



REMUNATION ON THE CONCEPTS OF THE MARXISM

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ABSTRACT

Marxism is the name for a set of political and economic ideas. These points came from works of Karl Marx and Friedrich Engels. In this field we find changes in the fundamental mode of material production effect changes in the class struggle/structure of a society. Launching a era of dominant and sub-ordinate classes that tolerate a struggle for economic, political and social rights. Marxist also believe that there will always be revolts and with the right conditions revolutions. The views of Marx had proved a milestone for the bourgeois class.

Key words: Material production, ideology, superstructure, hegemony, decentring, social reality, semiotics.

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Writing in Nineteenth Century Karl Marx and Friedrich Engels located all forms of 'Culture' - music painting and literature -with in a social context. Attempting to provide a theory of the industrialized society. Marx and Engels also treated art as an important component of human life. Karl Marx and Friedrich Engels especially on the claims that evolving history of human kind, of its social groupings and interrelations , of its institutions and of its ways of thinking are largely determined by the changing mode as 'material production' economic organization of producing and distributing material goods. Ideology was not much discussed by Marx and Engels after The German ideology, which they wrote jointly in 1845-46. Ideology used to different philosophers in distinct forms. But in Marxism represented ideology a superstructure of which the concurrent socioeconomic system is the 'base ' .Engels describe it as a false consciousness. Some Marxist critics themselves described as "Vulgar Marxism" analyzed a bourgeois literary work as in direct correlation with the present stage of the class struggle.

Marxism provides a sociological context and interpretation of cultural forms whether it is a film or a novel. It locates as noted already, all cultural forms with in social and economic conditions existing in a particular society. It believes that cultural forms reflect social condition, and often disclose truth about classes, class conflicts and power relations with in a society. R.K.Narayan's novels depict middle class life in small, south Indian town , while Rushdie's fiction after "Midnight is children "deals almost exclusively with upper middle classes in metropolitan city.

Their economic theories communism designating their belief in the state owner ship of industry, transport rather than private ownership. Marx and Engels announced the advent of "communist manifesto "- 1848. The term used in Marx's major work Das Capital, it concerns the way, when capitalist goals and questions of profit and loss are paramount, workers are bereft of their full humanity and are thought of as hands or labour force. For instance, the effects of industrial closures are calculated in purely economic terms. Eighteen cent german philosophers Hegel his idea of the

dialectic was also a warp and woof of the Marxism. Marxist model of society is constituted by a base production, distribution and exchange and superstructure world of ideas, art religion, law and so on. The prominent British Marxist critic Terry Eagleton suggests the in language 'shared definition and regularities of grammar both reflect and help to constitution a well ordered political state' William Shakespeare,1986 p.[1].

Religion is the opium of the people.

History repeats itself, first as tragedy, second as farce,

The meaning of peace is the absence of opposition to socialism.

Newton implies that main differences between Marxist criticism of 1960 and 1970, and cultural and new historicist criticism [chapter a] dealt closely with specific historical documents, attempting in an almost archaeological spirit to recreate the 'state of mind 'of a practical moment in historical.

Recent Marxist thinker French Marxist theoretician Louis Althusser also contributed in this notions and decentering is a key term in Althusser to indicate structures which have no essence, focus or centre. Althusser calls ideological structures or state ideological apparatuses. Antoni O Gramsci contrasts rule, which is direct political control which uses force when necessary and hegemony. Very little indeed is said in the essay about the specifics of the precise historical moments in which it is written rather, a subtle and original reading is woven round the generalized notions of social - class conflict class privilege and aspirations towards what would now be called upward social mobility.

Between 1929 and 1935 the Italian communist Antonio Gramsci, while imprisoned by the fascist government, wrote approximately thirty documents on political, social, cultural subjects, known as the 'prison notebook' Gramsci maintains the original marxist distinction between the economic base and cultural superstructure but replace the claim that culture is a disguised 'reflection' of the material base with the concept that the relationship between the two is one of 'reciprocity' or interactive influence. Hegemony is a concept of Gramsci a social class achieves a successful impact and power, not by direct and overt means, but by proceeding in making its

ideological views so pervasive that the subordinate classes unwittingly accept and participate in their own oppression.

The Hungarian thinker George Lukacs, one of the most widely influential of Marxist critics, represents such a flexible view of ideology but masters of realism in the novel such as Balzac or Tolstoy, by 'bringing to life the greatest possible richness of the objective conditions of life' And popular of their typical" characters who manifest the initial tendencies and determinants of their epoch and often in opposition to ideology in producing a fictional world while is a "reflection of life in the greatest concreteness and clarity and with all its motivating contradictions".

In opposition to Lukacs, the Frankfurt School of German Marxist, especially Theodor Adorno and Max Horkheimer, lauded modernist writers such as James Joyce, Marcel Proust, Samuel Beckett, proposing that their formal experiments, by the very logics that fragment and disrupt the life they "reflect" create a distance and detachment as an implicit critique "-NEGATIVE Knowledge".

From the 16th cent through the 18th cent the term "imitation" was also had an important place in the Marxism, critics differed radically, however, in their thoughts of the nature of the mimetic relationship, and of the kinds of things in the external world that works of literature imitate, or ought to imitate, so that theories of imitation varied in the kind of art they recommended, from a strict realism to a remote idealism in the Expressive criticism [the view that poetry is essentially an expression of the poet's feelings or imaginative process] and R.S. Crane and other Chicago critics, who ground their theory on analytic method and basic distinctions of Aristotle's Poetics. Many Marxist critics also propose a view of literature as an imitation, or in their preferred term "reflection", of social reality.

In this paper I have my views about Terry Eagleton, that he was a part of Marxism but now I express some changeable points as Eagleton became increasingly hospitable to the tactical use, for dealing with ideology in literature, of concept derived from Deconstruction and from Lacan's version of Freudian

psy-choanalysis.an American theorist, Fredric Jameson, is also the most eclectic of Marxist critics .in the political unconscious; narrative as socially symbolic act [1981], Jameson expressly adapts to his critical enterprise such seemingly incompatible viewpoints as the medieval theory of fourfold levels of meaning in the allegorical interpretation of the bible,the,archetypal criticism of Northrop Frye,structuralist criticism, lacan's reinterpretations of Freud, semiotics, and deconstruction.

Marxist critic "rewriters" in the mode of "allegory" the literary text "in such a way that the text may be seen as the .reconstruction of a prior historical or ideological subject" that is, of the text's unspoken, because repressed and unconscious, awareness of the ways it is determined not only by current ideology, but also by the long -term process of true "history".

The simplest goal of Marxist literary criticism can include an assessment of the political "tendency" of a literary work; determining whether its social content or its literary form are progressive. It also includes analyzing the class constructs demonstrated in the literature. Marx believed that economic determinism, dialectical, materialism and class struggle were the three principles that explained his theories. The Bourgeois [Dominant class who control and own the means of production]. The proletariat [subordinate class;- don't own and control the means of production were only two classes who engaged in hostile interaction to achieve class. There is a small quotation which has a specific role in the literary criticism as below-[Communist Manifesto-1848].

"The history of all hitherto existing societies is the history of class-struggle".

Preface to the contribution to the critique of political economy capital-1867] focus on the unfolding logic of a [1859] system, rather than class-struggle. These provide an alternative account of historical development and emphasize the self – destructive contradictions and low of motion of specific modes of production.

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