edition and subsequent the editions the novel comprised only about two-third of the whole. In this way, it was hacked about, the extensive cuts had been made in the text, and the passages incorporated in it were not matched to the original text, changing the author's original intention. The happy and optimistic ending was substituted from the middle of the text, depressing ending with the chief character, the Socialist

worker, Frank Owen bent on suicide after contemplating the death of his family In addition, and many important incidents of the plot were omitted altogether. The important role of Barrington, a Socialist character in the author's original conception was erased. A sub-plot comprising of the seduction of a worker's wife by their lodger was entirely altered. The editor did useful editing and systematising of grammar, spelling and punctuation in readiness for the press. In May 1918, an abridged edition appeared in which eleven chapters of the 1914 version were omitted from it.

The great credit is due to F.C. Bell for tracing down the original manuscript and editing the full 1955 version of "The Ragged Trousered Philanthropists", which saved the novel from editorial mutilations, which it had suffered in its earlier versions. Therefore, the complete unabridged edition of the novel came off the presses with Robert Tressell's uplifting final chapter restored and published by the left-wing publisher Lawrence and Wishart in 1955, which gave it rebirth and it has seldom been, if ever, out of print since (Ball, F. C., 1973, p. 189). In this edition, some pages of Robert Tressell's manuscript were pasted over, corrected, paraphrased or summarised. The author's original grammar, spellings, punctuation and inconsistent use of capital letters were restored. The titles of chapters were arranged according to the list of chapters, which the author labelled to the manuscript in all except one particular. Out of the fifty-five chapters in the original list, the third character is entitled "Mugsborough". There was attached to the manuscript a fragment reproduced as an Appendix. Therefore, the fifty-five chapters reduced to fifty-four. The author's original incomplete Preface was also restored. The author designed his own title page was reproduced. The incorrect spellings of the author's pen-name Tressel that were rendered in the previous editions was corrected as the author Tressell.

After its first stage adaption in 1927, 'The Ragged Trousered Philanthropists" became the staple fare of British

political theatre during the 1930s and 1940s (Miles, P., 1984, Pp. 2-3). Afterwards, Grant Richards published a further thirteen printings of the original edition between 1935 and 1954(Ball, F.C., 1973, Pp. 185-186, p. 257). The novel attained a huge wartime popularity amongst the British armed forces, when the Penguin edition appeared in 1940s, which is sometimes considered to have been a factor contributing to the Labour Party's 1945-election victory (Ball, F.C., 1973, p. 186). British television broadcast in 1967 and 1983 further increased its popularity (Miles, P. p. 3). The labour movement's great interest in "The Ragged Trousered Philanthropists" that the proletarians took it to their hearts, which gave it prominence in early 1980s and its scene of the "Great Money Trick" was still being used as the basis of trade union educational on Liverpool building sites (Nettleton, J., 1981, Pp. 163-171). It has been the Left's semi-underground classic text in the miners 'strike of 1984. The copies of the novel passed by hand from one activist to another, and hence from one political generation to another (Miles, P., 1984, Pp. 1-17). Even in the era of Tony Blair the prominence and appeal of the novel continued. In 1998, a CD musical version of the novel was recorded. The original town of Mugsborough, Hastings hosted successful Robert Tressell's Festivals in 1999 and 2000. In short, the prominence of "The Ragged Trousered Philanthropists" has been an overwhelming phenomenon in Brittan and other countries of the world. There have been a number of translations of the novel and its admirers can be found around the world.

"The Ragged Trousered Philanthropists" set in Edwardian England. "The distribution of incomes in Edwardian England was just about as it has ever been anywhere" (Laski, M., 1964, p. 145). Robert Tressell presented the economic plight and appallingly poverty of the English proletarian class in Edwardian England. The novel centred on the lived of a group of house painters and decorators of Edwardian town 'Mugsborough' in the southern England, which brilliantly combined Marxism with vitriolic satire, slapstick humour and

stories of pathos to achieve an enduring appeal. All the citations from histories of the period serve to validate Tressell's representation of the poor proletarian class in Edwardian England, a world he knew intimately and pictured with authority as the working-class slum life of East End of London are depicted in Jack London's book "The People of the Abyss".

"The Ragged Trousered Philanthropists" is full of the arguments against capitalism and need for a socialist politics on behalf of the proletarian class. In the Preface of the novel, Robert Tressell describes his novel as "not a treatise or essay, but a novel. My main object was to write a readable story full of human interest and based on the happenings of everyday life, the subject of Socialism being treated incidentally" (Tressell, R., 2012, Pp.33-34). No novel shaped the twentieth-century British proletariat movement as powerfully as Robert Tressell's "Ragged Trousered Philanthropists". Robert Owen, the hero of the novel has been developed from simple worker to the class-conscious proletarian revolutionary leader of the proletarian movement. He is a socialist and his socialist ideas indicate how far they are unwitting embodiments of "The Ragged Trousered Philanthropists", contributing to the wealth they produce through their work but not sharing in it. "The Golden Light that will be diffused through the entire happy world from the risen sun of Socialism" (Tressell, R., 2012, p. 606) remain very distant hope and prospect for Robert Owen and his fellow workers at the close of the novel.

The proletarian novel took a very different turn with the work of the Danish proletarian novelist Martin Andersen-Nexo. He was a Marxist novelist with a working-class background, spoke for landless agricultural peasants and the industrial proletarians, which had been signally absent from Danish literature. Martin Andersen Nexo established himself with the series "Pelle Erobreren" (1906-10; "Pelle, The Conqueror"). The first volume of the novel describes the boyhood of a proletarian child named Pelle cursed with a feckless father. Later Pelle rises above the humiliations of his childhood to become a

successful class-conscious labour organizer. In this sense, this is the second mature proletarian novel, which followed "The Ragged Trousered Philanthropists" which appeared in 1906. When the first part of "Pelle Erobreren" (Pelle, The Conqueror) appeared in 1906, the name and fame of its author, (Martin Andersen Nexo), was hardly known even in his own native country. His name was known only to a few literary people who knew that he had written some volumes of stories and a book full of sunshiny reminiscences from Spain. The rise and fall of Martin Anderson Nexo's popularity were in tune with his revolutionary socialist ideas, leading to his books being burned in Finland and banned during the German occupation of Denmark. He and his family were forced to flee Dresden, where he died at the age of 85 in 1954. He was famous for his compassion to help all in need whether they were refugees from Germany or Russian orphans, which turned him a controversial personality. The both extremes of people's love and hatred for him can be illustrated by the story that on his last visit to Denmark, the waiter refused to serve him coffee on the simple grounds that he was Martin Andersen Nexo! (Korst, S., 1998, p. 22). On the contrary, his 80th birthday was celebrated in great style in Copenhagen by around 50,000 people (Korst, S., 1998, Pp.20-21).

In fact, "Pelle, The Conqueror" is a mature revolutionary proletarian novel. In Martin Anderson Nexo's opinion, "Pelle, The Conqueror" is intended to be a book about the proletarian that is to say about man himself, who naked and with only his health and appetite. He reported for duty in the service of life, about the broad march of the worker on earth, on his endless, semi-consciousness journey towards the light" (Nexo, M. A., 1906, Forward). "Pelle, The Conqueror" consists of four parts, each, except perhaps the last, a complete story in itself. First part of the novel is based upon an open-air life of the boy in country surroundings in Bornholm. Then, the story sheds light on the lad's apprenticeship in a small provincial town not yet invaded by modern industrialism and still innocent of

socialism. Next, the author tells the story of the youth's struggles in Copenhagen against employers and authorities; and last the man's final victory in laying the foundation of a garden-city for the benefit of his fellow-workers. The background everywhere is the rapid growth of the proletarian movement; but social problems are never obtruded, except, again, in the last part, and the purely human vividness of characterization. The author's sympathy is of the widest, and he makes us see tragedies behind the little comedies, and comedies behind the little tragedies, of the seemingly sordid lives of the proletarian classes whom he loves.

The novel is also an autobiographical novel because there are many parallels between the lives of Martin Anderson Nexo and the hero of the novel Pelle, which are also referred to in the Forward to "Pelle, The Conqueror" written by Otto Jespersen, where it is mentioned that the novel is "largely autobiographical". In this manner, Pelle's world begins to form almost before one starts to read the novel. "Both author and character", for example, "grew up in poverty and were both eight years old, even sharing the same birthday of June 26 (Houmann, B., 1975, p. 26), when they arrived on Bornholm to seek for work with themselves and their families. In the same way, Lasse built expectations up of Bornholm in "Pelle, The Conqueror", a place where nobody were hungry and life was good, so did Martin Andersen Nexo's father told the stories to his family about Bornholm, where: everyone has his own house, there is work for all, nobody has to go hungry or suffer from hardship. Martin Anderson Nexo and Pelle were both employed as herd boys, taking cattle out to pasture in the summer. In a letter to an American author Waldo Browne, Anderson Martin Nexo himself refers to these aspects and experiences from his childhood that, "…wonderfully rich for my later task" and providing some sort of autobiographical content to "Pelle, The Conqueror" (Nexo, M. A., in Houmann, B., 1975, p.377).

In the same way, memoirs and autobiographies can also be regarded as works of art and not as a pure representation of events and experiences as there will always be some form of either alteration made by the author, unconsciously or consciously (Stern, 1973, Pp.60–90). Although the novel, in great extent, is autobiographical, but its story is told with such scrupulous art that it conveys the impression of objectivity in a much greater degree than that work to which it has been justly compared, Romain Rolland's "Jean Christophe". Martin Anderson Nexo knows the life of the labourer from within. He has firm belief in its future, but he can regard it also with that tranquillity in which alone passion is transmuted into art. (Jones, L., 1917, writing for The Chicago Evening Post, in Houmann, 1975, Pp.134–137). The novel is considered by some reviewers of The New York Times, 1913 and The Literary Digest, 1918 to be mainly autobiographical. A fact attributed in part to the foreword written by Otto Jespersen, but also to the style, as the reviewer in The New York Times puts it: "…for it reads, not like fiction, but like an exceptionally vivid record of actual events; events commonplace enough – as commonplace as life itself" (The New York Times, 1913). Describing Pelle's childhood, the same article states that, "That childhood is here presented neither in rosy nor in very dark colours… but a genuine realism which shows the mingling of pleasure and sorrow…" (The New York Times, 1913).

Martin Andersen Nexo's greatest power lies in the perfect frankness and naturalness with which he records the most homely, sordid and even bestial facts of human experience. No novelist, unless it is Hamsun, is so wholly unforced and undramatic in the depiction of facts in themselves disagreeable but which in his large scene are no more than details. These Scandinavian realists accept life more wholly and more sanely, one feels that do we, with our taboos and our obliquities. Martin Anderson Nexo portrays life unflinchingly but with a casualness, a freedom from false emphasis, which is wholly disarming. He is no more coarse nor prurient than a text-book

on physiology (Grabo, C., 1928, in Houmann, 1975, Pp.221–224). Waldo Browne highlights the depth and passion with which Martin Anderson Nexo portrays his characters in the following words:

"To me it is a masterpiece: with M. Rolland's "Jean-Christophe" one of the two greatest creative works of our generation. You have put the surging pageant and infinite complexity of modern life within the covers of a book as no one else has ever done…Best of all, you have revealed the workings of the universal human heart with such compassionate insight as only a very few writers have ever attained to" (Browne, 1918, in Houmann, 1975, p.376). Furthermore, comparing with the Nobel Prize -winning Romain Rolland's novel Jean-Christophe Martin Anderson Nexo's another friend Ivy Livinof says that, "…it seems to me Rolland has written from the outside, you from the inside, there is a strong smell of humanity exuding from your book which fascinates me. "… and the tremendous variety, colour and even smell of human life can be felt once more" (Litvinof, 1919, in Houmann, 1975, pp.378–379). Niels Ingwersen refers "Pelle, The Conqueror" in A History of Danish Literature as a masterpiece, producing vivid narratives through the use of "…stark realism, an underlying symbolism, a sense of detail reminiscent of Hans Christian Andersen, and a rollicking sense of humour – all paired with sympathy and compassion for the protagonists…" (Ingwersen, N., 1992, p.312).

Upton Sinclair's epoch-making novel "The Jungle" is also continuation of the tradition of the mature revolutionary proletarian novel in America. The reputation of an unknown author named Upton Sinclair was rocketed immediately, after the successful reception of his mature proletarian revolutionary novel entitled "The Jungle". As one of the reviews of the novel states that, "Not since Byron awoke one morning to find himself famous has there been such an example of world-wide celebrity won in a day by a book as has come to Upton Sinclair. Yesterday unknown the author of "The Jungle" is today a familiar name on two continents. Paris, London and Berlin

know him only less well than New York and Boston. They know about him even in far-off Australia" (Bachelder, C., 2006, p. 72). Upton Sinclair had been highly successful in the early years of the twentieth century, but despite his astonishing productivity (over ninety books); his work has been neglected by later generations of readers, critics and academics. Upton Sinclair's turn-of-the-century novel, "The Jungle" reveals economic exploitation and social injustices, especially in American business and industry. It centres on the inevitable destruction of Jurgis Rudkus and his family, poor Lithuanian immigrants whose American dream fragmented into pieces by the predatory capitalist socio-economic ethos of Chicago' meatpacking industry. The last third of the novel chronicles the regeneration of Jurgis as a class-conscious revolutionary proletarian hero, who finds at last, salvation in socialism. In this way, Upton Sinclair concentrated on the unsanitary, unhygienic conditions and corrupt management of the meatpacking industry of Chicago, revealing the brutish severity and gut-wrenching depiction of inhuman working conditions of Chicago packinghouse proletarians who had just lost a strike against Beef Trust.

However, both the author and publisher shrewdly promoted the novel and as a result, it became a best seller. First serialised in 1905 in "Appeal to Reason" a largest circulation socialist newspaper of the early twentieth century, and after rejection of many times published by Doubleday, Page & Company in February 1906, this novel enjoyed a commercial success and played an important role in shaping American political history. It generated the public's visceral reaction, leading Senator Albert Beveridge of Indiana to call for extensive federal regulation of meatpacking and compelled Congress to pay full attention to pending legislation that would set government standards for food and beverages. In this way, this novel succeeded to get the attention of American President Theodore Roosevelt, who appointed a commission of inquiry into the meatpacking industry, setting two sets of investigators

to Chicago and played a major role in securing congressional approval of Albert Beveridge's measure. Although the commission exonerated the packers, Upton Sinclair's novel exerted pressure that resulted in a second commission and the passing of the Beef Inspection Act. When the President signed both the Meat Inspection Act and the Foods and Drugs Act in June 1906, he graciously acknowledged Albert Beveridge's help but mentioned nothing about "The Jungle" and Upton Sinclair (Sullivan, M., 1927, Pp. 471-552, Anderson, O. E., 1958, Chaps. 7-9 and Young, J. H., 1989, Chaps. 8-11).

The "The Jungle" contained socialist message and Upton Sinclair's own concern focused far more on the proletarian classes than on meat. The slaughterhouses and the fate of the animals consigned there symbolised a much greater human tragedy being played out in factories and urban slums throughout the world. "One could not stand and watch very long without becoming philosophical," Upton Sinclair wrote, "without beginning to deal in symbols and similes and to hear the long-squeal of the universe" (Sinclair, U., 1962, p. 126). Upton Sinclair tried to convince the critics that the novel was "an exact and faithful picture of conditions, as they exist in Pakingtown". Telling the readers of "Appeal to Reason", he states that, "The Jungle" was planned "to drive home to the dullest readers" the point the reality that destruction of the Rudkus family was "the inevitable and demonstrable consequence of an economic system". "I believe in the Socialist movement," vowed Upton Sinclair said, "if I did not, I should never have written "The Jungle" (Sinclair, U., 1905, quoted in Sub, S. B., 1985, Pp. 117-131). He sought to win converts, not to meat inspection but to socialism. As he stated that, "I aimed at the public's heart, and by accident I hit it in the stomach" (Sinclair, U., 1962, p. 126).

Upton Sinclair is well documented and the short description provided here draws on information provided by numerous sources that do not differ in terms of the basic, factual information they provide about Upton Sinclair's life and

works in general and about his novel "The Jungle" in particular. Upton Sinclair's novel "The Jungle was so popular that there were 772 translations in forty seven languages in thirty nine countries. However, the mix critical reception of the novel raged controversial debate among the critics and academicians of the time. Conservative critics such as Elbert Hubbard labelled the novel as libellous and a reviewer of the "Outlook" states that, "Mr. Sinclair's indictment of the employing classes would have been more convincing it less hysterical" (Flenning, E., 1906, p. 323).) The future British Prime Minister, Winston Churchill found the ending of the novel unconvincing. He stated that, "The reader will not, I think, be satisfied with (The Jungle's) conclusion. After all that has happened…he will look for some more consolation. Not so Mr Sinclair….Consolation...have we not the Socialist orator? Regeneration...is not Jurgis fully instructed?" (Dowson, H. H., 1991, p. 77). Upton Sinclair undauntedly encountered this sort of criticism. In an article entitled "What Art means to Me", defended his stance that, "The Jungle" marks the beginning of a proletarian literature in America" and insisted that the " proletarian writer is a writer with purpose" who refused to produce "art for art's sake" (Sinclair, U., 1906, p. 594). "My main concern had been for the fate of the workers, and I realised with bitterness that I had been made a 'celebrity', not because the public cared anything about the sufferings of these workers, but simply because the public did not want to eat tubercular beef" (Sinclair, U., 1920, p. 47). He concluded the discussion that, "All art is propaganda" (Sinclair, U., 1925, p. 9).

The tradition of mature revolutionary proletarian novel reached at its culmination with the appearance of Maxim Gorky's novel "The Mother" in 1907 immediately after the unsuccessful Russian Bourgeois-Peasant Revolution of 1905 and prior to The First World War. The first part of the novel was written in America and the second part in Italy. Its English translation was serialized in "Appleton Magazine" (New York)

between 1906 and 1907. Maxim Gorky turned a searchlight on the depths of the Russian Proletariat life. He realistically portrayed socio-economic conditions of the proletarian classes in the Tsarist Russia. The commercial success of Maxim Gorky's works among the educated readers was short-lived in 1903 and after the Revolution of 1905, his works published in small editions. In booksellers' trade journals there were complaints that Maxim Gorky "has died as for as the public is concerned", and that his books were "dead capital" (Todd, W. M., 1978, p. 114). "The Mother" enjoyed enormous popularity and influence in its own day in America and Europe, and this popularity endured over the years. The prominence of the novel generated a great controversy in Russia. The novel was banned in Russia after publishing its few chapters in two issues of "Znanie". Nevertheless, reviewing literature practically is by no means possible because there are massive body of critical literature on the author and his novel "The Mother" in Russia and the other countries of the world since that was rendered.

Immediately identified with Maxim Gorky's comradely relations with Vladimir Lenin and the rise of the revolutionary proletarian movement and socialism in Russia at the turn of the century, Maxim Gorky was, from the beginning of his literary career, became as a controversial literary figure. His novel "The Mother" provided the revolutionary proletarians the sense of true comradeship through which they became keenly aware of the fraternity of all proletarians of the world. Addressing Nilovna Andrei Nakhodka, Pavel's closely comrade says that, "We are all children of one mother, all fired with invincible faith in the brotherhood of the workingmen of the whole world" (Gorky, M., 1971, p. 53). Peasant Rybin sensed this well; in addition, "It's a great thing to make people feel their oneness. When you know that millions want the same thing you do, it makes your heart feel kinder" (Gorky, M., 1971, p. 265). The proletarians, whom Maxim Gorky called splendid people through Nikolai, another close comrade of Pavel, are vanguard of revolution. "Splendid people, Nilovna! I mean the

younger workers-so strong, sensitive, and anxious to learn! When you look at them you can't help thinking that someday Russia will be the most democratic country in the world!" (Gorky, M., 1971, p. 362). This novel provoked the wrath of the symbolists, decadents and Mensheviks but inspired the Bolsheviks, who highly appraised his literary achievement.

Warmly Hailed by Vladimir Lenin as "Stormy Petrel of the Revolution" (Lenin, V.I., 1970, Volume 11, p. 140), Maxim Gorky was criticised by others as a dangerous and subversive influence on social formation. In 1905 Revolution, Maxim Gorky was famous as a Bolshevik proletarian author. The polemic comments on him and his novel "The Mother" turned all the more fanatical. However, Maxim Gorky became the subject of aesthetic and political debate between the critics and politicians of anti-Gorky and pro-Gorky camps, who were less concerned with an objective assessment of his aesthetic achievement and literary place in the history of Russian Literature than with defending their own ideologies and discrediting those of their opponents. Apropos of Maxim Gorky's novel "The Mother", Georgi Plekhanov maintained that, "In this book, Gorky undertook to be a preacher of Marx's views, but as evidenced by the book itself Gorky was quite unsuited for the role of a preacher of these views because he did not understand Marx's views at all" (Plekhanov, G. V., 1958, p. 132). On the contrary, Vladimir Lenin highly appraised Maxim Gorky's novel "Mother", remarking that, "The book is needed; many workers took part in the revolutionary movement without awareness, spontaneously; now they will read Mother with great profit for themselves" (Gorky, M., 1960, p. 7). Addressing Maxim Gorky, Vladimir Lenin further wrote that, "with your gifts as an artist, you have rendered such a tremendous service to the working-class movement of Russia-and indeed not only of Russia" (Lenin, V. I., 1965, Vol. 34, p.404).

The anti-Gorky camp of critics was spearheaded by the Symbolist critics Filosfov and Gripius, who attacked him for placing art at the service of political cause. Their

uncompromising criticism found wide acceptance amongst their contemporaries and provoked an equal, and opposite reaction from the pro-Gorky camp headed by Anatoly Lunacharsky and Vorovsky. Anatoly Lunacharsky has turned the anti-Gorky criticism of Symbolist, decadent and Menshevik critics on its head writing about Maxim Gorky, that " In the creative work of Maxim Gorky the proletariat first gain awareness of itself artistically, just as it did philosophically and politically in the work of Marx, Engels and Lenin" (Lunacharsky, A, 1947, p. 393). Anatoly Lunacharsky further writes in his essay entitled "Maxim Gorky" that, "The results and full significance of Maxim Gorky's work as concerns our epoch and Russian and world culture as a whole, and his relative place on the great map of human achievement will only become clear at a future date" (Lunacharsky, A., 1973, p. 170).

The pro-Gorky campaign continued in Soviet Union with the Soviet critics. V. M. Molotov appraised Maxim Gorky that, "None of the great writers of our country and of other countries knew so closely the life of "the depths" of the people under capitalism. None of them personally experienced so much the ferocity and infamy of the masters and exploiters. None of them had even seen with his own eyes so many people tortured by labour and broken under the yoke of capital as our Gorky, in whom all this suffering was forged into irreconcilable and revolutionary hatred toward the capitalist system, and boundless faith in the liberating power of Communism" (Molotov, V. M., 2007, p. 2). Another most eminent Soviet science fiction author Alexei Tolstoy wrote about Maxim Gorky that, "Great men do not have two dates of their existence in history-birth and death, but only one: their birth" (Tolstoy, A., 2007, p. 5). Eugenia Knipovich wrote that, "Unforgettable in Gorky's works are the figures of men moulded in the revolutionary movement and together with it. From Pavel Grachev to Pave Vlassov, Gorky realised in loving portraiture figures of the vanguard of the proletariat, to whom

revolutionary enlightenment brought will, faith, new emotions, new ideas" (Knipovich, E., 2007, p. 27).

Andre Gide, Georg Lukács, Stephen Zweig and John Spargo hold the flag of pro-Gorky campaign in Europe. Andre Gide admired Maxim Gorky that, "He lent his voice to those who had not before then able to make themselves heard, those who, thanks to him, will henceforth be heard. Henceforth, Maxim Gorky belongs to history. He takes his place with the greatest" (Gide, A., 2007, p. 8). Similarly, Georg Lukács discussed Maxim Gorky in his book "Studies in European Realism" (1950) from a Marxist perspective. Georg Lucács wrote in another article about Maxim Gorky that true realistic writers, Maxim Gorky among them, are able to forecast the future of a social formation:

"Great realism, therefore, does not portray an immediately obvious aspect of reality but one, which is permanent and objectively more significant, namely man in the whole range of his relations to the real world, above all those which outlast mere fashion. Over and above that, it captures tendencies of development that only exist incipiently and so have not yet had the opportunity to unfold their entire human and social potential" (Lukács, G., 2001, p. 1049). Georg Lukacs further wrote about Maxim Gorky and his novel "The Mother" that, "He could see that with Marxism, with the Bolsheviks, the humanist principle is more than an ideal, more than a distant prospect. With them humanism is rather a direct basis and principle of revolutionary practice itself. This Bolshevik humanism makes Mother a heroic song of the power of the revolutionary labour movement to free humanity and lends this book its unique power" (Lukacs, G., 2007, p. 9).

CONCLUSION

The employment of Marxist literary hermeneutics in this research study yielded the result that the mature revolutionary novel came into existence along with the maturity of the

international proletarian movement in the age of imperialism. The popular novel of Victorian era paved the way of establishing the working class novel but it lacked the proletarians. The Chartist novel lacked the aesthetic subject-object relationship based on the self-realisation of the proletarian class in the object of the international proletarian movement because it could not yet mature. A mature revolutionary novel was therefore a historical impossibility in the age of Chartism and remained so until the dawn of imperialism in the twentieth century before the World War First. Robert Tressell's novel "The Ragged Trousered Philanthropists" was the first novel, which set the tradition of the mature revolutionary proletarian novel, assimilating the aesthetic subject-object relationships that were prerequisites of the mature revolutionary proletarian novel. Martin Anderson Nexo's "Pelle, The Conqueror", Upton Sinclair's The Jungle and Maxim Gorky's "The Mother" were the continuation of the tradition of the mature revolutionary proletarian novels in the age of imperialism.

REFERENCES

1. Alfred, D. (1988). The Robert Tressell Lectures, 1981-88. Rochester: WEA.
2. Anderson, O. E. (1958). The Health of a Nation: Harrey W. Wiley and the Flight for Pure Food. Chicago. Chapters. 7-9.
3. Anne, D. M. (1997). The True Story of the Novel. New Brunswick, New Jersey: Rutgers University Press.
4. Bachelder, C. (2006). "The Jungle at 100". In: Mother Jones. Vol.31. Pp. 71-77.
5. Ball, F. C. (1951). Ball, Fred, Tressell of Mugsborougb. London: Lawrence and Wishart.
6. Ball, F. C. (1973). One of the Damend: The Life and Times of Robert Tressell, Author of The Ragged

Trousered Philanthropists. . London: Weidenfeld and Nicolson.

7. Barratt, A. (1993).The Early Fiction of Maksim Gorky: Six Essays in Interpretation. Nottingham, England: Astra Press.
8. Barrett, J. R. (1988). (ed.), The, Jungle. Urbana, Illinois. Pp. xiii-xxvii.
9. Bell, D. (1985). Ardent Propaganda: Miners' Novels and Class Conflict 1929-1939. University of Umea Dissertation. Uppsala, Sweden: Swedish Science Press.
10. Bewes, T and Timothy H. (2011). Georg Lukacs: The Fundamental Dissonance of Existence. New York: Continuum International Publishing Group.
11. Bojer, J. (1921). Realist. New York Times, 9 Jan. p.52.
12. Borras, F. M. (1962). Maxim Gorky the Writer: An Interpretation. Oxford, England: Clarendon Press.
13. Braeman, J. (1964). "The Square Deal in Action: A Case Study in the Growth of the National Police Power". In: Braeman, J, Bremner, R. H, Walters, E (eds.), Change and Continuity in Twentieth-Century America. Columbus: Ohio. Pp. 35-80.
14. Brian, M. (1967). 'The Ragged Trousered Philanthropists'. In: Twentieth Century Literature, 13/2 (1967). Pp. 73-85.
15. Collins, A. S. (1927). Authorship in the Days of Johnson. London.
16. Collins, A. S. 1928), The Profession of Letters. London.
17. Dembo, L. S. (1989). "Sinclair's Socialite Socialists". In: Detotalized Totalities: Synthesis and Disintegration in Naturalist, Existential and Socialist Fiction. Wisconsin: University of Wisconsin Press.
18. Dowson, H. J. (1991). "Winston Churchill and Upton Sinclair: A Review of The Jungle". In: American Literary Realism 1870-1910. 24-1. Pp. 72-78.
19. Duvall, J. M., (2002). "Processes of Elimination: Progressive-Era Hygienic Ideology, Waste and Upton

Sinclair's The Jungle". In: American Studies. 2002. Vol. 43. Pp. 29-56.
20. Eagleton, T. (2005). The English Novel: An Introduction. London: Blackwell Publishing.
21. Eagleton, M and Pierce, D. (1979). Attitudes to Class in English Novel. London: Thames & Hudson.
22. Emerson, C and Michael Holquist. (1981). (Eds.), The Dialogical Imagination: Four Essays by M.M. Bakhtin. Austin Texas: University of Texas Press.
23. Engels, F. (1953). The Conditions of Working Class in England. Moscow: Progress Publishers.
24. Experience Plus. (2010). Pelle, The Conqueror/Smilla's Sense of Snow/Babette's Feast. Available at: <http://www.experienceplus.com/blog/?p=435> [Accessed 14 Jun. 2014].
25. Flenning, E. (1906).The Book Review Digest. Vol. 11. Minneapolis: Wilson.
26. Foley, B. (1993). Radical Representations: Politics and Form in US. Proletarian Fiction. Durham: Duke University Press.
27. Folsom, M. B., (1979). Upton Sinclair's Escape from The Jungle: The Narrative Strategy and Suppressed Conclusion of America's First Proletarian Novel". In: Prospects 4. (1979). Pp. 237-266.
28. Fox, P. (1995). Class Fictions: Shame and Resistance in the British Working Class Novel, 1890-1945. London: Duke University Press.
29. Fox, R. (1948). The Novel and the People. London: Cobbett Press.
30. Gorky, M. (1960). Collected Works, Vol. 17. Moscow: Progress Publishers.
31. Gorky, M. (1971). The Mother. Moscow: Progress Publishers.
32. Hare, R. (1962). Maxim Gorky, Romantic Realist and Conservative Revolutionary" (London.
33. Harild, P. (1994). Nexo. Nordica, 11, Pp.37–50.

34. Harker, D. (2003). Tressell: The Real Story of 'The Ragged Trousered Philanthropists'. London: Zed Books.
35. Harris, L. A. (1975). Upton Sinclair, American Rebel. New York: Crowell.
36. Hawthorn, J. (1984). (ed.), The British Working-Class Novel in the Twentieth Century. London.
37. Hirschkop, K. (1999). Mikhail Bakhtin: An Aesthetic for Democracy. Oxford: Oxford University Press.
38. Holbrook, S. H. (1953). The Age of the Moguls. Garden City, New York: Doubleday & Company, Inc.
39. Holtzman, F. (1948). The Young Maxim Gorky 1868-1902. New York.
40. Houmann, B. (1975). (ed.), Omkring Pelle Erobreren. Copenhagen: Huns Reitz. Howard, J. (1985). Form and History in American Literary Naturalism. Carolina: University of North Carolina Press.
41. Hyslop, J. (2001). "A Ragged Trousered Philanthropist and the Empire: Robert Tressell in South Africa". In: History Workshop Journal 51. (2001). Pp. 65-86.
42. Ingwersen, F and N. Ingwersen. (1984). Quest for a Promised Land: The Works of Martin Anderson Nexo. Westport, CT London: Greenwood Press.
43. Ingwersen, N. (1992). "The Modern Breakthrough: The Rural Rebellion." In: S.H. Rossel, ed., A History of Danish Literature. London, UK: University of Nebraska Press, Pp.311–314.
44. Jespersen, O. (2007). "Note". In: Pelle, The, Conqueror. Part 1. Gloucestershire, England: Dodo Press.
45. Johanson, J. (1919). Pelle, The Conqueror: An Epic of Labour. The Sewanee review, 27(2), Pp.218– 226.
46. Kaun, A. (1968). Maxim Gorki and His Russia. New York. P. X1.
47. Kennedy, C.D. (1989). In Short; Fiction. Pelle, the Conqueror. Volume One: Childhood. The New York Times. [online] 3 Sep. Available at:

<http://www.nytimes.com/1989/09/03/books/in-short-fiction-034889.html> [Accessed 10 Jun. 2014].

48. Kennedy, T.E. (2002). "Realism & Other Illusions: Essays on The Craft of Fiction". In: La Grande, OR: Wordcraft of Oregon.
49. Kettle, A. (1960a). An Introduction to the English Novel. Volume One. London: Hutchinson & Company Limited.
50. Klaus, G. H. (1982).The Socialist Novel in Britain. Harvester: Brighton.
51. Klaus, H. G. (1985). (ed.), The Literature of Labour: 200 Years of Working Class Writing. Brighton: Harvest Press.
52. Klaus, G. H and Knight, S. (2000). (eds.), British Individual Fictions. Cardiff: University of Wales Press.
53. Kowalski, K. M. (2005). "Exploring Real Life in The Jungle". In: Cobblestone: History Reference Centre. Vol. 26. Pp. 26-28.
54. Le Bras-Barret, J. (1969). Martin Anderson Nexo. Paris: Letters Modernes.
55. Leizerov, N. (1976). "The Birth of New Art". In: Marxist-Leninist Aesthetics and Life. Moscow: Progress Publishers.
56. Lenin, V.I. (1970). Collected Works. Volume 11. Moscow: Progress Publishers.
57. Lenin, V. I. (1970). Collected Works, Vol. 34. Moscow: Progress Publishers.
58. Levin. D. (1965). Stormy Petrel: The Life and Works of Maxim Gorky. London.
59. London, J. (1903). The People of The Abyss. London.
60. Lukacs, G. (1950). Studies in European Realism. London: Hallway Publishing.

    Lukacs, G. 1963).The Meaning of Contemporary Realism. Trans. John and Necke Mander. London: Merlin Press.

61. Lukacs, G. (1970). "Narrate or Describe?" In: Writer and Critic: and Other Essays**.** Trans. A.D Kahn. New York: Grosser and Dunlap. Pp. 110-148.
62. Lukács, G. (2001). "Realism in the Balance". In The Norton Anthology of Theory and Criticism, ed. Vincent B. Leitch. New York and London: W.W. Norton & Company.
63. Lunacharsky, A. (1945). Russian Literature: Selected Articles. Moscow: Progress Publishers. Lunacharsky, A. (1973). "Maxim Gorky". In: Anatoly Lunacharsky On Art and Literature". Moscow: Progress Publishers. PP. 170-185.
64. Lundblad, M. (2009). "Epistemology of The Jungle: Progressive-Era Sexuality and The Nature of the Beast". In: American Literature. 81-4. P. 747.
65. Maniates, M.F. (2001). "Individualisation: Plant a Tree, Bye a Bike, Save the World?" In: Global Environmental Politics. 1.3. (2001). Pp. 1-14.
66. Marx, K. (1961). Economic and Philosophic Manuscripts of 1844. Moscow: Progress Publishers.
67. Marx, K. (1977). Capital. Vol. 1. Trans. Ben Fowkes. New York: Vintage Books.
68. McChesney, R. W. and Ben Scott. (2002). "Upton Sinclair and the Contradictions of Capitalist Journalism". In: Monthly Review- New York. 54. 1. Pp. 1-14.
69. McKibben, R. (1994). The Ideologies of Class. Oxford: Oxford University Press.
70. Miles, P. (1984). "The Painter's Bible and the British Workman, Robert Tressell's Literary Activism". In: The British Working-Class in the Twentieth Century. Jeremy Hawthorn. (Ed.). London: Edward Arnold. Pp. 1-17.
71. Miles, P. (2005). Introduction and Notes to Robert Tressell, The Ragged Trousered Philanthropists. Oxford: Oxford University Press. Oxford World Classics.

Mitchell, J. (1969). Robert Tressell and 'The Ragged Trousered Philanthropists'. London: Lawrence and Wishart.

72. Morris, M. J. "The Two Lives of Jurgis Rudkus". In: American Literary Realism 1870-1910. Vol. 29. Illinois: University of Illinois. Pp. 50-67.
73. Murray, S.T. (2010). Why I Write. Publishers Weekly. 22 Nov.
74. Nettleton, J. (1981). 'Robert Tressell and Liverpool Connection'. In: History Workshop Journal, 12 Autumn. (1981). Pp. 163-171.
75. Nilsson, Sophie-Anne C. (2014). Lifting the Veil of Illusion: Transparency and Invisibility in English Language Translations of Pelle Erobreren. Master's Thesis in English. Department of Culture & Identity, Roskilde University Denmark.
76. Orlando, F. (1996) "Maxim Gorky and the Russian Revolution." In: History Today 46 (June 1996). Pp. 16-22.
77. Orwell, G. (1968). "The Proletarian Writer: An Interview with D. Hawkins". In: The Collected Essays, Journalism and Letters of George Orwell. (eds.), Orwell S. and Angus I. London: Secker & Warburg. Pp. 39-40.
78. Overland, O. (2004). "The Jungle": From Lithuanian Peasant to American Socialist. I: American Literary Criticism. 37.1 (2004), Pp. 1-23.
79. Plekhanov, G. V. (1958). Literature and Aesthetics, Vol. 1. Moscow: Progress Publishers.
80. Pritchett, V.S. (1965). "The Young Gorky". In: The Working Novelist. London. Pp. 140-146.
81. Red Flag Journal of The Communist Party (MLM). No, 1. March 2007. Pp. 1-27.
82. Rose, J. (2001). The Intellectual Life of the British Working Classes. London: Yale University Press.

83. Ruhle. J. (1969). Literature and Revolution: A Critical Study of The Writer and Communism in the Twentieth Century. London.
84. Samuel, R. (1998). Island Stories: Unravelling Britain. London: Verso.
85. Shcherbina, V. (1974). Lenin and Problems of Literature. Moscow: Progress Publishers.
86. Sillitoe, A. (1965). Introduction to Robert Tressell, The Ragged Trousered Philanthropists. London: Panther. Pp. 7-10.
87. Smith, D. (1978). Socialist Propaganda in the Twentieth-Century British Novel. London: Macmillan.
88. Sinclair, U. (1905). "Is Jungle True?" In: Appeal To Reason. 1129, March 4, 1905.
89. Sinclair, U. (1906). "What Art means to Me". In: Cosmopolitan 41. October 1906. Pp. 591-594.
90. Sinclair, U. (1906). What Life Means to Me". In: Cosmopolitan Magazine 41. October 1906. Sinclair, U. (1920). The Brass Check: A Study in American Journalism. Pasadena, California: Published by the Author.
91. Sinclair, U. (1925). Mammonart: An Essay in Economic Interpretation. Pasadena, California: Published by the Author.
92. Sinclair, U. (1962). The Autobiography of Upton Sinclair. New York.
93. Sinclair, U. (1964). The Jungle. New York: A Signet Classic: The New American Library of World Literature.
94. Spargo. J. (1906). "With Maxim Gorky in the Adirondacks. A Week with Maxim Gorky". In: The Craftsman XI, (November 1906). 2, p. 155.
95. Stack, D. A. (2000). 'The First Darwinian Left: Radical and Socialist Responses to Darwin, 1859-1914'. In: History of Political Thought, 21/4, (2000). Pp. 682-710.
96. Stephen, I. (1979). Socialist Thought in Imaginative Literature. London: Macmillan.

97. Stern, J.P. (1973). On Realism. Concepts of Literature. London; Boston: Routledge and Kegan Paul.
98. Sub, S. B., (1985). Literature, Society and Culture: Upton Sinclair and "The Jungle". Ph. D. Dissertation. University of Iowa. Pp. 117-131.
99. Sullivan, M. (1927). Our Times, The United States, 1900-1925, Vol. 11. America Finding Herself. New York: New York: Charles Scribner's Sons. Pp. 471-552.
100. Sutherland, J. (1934)."The Circulation of Newspapers and Literary Periodicals, 1700-1730", Library, 4th ser., XV.
101. Sweedler, U. (1989). Pelle, The Conqueror. Vol.1: Childhood. Library Journal, 114(12), pp.110– 110. Scriabine, C. (1981). "Upton Sinclair and the Writing of The Jungle". In: Chicago History. 10 Spring 1981. Pp.31-37.
102. Swingewood, A. (1977). The Myth of Mass Culture. London. Söderman, S., 1967. The Nobel Prize in Literature 1915-Presentation. [Online] Nobelprize.org. Available at: <http://www.nobelprize.org/nobel_prizes/literature/laureates/1915/present.html> [Accessed 24 Jun. 2014].
103. The Literary Digest, 1918. Nexø, Martin Anderson. Pelle, The Conqueror, Vol I and Vol II. The Literary Digest, 11 May, p.40.
104. The New York Times, 1913. Autobiography; Martin Andersen Nexo's Novel 'Pelle the Conqueror'. 7 December 1913. p.1.
105. The Spectator, 1913. Book review of Pelle, The Conqueror. The Spectator, 9 Aug., p.22.
106. Tressell, R. (1982). Robert Tressell Workshop, The Robert Tressell Papers, Workers' Educational Association. Rochester.
107. Todd, W. M. (1978). Literature and Society in Imperial Russia, 1800-1914. California: Stanford University Press.

108. Tressell, R. (2012). The Ragged Trousered Philanthropists. London: Wordsworth Classics.
109. Tressell, R. (2012). The Ragged Trousered Philanthropists. London: Wordsworth Classics.
110. Wade, L. C. (1991). "The Problem with Classroom Use of Upton Sinclair's The Jungle". In: American Studies: Mid-America American Studies Association. Vol. 32. Pp. 79-101.
111. Walder, D., 1996. The Realist Novel. London: Routledge.
112. Watts, C. (1990). Literature and Money. London: Harvester Press.
113. Well, I. (1960). "Gorky's Relations with the Bolsheviks and the Symbolists". In: Slavonic and East European Journal (New Series). Vol. IV (XVIII). Pp. 201-219.
114. Well, I. (1966). Gorky: His Literary Development and Influence on Soviet Intellectual Life. New York.
115. William, R. (1983). "The Robert Tressell Memorial Lecture". In: History Workshop Journal 16. Autumn. (1983).
116. Wilson, C. P. (2010). The Labour of Words: Literary Professionalism in Progressive Era. Georgia: Georgia University Press.
117. Wolf, B. D. (1967). The Bridge and the Abyss: The Troubled Friendship of Maxim Gorky and V.I.Lenin. London,
118. Yedlin, T. (1975). "Maxim Gorky: His Early Revolutionary Activity and His Involvement in The Revolution of 1905" In: Canadian Slavonic Papers. Vol.1 (Spring, 1975). Pp. 76-105.
119. Yedlin, T. (1999). Maxim Gorky: A Political Biography. London: Westport, Connecticut.
120. Young, J. D. (1985). "Militancy, English Socialism and The Ragged Trousered Philanthropists". In: Journal of Contemporary History, 20/2 (1985). Pp. 282-303.

121. Young, J. H. (1989). Pure Food Securing the Federal Food and Drug Act of 1906. Princeton: New Jersey. Chaps. 8-11.
122. Zweig, S. (1963). Collected Works in 7 Volumes. Moscow: Pravda Publishing House. Vol. 7. Pp. 355-356.