

*Literature "with a big L"*  
*Advertising (and) the Novel Form in Victorian Fiction*

**Franziska Tsufim**

THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE MASTER'S DEGREE

University of Haifa

Faculty of Humanities

Department of English Language and Literature

December, 2014

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*Literature "with a big L": Advertising (and) the Novel Form in Victorian Fiction*

Franziska Tsufim

ABSTRACT

*Literature "with a big L": Advertising (and) the Novel Form in Victorian Fiction* takes as its focal point the convoluted relationship between the discourse of advertising and nineteenth-century realism in the novels and non-fictional texts of Anthony Trollope. Engaging with current scholarship that investigates the intersections of economics and literature in the Victorian period, the project analyzes Trollope's work as marked by the ambivalent position of its author. Whereas at the extradiegetic level, Trollope repeatedly attempts to detach his literary project from the culture of advertising, at the diegetic level, he brings both discourses into close conversation with one another. Indeed, in Trollope's novels, writer characters repeatedly turn into advertisers, who attempt to influence the sales of their work, or create fictional narratives, that have the sole purpose of selling a particular commodity in the market. This thesis investigates the effect the kinship between writer and advertiser has on Trollope's conception of realism. Reading advertising and realism as homologous discourses, this work then analyzes how Trollope's realist project is at once motivated by its relationship to the culture of advertising, and marked by its repeated attempts to disrupt this kinship.

A remark on the use of feminine and male pronouns in this work

As I discuss the fictional and non-fictional texts of Anthony Trollope, and investigate his conception of writers and advertisers, I tend to use the male pronoun when referring to Trollope's implied writerly self-fashioning. In any other context, not directly related to Trollope, I employ the feminine pronoun.

List of abbreviations in alphabetical order

BJR – *The Struggles of Brown, Jones, and Robinson*

TSH – *The Small House at Allington*

TTC – *The Three Clerks*

TWWLN – *The Way We Live Now*

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I should despise the man, who attempted to base his advertisements on a system of facts...The groundwork of advertising is romance. It is poetry in its very essence. Is Hamlet true?

—Trollope, *The Struggles of Brown, Jones, and Robinson*

The truth, I take it, is that we, all of us, soon adapt ourselves to the circumstances around us.

—Trollope, *An Autobiography*

The writer of stories must please, or he will be nothing. And he must teach whether he wish[es] to teach or no.

—Trollope, *An Autobiography*

## Introduction: When “Muses Meet Mammon”

### I

“I wished to make an income on which I and those belonging to me might live in comfort,” writes Anthony Trollope about his turn towards authorship in *An Autobiography* (93). Ever since the publication of the work in 1883, this statement has been the subject of much debate, reaching from Henry James' and other early twentieth-century critics' condemnation of Trollope as a money-grubbing hack, to the more recent critical discussion of Trollope's comfortable position as producer of commodities for the capitalist market. Indeed, many studies that have lately investigated the relationship between economics and Victorian literature assign a special position to Trollope, whose openly monetary pursuits—so the tenor—make him to stand out among other nineteenth-century realists. For example, Andrew H. Miller claims that whereas “[a]ll of the other Victorian novelists...resisted the commodity form; Trollope seems to have embraced it and in it found his authority and a sheltering structure” (159).

It seems that reading Trollope as ostensibly different from other nineteenth-century novelists has become a trope that not only influences economic readings of his works, but has further shaped how critics analyze the genre in which he writes his novels. In his study of nineteenth-century realism, George Levine, for instance, remarks that Trollope's open depiction of the writer as a professional, who—as one may add—ultimately works towards providing for his needs, has a clear impact on the kind of novels he produces. In Levine's words, the “difficulties and ambiguities of the realist mode, so forcefully evident in Thackeray's work, sit rather comfortably in Trollope's” (181). Even Walter M. Kendrick, who argues that Trollope's deliberate abstention from theorization in his writings is actually “a

theoretical matter” (2), describes Trollope’s realism as marked by its absence of “any venture into reflexiveness” (4).

In this study, I want to suggest an alternative reading of Trollope’s relationship to the economic context in which he produced his novels. In fact, I argue that it is not by coincidence that critics have identified both Trollope’s economic self-portrayal, and his realism as peculiar: as I will show, Trollope’s realism is closely connected with its producer’s relationship to the capitalist market. In order to outline this claim, I want to briefly focus on Trollope’s repeated emphasis in his non-fiction that the novelist was obliged to teach “*true* honour, *true* love, *true* worship, and *true* humanity” (*An Autobiography* 218, emphases added). As Trollope explains in his autobiography, this truth and the honesty connected to it, are a prerequisite for authoring novels. Reevaluating Trollope’s evocation of the material aspects of his labor with his appeal to honesty in mind, it thus becomes apparent that—in Trollope’s view—the writer who produces commodities for the market in order to “make an income” must not represent his writings as detached from the logic of capitalism (as this would be tantamount to dishonesty), but has to face up to the economic context that surrounds the production of his works. Trollope’s comment then demystifies an image of writers as removed from the “vulgarity” of the cash nexus and thereby counters an economic discourse that was gradually gaining more and more ground towards the middle of the nineteenth century—the discourse of (self-) advertising. According to Trollope, advertising—albeit tantamount to dishonesty—was increasingly used to sell the writer and his products in the literary market.

By thinking about Trollope’s relationship with the cash nexus through the discourse of advertising, I will show that Trollope’s economic remarks are not an expression of “comfort,”

as Miller and Levine claim, but derive from a deep anxiety to distance his authorial project from the dishonest logic of (self-)advertising. I argue in this study that this anxiety is not limited to Trollope's non-fiction, but runs like a common thread through many of Trollope's novels. But—and this is the catch—Trollope repeatedly represents writer-figures that are concerned with employing advertising strategies to represent their works as commodities in the market. Thus, Lady Carbury in *The Way We Live Now*, for instance, advertises her novels as Literature "with a big L," suggesting that their literary merit stands out from ordinary literature with a small "l," and Robinson in *The Struggles of Brown, Jones, and Robinson* even goes so far as to openly establish the connection between advertising and novel writing. Trollope thus attempts to detach his own literary project from the culture of advertising, but at the same time, he seems aware that advertising and literature have long shifted into close proximity with each other. This then causes a complex predicament for the novelist, who is anxious to detach his own project from the logic of marketing, but, at the same time, is aware that advertising is inevitably tied with the discourse of capitalism. Thus, at the moment the novelist operates in the market, he also shifts into proximity with the figure of the advertiser.

This assumption then leads me to the key issue of this study that traces how this anxiety shapes Trollope's conception of realism. In other words, I argue in my thesis that Trollope's relationship to the culture of advertising not only influences how he presents his own works in the market, but has a crucial influence on the genre of his novels. Levine suggests that Trollope's comfortable position as professional largely shaped his realist project as free from difficulties and ambiguities. My argument builds on Levine's assumption that Trollope's relationship to writing as his profession shaped the kind of realism he produced. But, and here I turn Levine's thesis around, I contend that Trollope's anxiety and his open

rejection of the culture of advertising in his non-fiction, paired with his acknowledgement that literature and advertising are strikingly alike in his fiction, shape Trollope's realism as a highly self-reflexive genre. I contend that this realism is constantly on the verge of turning into just another form of advertising, and at the same time overly concerned with detaching itself from the discourse of advertising that it simultaneously so self-consciously imitates. Reading advertising and realism as homologous discourses, this work analyzes how Trollope's realist project is at once motivated by its relationship to the culture of advertising, and marked by its repeated attempts to disrupt this kinship.

Whereas previous criticism on the relationship between economics and literature has largely focused on the presence of economic discourses in the realist novel, as well as on the effect of capitalism on the authorial project, I want to suggest in my study of Trollope that even novelistic form itself cannot be detached from the logic of advertising, that can be regarded as the *sine qua non* of capitalism. In other words, Trollope's work is characterized by a struggle: the author's rejection of advertising strategies contrasts his awareness of the all-encompassing presence of advertising that features both in his literary texts itself, and shapes his novels' very genre. The open rejection of advertising strategies as a means that drives the production of his works then turns into a wishful thinking, a desperate struggle to understand how both discourses—the discourse of advertising and the discourse of literary realism—can nevertheless be detached from each other.

In order to develop my argument, I will initially engage with the history of Victorian marketing, its relationship to literature and, most importantly, its representational nature, before I will eventually arrive at a discussion of its proximity to Victorian realism. By focusing on Victorian advertising; literary realism; as well as Trollope's extensive oeuvre, this

project thus makes interventions in three interconnected fields of inquiry that can roughly be identified as literature and economics; genre studies; and Trollope studies.

## II

The beginnings of modern advertising lie in the seventeenth century, when newspapers first run little blurbs, mainly advertising goods offered by local tradesmen.<sup>1</sup> But it is not before the midst of the nineteenth century that advertising gradually started to transform into an omnipresent public phenomenon. At this time, the branding of formerly nameless products turned into an important marketing feature, anticipating the modern notion of advertising as a “space-clearing gesture” in which the brand name marks the products’ presumable difference from products of a similar kind (Appiah342). Take for instance, Thomas J. Barratt’s “Good morning! Have you used Pears’ Soap?” that established Pear Soap as one of the first British brands, by coining an advertising slogan that infiltrated the public consciousness (Fig. 1).

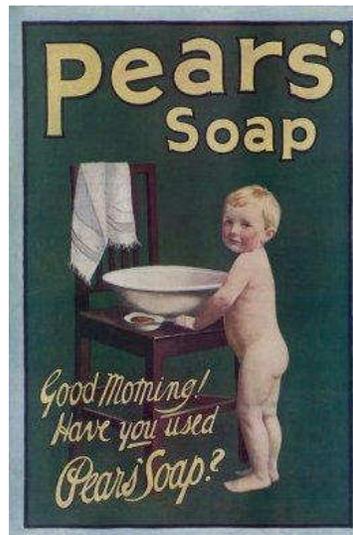


Fig. 1: Pears Soap. Advertisement. 1890.

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<sup>1</sup> There are critics who argue that advertising originated in antiquity with the market criers of Athens, or the promotion of gladiator fights in Pompeii—just to name two examples. However, as Raymond Williams convincingly argues, modern advertising is more than a “process[...] of specific attention and information,” but an “institutionalized system of commercial information and persuasion” (14). In such a form, advertising makes its first appearance in the middle of the seventeenth century.

Gradually, advertising turned into an omnipresent embodiment of the spirit of a free market economy with brands like Kellogg's or Nestlé taking over the food industry sector towards the end of the nineteenth century. This new development not only concerned the branding of goods in the market, but increasingly affected the individual as producer of commodities. In other words, producers were required to sell *themselves* (as a brand) in order to sell their products in the market. The example of Pear's Soap is all but too telling in this context. Using the producers' family name to market their product affected the way the brand was perceived in the market (as having a long-standing, continuous history of success), but, in a tautological fashion, simultaneously communicated specific qualities of the family itself (continuity, success).

Critics like Andrew H. Miller, Jennifer Wicke, Rachel Bowlby and Daniel Hack have convincingly illustrated that this trend not only affected the industrial sectors traditionally associated with economics, but also applied to the production of literature and to writers, who were increasingly concerned with selling their literary products as commodities in the market. Charles Dickens, whom Steven Marcus identified as the "first capitalist of literature" is one of the most famous examples of a writer who was also an advertiser (qtd. in Wicke 19). As Wicke shows, Dickens' career as author was preceded by his employment as advertising agent. This may well have influenced Dickens' treatment of advertising in his works: upon publication, his novel sequels were repeatedly interrupted by little blurbs, and some brands, thus advertised, even entered into the literary text itself (for an example of one of these blurbs see Chapter One). This process also worked in a reciprocal manner, as Dickens' literary works offered his publishers the opportunity to coin new brand names, such as the Pickwick cigar based on his hugely successful *The Pickwick Papers*. Moreover, the tremendous

popularity of the novel allowed Dickens to sell his own authorial persona as that of the Pickwick writer.

In response to the growing interconnectedness between literature and advertising, the 1901 edition of *Punch* parodied the presence of advertising in literature in a little poem, portraying literature as the messenger boy of advertising (App. b). As the poem suggests, literature had become a meeting place of “muses and mammon,” evoking Matthew Arnold’s widely-cited claim that the Victorian period, was an age in which “the grand name” had become void of the “grand thing.” Formally, the poem draws on certain conventions of Romantic poetry, such as the evocation of ordinary people—exemplified by the “schoolgirl”—and its reference to the (Aeolian) harp (that is now being replaced by the mechanical piano).<sup>2</sup> In terms of content, however, the integrated brand names and the poem’s advertising self-fashioning clearly ridicule conventions of Romantic poetry, as well as the literary conventions of the Age. In other words, the poem fills the grand name (literature) with profane things (advertising), establishing an uneasy connection between both.

However, the relationship between advertising and Victorian literature was even closer than the direct presence of marketing strategies in literary texts suggests. Wicke and Bowlby have shown that, in the nineteenth century, literature and advertising gradually turned into “cultural[ly] kindred” discourses (Wicke 3). According to Wicke, literature does not have an existence outside the economic sphere of its marketing—the rise of the novel as a new literary form, for instance, depended on the emergence of advertising and vice versa. Indeed, Raymond Williams has argued in his famous study on the history of marketing that the rise of

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<sup>2</sup> See William Wordsworth’s “Preface to Lyrical Ballads” and his evocation of common people as the subjects of poetry. See also PB Shelley’s “Ode to the West Wind” and Coleridge’s “The Eolian Harp: “ in both poems the Eolian harp serves as the poem’s controlling metaphor for the poet waiting to be inspired.

newspapers coincides with the emergence of advertising and—as one may add—with the gradual establishment of the novel as new literary form.

In addition, Bowlby points to another reason for the increasing proximity between both discourses: Victorian advertising (or advertising per se), functioned through a “dominance of signs and images, the elements of pleasure, entertainment and aesthetic appeal indicat[ing] what the new-large scale commerce share[d] with practices derived not from industrial production, but from the arts” (8). In short, not only did art turn into a platform for advertising, but—due to its representational investment—advertising also shifted into close proximity with art.

### III

Having established the omnipresence of advertising in the Victorian period and its interconnectedness with the literary market, I wish to analyze briefly the representational dynamics of the marketing strategies identified by Bowlby, leading me to the point at which this study begins to clear its own space.

Critics have identified the London Great Exhibition of 1851 as a formative event in the construction of Victorian marketing culture. Organized by Prince Albert and hosted under a gigantic dome of glass, the exhibition provided space for more than 100.000 objects on display. With British objects, both from the homeland and the colonies, occupying half of the entire exhibition space, the event is often read as contributing to the construction of an image of Britain as the world’s leading industrial nation. The exhibition was designed as a spectacle that established an entirely new form of representing commodities to the consumer. Scholars have noted that in the grounds of the exhibition, ordinary glass turned into crystal (Miller), a large greenhouse became a palace (Richards), and the average consumer experienced herself

as an aristocrat by virtue of her inclusion into a fancy world of display (Bowlby). Even more so, it staged the prevalent notion that the representation of things was becoming as important as the thing itself, if not more important.

Miller argues that this emphasis on representations goes hand in hand with the development of new glass-making technologies in the beginning of the nineteenth century, which led to the usage of large glass façades for the exhibition of commodities in shop windows. These shop windows transformed “the streets [of London] into glass-lit spaces of utopian splendor” (1), creating a world of representations completely detached from the actual commodity itself. In his study on the presence of money in fiction, John Vernon points out that this representation of commodities disrupted old-fashioned ways of trade—a one-to-one relationship between the commodity and its monetary value that would be directly translatable into ready money—and instead recruited the consumer into an arena that could hardly be left again.

Returning to the Pear’s Soap advertisement, I wish to further illustrate this representational aspect, so central to advertising. Indeed, the process of branding not only created a unique space for a commodity, but sold a specific idea that the commodity came to stand for. As I have already pointed out with regards to the marketing of the Pear’s family image, advertising is targeted at selling various qualities that at best have a mere metonymical relationship with the product on sale. The clean, and, notice, blond infant in the picture targets parents as potential consumers of Pear’s Soap, suggesting to them that using Pear’s “would make for a clean and happy baby” (Sivulka 66). With regard to the representational logic of advertising, Jean-Christophe Agnew points out that advertising is marked by selling “not...specific and discrete commodities [the soap]....but...assorted, interchangeable bundles

of clusters of attributes [cleanliness, happiness]” (70). In other words, although advertising seems to be an attempt to clear a space for a commodity, the very representational nature of advertising inverts this attempt, creating a moment of representational interchangeability. The signifier, as a unique brand name, for instance, and the signified, as a particular thing that this brand name points to, are therefore detached from each other.

But note even further—and this is the main difference from the merely representational nature of advertising that Miller and Bowlby identified with regards to the Great Exhibition and Victorian window shopping—the representational nature of the image is deeply rooted within a *realistic* framework of reference. As implied by the word “representation,” the image comments on a world lying at its outside, but, as I will show, it does so by implying that the representation was indeed part of reality itself.

In this vein, the infant is portrayed in a strikingly true-to-life fashion with her chubby little legs, huge head, and big belly. Her red cheeks—as an indication of the blood that streams through her body—especially underline her “aliveness.” Most strikingly, by making eye contact, the toddler enters into a conversation with the viewer, as if inviting the observer to give her a bath and thus to become part of the representation. In Althusserian terms, one could claim then that the ad hails its viewer—the viewer realizes that she is the one the image speaks to, requesting her to establish an active relationship with the content of its representation. By highlighting the qualities that engage its viewer, the image thus points to its realness, skillfully transcending the border between the observer in reality and the child at the level of the representation. By interpolating its viewer, the ad not only functions as a representation of reality, but restructures reality itself. The consumer therefore decides to purchase the product thus advertised, without realizing that the advertisement has hailed him by blurring the divide

between the level of the representation and reality. The example of the Pears' Soap advertisement exemplifies that advertising is characterized by an inner struggle—a binary opposition—in that the level of representation is marked by its disconnection from the represented object (the image that advertises the abstract qualities of cleanliness and happiness that are however not intrinsically connoted by one particular signifier), but simultaneously hails its viewer by suggesting that it constitutes reality itself.

This convoluted relationship between the image and the world it purports to represent is not unique to the structure of advertising. In fact, as Roland Barthes has famously identified, literary realism shares a similar characteristic—its “reality effect.” Based on a reading of apparently superfluous details in Flaubert that, from a structuralist point of view, have to be regarded as “scandalous notations”—in that they have no specific functions within the structure of the text—Barthes shows that these details are, in fact, the building blocks of the text's self-conscious reference to its realism. According to Barthes, the superfluous details in a realist text are signifiers that are void of signifieds in that they represent nothing within the structure of the narrative whole. This then is strikingly similar to Agnew's observation that advertising detaches the signifier (the advertising text or image itself) from the signified (an abstract concept clearly identifiable by one specific signifier).

However, as Barthes suggests with regard to the realist novel, this detachment ultimately strengthens the referent, or the real and tangible object in the world that the signified holds a place for:

Flaubert's barometer, Michelet's little door finally say nothing but this: we are real; it is the category of “the real” (and not its contingent contexts) which is then signified; in other words, the very absence of the signified, to the

advantage of the referent alone, becomes the very signifier of realism: the reality effect is produced. (148)

Just like advertising, literary realism eliminates the signified (a clearly identifiable meaning within the structure as a whole), constituting a direct relationship between signifier and a new kind of signified—the referent—which is reality itself. Both advertising and realism can be regarded as texts that are self-consciously concerned about creating a realistic illusion for their implied readers and thereby not only refer to reality, but at the same time create it (e.g. as pertaining to the Pears' Soap advertisement: the "real" that it presents is that a baby is happy when bathed with Pears' Soap).

My research focus lies in the shared *representational* features of advertising and realism. I trace how the representational logic of advertising shapes the Trollopian novel's investment in literary realism. But if literature and advertising are homologous, how does this kinship reflect upon the very genre of Trollope's novels? My argument however is not a one-way-street: advertising shapes the novel's realism, at the same time that realist fiction converses with the representational nature of advertising.

Barthes' "reality effect" has in many ways inspired my thinking about the relationship between realism and advertising. But he is by far not the only theorist of the novel that this study is indebted to. In this context, I wish to briefly mention Levine and his investigation of the Victorian novel's self-reflexive and, in some ways, self-critical stand towards its realism, or Frederic Jameson's study of the antinomies of realism that constantly waver between realism's investment in a referential illusion and its simultaneous disruption of it. These thinkers will become important towards the end of this project in which I discuss how realism can transcend its indebtedness to the discourse of advertising. Indeed, it is the disruption of

the realist illusion which displaces reality as the referent of the text and thereby allows the realist novel to distance itself from its proximity to the discourse of marketing.

#### IV

Reading this need to “re-detach” realism from the discourse of advertising also means – in an anti-Barthesian fashion—to allow for the return of the author as object of critical analysis. And this is then where Anthony Trollope and his novels, as well as his non-fictional texts come into play in my thesis. Miller has pointed to the problem faced by Victorian writers: “[a]dopting a moral stance against the commodification of the world, novelists simultaneously understood that their literary work itself was increasingly commodified; they were as a result required to negotiate between their moral condemnation and their implication in what they opposed” (7).

In a similarly contradictory fashion, Trollope’s literary project has been repeatedly identified as wavering between tradition and modernity; between, as John Kucich points out, his investment in honesty and his simultaneous redefinition of what this honesty means, and between, as Amanda Anderson discusses, his portrayal of the honest gentleman as a moral ideal, and his simultaneous ascription of sincerity to outsider figures. In using the homology between realism and advertising in Trollope’s novels, I adopt a similarly binary perspective on his works. Indeed, as I have suggested in the opening pages of this introduction, Trollope wavers between the wish to detach his novelistic project from the logic of advertising and his simultaneous acknowledgement that the culture of advertising shapes the kind of novels he creates.

Although I do not wish to frame this study within the somewhat narrow limits of a particular school of theory, I still have to point to two modes of inquiry that provide much of

the methodological foundation of my investigation of the interrelatedness between advertising and literary realism. First, as I have already hinted by referring to Barthes, I am indebted to structuralist analysis to bring out the homologies between advertising and realism, and for highlighting both discourses' representational characteristics. In a similar fashion, my investigation of different textual levels—plot, narration and meta-fiction—can be regarded as building on the narratological tradition.

Second, my reading draws on certain Marxist conceptions, such as “use value” and “exchange value.” Throughout the work, the question as to how value can be represented in writing features very prominently. Despite their economic nature, I therefore use these terms to establish an analogy between the logic of capitalism and the representational nature of realism. According to Marx, “use value” points to the unalienated product of labor that cannot be transformed into capital. As a result, it resembles the underlying value of a thing—in short “reality” itself. Exchange value, by contrast, is determined by the amount of capital for which a particular commodity (the laborer) can be exchanged in the market. The exchange value of a thing is therefore a deferred value that constantly implies a potential shift in meaning, the deferral of the signified. It therefore exclusively moves at the representational level in which one commodity always already represents the next available commodity for which it can potentially be exchanged.

In the following, I will move from analyzing the connection between the writer and the advertiser in Trollope's fiction and its effect on the writer of novels in the extradiegetic realm, to an investigation of the interconnectedness between advertising and literary realism. This transition relies on the assumption that the connection between writers and advertisers in Trollope's fiction and non-fiction ultimately influences the kind of novels that the writer

produces. In other words, not only do the writer and the advertiser stand in close relation to one another, but advertising and realism—as the writer's and the advertiser's products—are homologous. But—and this is the final turn this project takes—although the writer's realist project is rooted—at least partially—in the logic of advertising, he constantly attempts to detach his realism from this structural proximity. A successful detachment not only disrupts the relationship between realism and advertising, but, and here I return to my initial argument, “re-detaches” the writer from the advertiser.

Chapter One establishes how the fiction writer and the advertiser turn into strikingly similar figures in Trollope's *An Autobiography*, *The Three Clerks* and *The Struggles of Brown, Jones, and Robinson*. Although Trollope, as real-life author, rejects the logic of advertising for promoting his literary works, his fiction entertains a conception of the author as closely related to the figure of the advertiser. This deliberate leveling out of the qualitative difference between the writer and the advertiser reflects back on the anxiety of the Victorian author, who has to recognize that he and the advertiser are, indeed, everything but detached from each other.

Chapter Two takes this argument further, to a more formal analysis, in which I identify the structural similarity between advertising and Trollope's realist fiction. Drawing on Ian Watt's reading of the novel as a genre indebted to the empiricist tradition, I use *The Way Live Now* in order to show how fictional (self-)advertising strategies generate socially accepted facts (as opposed to empirical facts) at the surface of the advertising representation. This advertising representation, then, detaches the commodity from its representation in the market in that the “thing itself” becomes irrelevant to the representation. However, despite its lack of significance (in that it does not signify anything except for its representational nature),

the representation shapes what is commonly regarded as fact. This construction of facts raises two problematic questions. If empiricism—as Watt has suggested—is the driving force of the realist novel, what does it mean for realism, if facts in the novel are no longer empirically constructed? The creation of facts in the novel allows for an investigation of the novel’s realism that, as I will argue, is hugely indebted to the discourse of advertising.

The final chapter investigates how the realist novel can, after all, transcend its proximity with the culture of marketing. Here, I return to Jameson’s reading of realism as a highly self-conscious and ambivalent genre. Drawing on theories of narratology, I explore how the Trollopian narrator repeatedly interrupts the representational illusion by entering the fictional text to comment on particular scenes, creating a moment of “mimetic disruption.” This narratorial commentary—overtly moralizing in nature—contrasts various forms of dishonest behavior at the level of plot. Based on the fact that Trollope suggests that the novelist has to teach moral values to his readers, I claim that the Trollopian narrator turns into an embodiment of Trollope’s idealized self-image that allows the real-life Trollope to transcend his own situatedness in the cash nexus.

## Chapter One

### Writing Advertisement: Trollope's Predicamental Truth-Telling

#### I

In the following image (Fig. 2), taken from the fifth serial issue of Charles Dickens' *Edwin Drood*, we see a newspaper advertisement for a course in writing and book keeping.



Fig. 2: Writing, Book-Keeping, & C. Advertisement.

Participants of the course will be able to use their newly acquired skills either for "professional pursuits or private correspondences." The assumptions behind such an ad are very precisely capitalist, as the consumer, or would-be "writer," sees the ad, invests in the "writing" lessons, and hopes or believes that the return of this investment will be in future earnings. The term "pursuit" suggests that it is highly dynamic (the connotation of "pursue" being to "follow or chase"); the course is advertised as enabling its participants to aim high in their professional careers. As the professional domain is also the domain of money-making—after all one goes to work to make a living—the ad successfully links the skill of writing with economic discourses. However, the "writing" as referred to in the heading of the ad is ambiguous, as it is reduced to "penmanship"—albeit "an elegant and flowing style of

penmanship." However, despite the implication that the reference to "writing" targets future clerks, the image of the hand holding a quill points to an additional level of meaning in a study that investigates the relationship between the arts of drawing and writing in the Victorian period.

Gerhard Curtis refers to this image and remarks that it "is repeated in numerous self-portraits of artists and countless portraits of authors whose 'hand' is pictured at a similar moment" (31). Hence, the advertisement not only suggests that it trains individuals for professional purposes, but implies that the course turns its participants into writers of fiction. Indeed, considering the mirroring logic of advertising, the ad's reader is meant to see himself in the picture not only learning to write, but becoming a writer who enters a professional club. This claim is supported by the embedding of the ad into one of Dickens' novel series, suggesting to the reader that Dickens' success could easily be duplicated, provided one received appropriate training. As a result, the ad establishes a skillful connection between the professional writer as "one who writes in various senses" and the novelist (Curtis 31).

Analyzing the intersections between literature and advertising, Jennifer Wicke remarks that Dickens is "a writer who is present at the creation of advertising as a system, and whose work and personal career participate in shaping that system" (19). Considering that Dickens started his career as a writer by composing advertising texts for the firm of Warren's Blacking, it is hardly surprising that the ad (as integrated into one of Dickens' novels) establishes the author as just another kind of writer. However, Dickens' connection with the system of advertising—albeit extraordinary in its intensity—is not the only example of the increasing proximity between authors and advertisers in the Victorian period. In fact, in Anthony Trollope's *The Struggles of Brown, Jones, and Robinson*, Robinson—the junior

partner of Brown, Jones, & Robinson, who is entrusted with the development of marketing strategies—describes the production of literature and advertisement as interconnected. He claims that advertising has to be regarded "a work of fiction, in which...elegance and originality are combined" (82). Throughout the novel, Robinson is presented as a character who is not only responsible for developing advertising strategies, but writes little verses of poetry and eventually even a novel.

In his autobiography, Trollope remarks that he conceived of BJR as "a satire on the ways of trade," suggesting that Robinson's advertising strategies have to be all but condemned. In fact, April Toadvine reads the novel in this vein, as a satire on the triumph of credit over capital. And indeed, Robinson's advertising strategies are supposed to create the – ultimately unsuccessful—illusion of the firm's affluence in an attempt to base the company's business on a credit economy (the representation of wealth) rather than on ready capital (wealth). In a similar fashion, one could argue that Trollope's portrayal of Robinson as an author-advertiser can be regarded as a potshot against a novelist like Dickens, who was all too comfortable "within the advertising milieu"(Wicke 28). This would clearly make sense, considering that, in contrast to Dickens, Trollope was highly "alarmed by the excess of advertising" (Hall vii). Indeed, in his autobiography, he deliberately demystifies the figure of the artist, rendering him an ordinary craftsman who works for money.

And yet, all of these explanations at the meta-fictional level do not seem to account for a peculiar discrepancy that emerges if one decides to focus on the text itself. Written in the first person, the opening chapter of the novella establishes Robinson as BJR's narrator. However, Robinson explains that –although narrated from his point of view and based on his manuscript – the tale itself had to be edited before publication. Once Robinson's preface

comes to an end, the narrative voice thus shifts to the third person. In other words, Robinson is and is not the narrator—or writer—of his own story: although the preface establishes his manuscript as the narrative's base, at the start of the internal narrative his writing mingles with the writing of the editor.

But who is this mysterious editor to whom Robinson refers? Looking at the opening page, one can observe that the title of the novella is followed by the phrase “edited by Anthony Trollope.” Although it is a convention established by the first novelists in the eighteenth century that authors present themselves as the editors rather than creators of their works, when brought into conversation with the text, this line assumes quite a different role. As Robinson explicitly remarks that the text has been edited, it appears as if Trollope is writing himself into his own work. It thus seems that the implied editor of Robinson's tale is the implied author of the novel itself. The figure of the editor suggests that Trollope identifies the writer as a hybrid figure, in that the implied, real-life author mingles with the extradiegetic narrator, who is also an advertiser in the text's fictional realm.

This then adds a twist to Trollope's conception of authorship at the non-fictional level: rather than simply condemning writers who, like Dickens, profit from the advertising industry, Trollope's fictional engagement with writers and advertisers points to a complex predicament. At the extra-textual level, he seems to condemn the idea that the literary writer could simultaneously be an advertiser (in contrast he appeals to the writer's commitment to honesty as opposed to the dishonesty of advertising). On the other hand, at the level of fiction, he appears aware that the discourse of advertising is highly pervasive, turning the divide between the writer and the advertiser into a merely artificial construct.

In the words of Andrew H. Miller, who has studied the Victorian author's predicament, "adopting a moral stance against the commodification of the world, novelists simultaneously understood that literary work itself was increasingly commodified" (7). I argue that this authorial divide between condemnation and participation in the cash nexus is analogous to the divide between the meta-textual and the diegetic level. In other words, whereas at the meta-fictional level, Trollope condemns the alignment of authors with advertisers, his fiction subverts this approach. It is at the level of diegesis that Trollope conveys his awareness that the author and the advertiser stand in close proximity to one another.

In this first chapter, I will focus on the question of who, according to Trollope, is a writer. This will establish the base for my consecutive analysis, which will move from the level of the author to the level of writing itself. This chapter prepares my later claim that the inevitable connection between the novelist and the advertiser also affects the relationship between the literary text and the discourse of advertising at a structural level. In the first part of the chapter, I will trace Trollope's meta-fictional discussion of the writer's commitment to honesty and transparency in composing fiction. This also accounts for his rejection of the writer's employment of advertising strategies in promoting both his authorial persona, as well as his fictional texts. The writer and the advertiser—these meta-fictional elaborations seem to suggest—have to be regarded as highly dissimilar.

In part two of this chapter, in which I will read BJR and *The Three Clerks*, I will show how the portrayal of writers at the fictional levels subverts Trollope's extra-fictional claim that the writer's honesty detaches him from the figure of the advertiser. In this vein, this section traces how Trollope juxtaposes the figure of the writer with the figure of the

advertiser, portraying the writer as operating from within the dynamics of the capitalist nexus. The fictional level illustrates that—if the novelist relies on the context of the market—writers are no longer only literary writers, but also advertisers. In this section, I argue that Charley Tudor and Robinson act as Trollope’s writerly alter-egos, who function as vehicles for Trollope to ponder the position of the author as producer of commodities for the market, and who—ideally—should be committed to honesty and transparency.<sup>3</sup> In the last section of this chapter, I will return to Trollope’s commitment to honesty and show how the context of his fiction illuminates that even the presumable commitment to honesty at the non-fictional level roots in capitalist discourses, and is therefore connected to the logic of advertising.

## II

In the following famous lines from *An Autobiography*, Trollope compares the writer of fiction to a shoemaker or tallow-chandler:

There are those ... who think that the man who works with his imagination should allow himself to wait till—inspiration moves him. When I have heard such doctrine preached, I have hardly been able to repress my scorn. To me it would not be more absurd if the shoemaker were to wait for inspiration, or the tallow-chandler for the divine moment of melting. (104)

This demystification of the artistic persona, paired with his deliberate emphasis on the monetary ends of his labors, led to an outcry of disgust by other late nineteenth-century

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<sup>3</sup> I contend that both texts offer an intimate portrayal of Trollope’s approach to the connection between authorship and honesty. Indeed, N. John Hall suggests that both novels are, in effect, sections from Trollope’s *The New Zealander*. The chapters on “Trade” and “The Civil Service” that were included in Trollope’s original manuscript are missing from our contemporary edition. As Hall suggests, the chapter on the civil service is discussed in *TTC*, whereas the chapter on trade is presumably incorporated into *BJR*. This argument seems rather convincing, considering that both novels were written in the same year, shortly after Trollope’s *The New Zealander* had been rejected by publishers. *The New Zealander* is introduced by the phrase “It’s gude to be honest and true,” pointing to honesty as Trollope’s core concern in composing these essays of non-fiction. As both texts stage two author figures that can be read as Trollope’s alter-egos, the study of the commitment of honesty turns into an investigation of the writer’s connection to honesty and morality.

novelists on the publication of *An Autobiography* in 1883. Walter Kendrick shows in his extensive study of the text that contemporary critics treated Trollope's work as "the confession of an unabashed hack, who ground out fiction by the shelf-full and bragged obnoxiously how much money he made from it" (3). And Michael Sadleir points out that this honesty that pervades the autobiography contributed to "the collapse of Anthony Trollope as a literary reputation" (v). Why then did Trollope choose to relate the monetary interests behind his choice of profession? Considering the fact that he instructed his son to publish the work only after his death, one can indeed assume that he was aware of the potentially negative response to his openly economic remarks.

If analyzed more closely, it becomes apparent that Trollope's depiction of the writerly profession can be contextualized with his overall commitment to honesty and transparency. Indeed, Trollope identifies austere honesty as the most important character trait of a novelist both in his conduct in the world and in composing his fiction.<sup>4</sup> By telling "the truth," the writer turns into a didactic figure that teaches young girls "what to expect when lovers come," and helps his reader to remain on the path of righteousness "in...times, when the desire to be honest is pressed so hard" (220). In his fiction, the novelist is obliged to teach "*true* honour, *true* love, *true* worship, and *true* humanity" (*An Autobiography* 218, emphases added).

But this teaching of truth not only concerns the composition of fiction. In fact, it extends to the self-presentation of the writer in the literary market. In *The Making of the Victorian Novelist*, Bradley Deane traces the ideological mechanisms behind the Victorians'

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<sup>4</sup> An example of the novelist's honest conduct in the world is Trollope's letter to one of his publishers. On selling the book rights of *Harry Hotspur*, Alexander Macmillan attempted to turn the one-volume work into two volumes, causing Trollope to respond (18 October 1870): "I am sorry that any thing to do with my tale should be less advantageous to you than you had expected. But the fact is that as one pound of tea wont make two by variance in packing the article,—so neither will a one-volumed tale make two volumes." On a similar occasion three years earlier Trollope had written to Alexander Strahan that he had "always endeavored to give good measure to the public" (10 March 1867).

understanding of authorship, suggesting that “[w]riters may be individual human beings...but *authors* are the products of ideology” (x). The division that Deane identifies is highly useful for illuminating my own claim. Rather than constructing an image of the artist as a “member[...] of a remote and gifted clique” (Sadleir viii), Trollope attempts to demystify the authorial persona and replace it with a reconceptualization of the writer as a craftsman. In fact, the construction of a larger-than-life authorial persona (larger-than-life as it is detached from the economic context of the writer’s work) is tantamount to the employment of advertising strategies (in that it is a conscious attempt to *represent* the person of the writer in the literary market as author). Advertising that can be regarded as an ideological tool in that it hails the consumer by suggesting that the item on sale (in this case an idealized authorial image) was indeed the key to an ultimate wish-fulfillment (for instance, the belief in the high powers of art), therefore is the ultimate precondition for the production of the author (as a product of ideology as Deane suggests).<sup>5</sup>

In other words, Trollope rejects the concept of authorship in Deane’s sense, stripping the person of the writer from his authorial persona. By honestly relating to his pecuniary interests in turning towards authorship, Trollope thus attempts to detach himself as writer from the figure of the author-advertiser, but—and this is the pitfall—by rejecting the author (as a product of advertising), Trollope simultaneously advertises the writer as a didactic figure and thereby creates a complex tautology.

By definition, a teacher’s knowledge exceeds the abilities of her students. The writer’s honesty then transcends the honesty of ordinary men and women (who are in need of his

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<sup>5</sup> See my reading of the Pear’s Soap advertisement in the Introduction for a more detailed elaboration on advertising as dismantling a unilateral relationship between the signifier (the brand, the advertising image) and the signified. The ultimate wish-fulfillment then points to various abstract qualities that are, only presumably, the signified of a particular signifier advertisement.

teaching). Consequently, the writer is more than an ordinary craftsman—he is a “super-human” with a larger-than-life morality. Despite this idiosyncrasy in Trollope’s argument (which I will take up in the last part of this chapter) it becomes apparent from his commitment to honesty and superior morality that his conceptualization of the writer at the level external to fiction rejects the figure of the author, as emblematic of the ominous connection between the writer and the advertiser.

### III

Whereas Trollope’s conception of the writer at the meta-fictional level detaches him from the logic of advertising, his portrayal of writers in his novels speaks an entirely different language. Before I will focus on Trollope’s fictional writers, I wish to refer briefly to a different trope that pervades Trollope’s entire work. Arthur Pollard has shown that Trollope’s novels employ the figure of the gentleman as a vehicle through which his ideal of honesty is transmitted, depicting the character as committed to “honor, honesty and truth” (92). However, the figure of the gentleman simultaneously points to the complexity of attempting an honest, as in moral, portrayal of reality. In Trollope, the morality of the gentleman can thus be contextualized within the realistic framework of the novel itself. The gentleman’s “honesty and honour” cannot be detached from the economic framework of the novel that is strikingly similar to the economic context that governs reality itself. As a result, Trollope’s gentlemen have to confront a social reality that, due to its commitment to the logic of the cash-nexus, is alien to them.

In *An Autobiography*, Trollope describes Plantagenet Palliser as the character who most closely resembles his ideal of a gentleman. However, in his depiction of Palliser, particularly in the *Prime Minister*, Trollope also implies that, in fact, Palliser’s honesty stands

in the way of a successful political career. Once elected Prime Minister, Palliser does not feel at home in the world of appearances and artificial relationships promoted and entertained by his wife Lady Glencora, as well as by his various political allies. As a character who consequently rejects any kind of self-promotion or self-staging, Palliser ultimately understands that his ideals are incompatible with his political tasks. These scruples are clearly connected to his eventual downfall. It seems that in an ideal world, Palliser as ideal gentleman would also be the ideal prime minister. However, in a non-ideal world promoting political and social appearances that are treated as commodities in the market, the ideal gentleman is forced into isolation.

In addition to his professional retreat, the gentleman's growing isolation also affects the depiction of the space in which he moves. This is evident from the example of Roger Carbury of *TWTLN*, who, condemning life in the city that he perceives as driven by economic speculations, retreats to a presumably unalienated existence in the country. However, this apparent un-alienatedness that allows for a life style committed to truth and honesty is, in effect, alienated as it is blind to the pressing social problems posed by city life. Although Carbury is the only character who sees through the dishonest scheming of the speculator Augustus Melmotte, his insight is futile, as no other character will lend an ear to him.

Frequently, Trollope's gentlemen thus attempt to leave the domain of the market that, albeit a domain of appearances largely indebted to economic speculations is also the domain of the social. The figure of the gentleman, then, helps to illuminate that the textual level complicates Trollope's conception of honesty outlined at the extra-fictional level in that it points to a pitfall: the ideal of honesty is connected to a capitalist framework. Since at the

textual level, honesty cannot be detached from the cash nexus, this dilemma also effects Trollope's portrayal of writer-characters. Indeed, at the fictional level, the moral ends of literary productions (the truth telling) originate from a framework that gradually erases the difference between the writer and the advertiser.

TTC portrays the official career of Charley Tudor—a young clerk at the internal navigation who repeatedly finds himself in pecuniary troubles—and who, in search for a source of additional income, eventually writes a novel:

Charley Tudor in spite of his wretched idle vagabond mode of life, was not a fool; indeed... there was that talent within him which, if turned to good account, might perhaps redeem him from ruin and set him on his legs again... [Mrs. Woodward] insisted that if he might make use of his genius he might employ his spare time to great profit by writing for magazines and periodicals.  
(192)

Constantly in debt, Charley frequents the most notorious clubs in London, associating with various characters of dubious morality. Although his position at the internal navigation provides him with an income, this income is not sufficient to secure his livelihood, making him dependent on credit advanced by both his friends and shady money lenders. Becoming a writer for Charley is first and foremost a means to gain financial stability “set[ing] him on his legs again.” Indeed, Charley's interest in the pecuniary outputs of his novel writing echoes Trollope's own emphasis on the monetary interests of his labor. And just like Charley Tudor, the young Trollope wrote his novels when employed as a clerk at the National Post Office.<sup>6</sup> Indeed, here Trollope establishes a direct connection between himself and his fictional

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<sup>6</sup> Charley's turn towards authorship does not end his official career. Rather than suggesting that authorship and clerkship are hierarchically related in that a turn towards the first implies a detachment from the latter, this implies that both writerly professions stand in a horizontal relation to one another.

character, supporting the view of critics like N. John Hall that TTC was to a great extent autobiographical.<sup>7</sup>

Moreover, authorship is presented as a meaningful occupation that not only results in pecuniary rewards, but counters Charley's idleness or the unproductive labor he pursues at his office. Not only does his official labor fail to secure his material needs, it also produces nothing new in the world. At the internal navigation he copies out log entries, ineffectively recycling preexisting information. His office, which does not produce any new information, is thus doomed to redundancy. Indeed, at the end of the novel, the internal navigation is being closed down, but not before the head clerk himself has proven incapable of defining the exact task of his office except for establishing the tautology that it was useful because "it was very useful" (475). Turning towards authorship then will allow Charley to transcend the unproductivity of his clerkship by producing a novel that can be exchanged for capital in the market. This belief is also shared by Trollope's extra-fictional emphasis on the pecuniary exchange-value of his products.

However, the passage cited above twists Trollope's conception of the moral high stand of the writer. Rather than implying that a superior morality is a precondition for becoming a novelist, the quotation suggests that the turn towards writing fiction is primary to Charley's reformation. Indeed, a word like "redeem" has potentially religious implications—as in the redemption of one's sins—suggesting that, as writer, Charley will not only be able to balance his bills, but also to distance himself from his dodgy associates and, as a consequence,

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<sup>7</sup> In his autobiography, Trollope explains: "The story of that examination is given accurately in one of the opening chapters of a novel written by me many years afterwards, called *The Three Clerks*. If any reader of this memoir would refer to that chapter and see how Charley Tudor was supposed to have been admitted into the Internal Navigation, that reader will learn how Anthony Trollope was actually admitted into the Secretary's office of the General Post Office in 1834." (35-6).

become a better person. Turning this claim upside-down, it becomes apparent that this reform is closely connected to the logic of the cash nexus. That Charley's takes to authorship prior to his moral reform subverts Trollope's extra-fictional conception of the novelist's high morality. Contrary to Trollope's claim, the writer's honesty is rooted in the worldly powers of the capitalist market. In other words, if the writer does not have money, he will probably be dishonest and will attempt to advertise his work in the market.

It does not come as a surprise, in this context, that Charley is clearly influenced by considerations of the public demand, attempting to write fiction that—if only properly marketed—has the potential to be successful: "You must always begin with an incident now, and then hark back for your explanation and description; that's what the editor says is the greatest secret of the present day, and where we beat all the old fellows that wrote twenty years ago," Charley explains to Henry Norman (193). Here, Charley points to an integral aspect of marketing strategies that Kwame Anthony Appiah identifies as a "space-clearing gesture" (342). By pointing to the novels of the present day, Charley clears the space for his own novelistic production as distinct from the works of older generations, catering to the masses' desire for novelties. But, at the same time, he establishes a specific formula for successful novel writing that detaches his book as a commodity from its exact content, by embedding it into a larger framework of interconnected references—a turn that Jean-Christophe Agnew identifies as characteristic of successful advertising:

As consumers we are...not sold goods, we are sold the characteristics of goods ["beginning with an incident"]; and not only characteristics but relations among characteristics [beginning with an incidence = novelty] lodged in collections of commodities [everyone does it], whose total pattern is the

obligation of the advertisement to represent in the most...economical...way.

(73)

It therefore becomes apparent that Charley Tudor is indeed an author, rather than a writer, as his authorial project is intimately connected to fashioning his products in response to the demands of the market. Considering the fact that Charley is one of Trollope's most autobiographical characters, this adds another dimension to Trollope's extra-fictional self-fashioning as writer. Indeed, by turning Charley into an author—rather than a writer-figure—Trollope's deliberate detachment of the writer and advertiser, at the extra-fictional level, is brought into question.

While TTC only hints at the interconnectedness between the writer and the advertiser, the author (the writer-advertiser) is at the heart of BJR. Brown, Jones and Robinson are the owners of a haberdashery business, whose rise and fall is portrayed in the novel. The business is located in the "Magenta House" that received its name because the members of the firm decided on painting it magenta in order to attract public attention. Brown is the senior partner of the firm and the only one who brings in capital to start the business. He has an old-fashioned approach to sales and is opposed to the raising of credit in order to keep the business going. Robinson, on the other hand, is Brown's junior partner and is convinced of the importance of advertising the business for economic success. Robinson's advertisements are based on exaggerating and manipulating facts, as well as on creating spectacles to entertain potential customers. His goal is not only to attract the attention of buyers, but to establish the reputation of the firm as affluent and wealthy (with the equation being: the bigger and more attractive the spectacle, the wealthier the entrepreneurs) so that the business will be granted credit by their various partners.

At first sight, it might seem as if the employment of advertising strategies is synonymous with dishonesty. This then would conform with Trollope's belief, presented at the extra-fictional level, that advertising deceives the consumer into purchasing the representation of commodities, rather than the commodities themselves. However, in addition to its superficial criticism of commerce, the text takes pains to subvert this kind of equation, effectively tuning Robinson into one of the few honest characters in the novel. Robinson himself declares: "[D]id you ever see an advertisement that contained the truth? If it were as true as heaven, would anyone believe it? Was it ever supposed that any man believed any advertisement?" (80). In his opinion then, it is public knowledge that advertisement can never be taken at face value. Advertisement therefore turns into a convention just like any other. In this view, the advertiser cannot be dishonest, as he only caters to the desires of the markets, but rather than creating facts himself, the public acquires his outputs, treating them as if they were real facts. Advertising then not only presents a commodity in the market place, but turns into a commodity in its own right. Robinson's concern, at the end of the novel, that advertising did not "make the world any richer" (and the pun on the word "rich" definitely deserves attention here, 204) can therefore be refuted. In other words, advertising caters to the desire of the audience for spectacle, performance and something new so that it is no longer just a *representation* of something, but assumes materiality in and of itself.

However, just like Charley Tudor, Robinson is both an entrepreneur and a writer-figure. In fact, Robinson not only produces little verses of poetry, but is presented as the composer of the memoirs of Brown, Jones and Robinson. This creates an interesting mirror effect between Robinson, as a character in a novel, and Trollope himself. As mentioned in the introduction, the novel is largely written in the third person, with the exception of the opening

chapter that is composed in the first person and narrated by Robinson. The first-person narration of the opening chapter is atypical of Trollope, who doggedly employs an omniscient third-person narrator in his works. Except for very few examples, the only text that uses the first person is Trollope's *An Autobiography*. Moreover, Robinson clearly identifies his text as the memoirs of the firm, thus linking BJR with Trollope's own memoirs.

In addition, in the novel, Robinson points out that he has been commissioned by the *Cornhill Magazine* to write the memoirs of the firm (195). Interestingly, this is the exact same magazine that published Trollope's BJR in 1870. Thus a reader encountering this line when reading the exact same magazine is invited to draw certain parallels between Robinson and Trollope. It therefore seems as if Trollope features as a real life foil for his fictional character. BJR, then, could as well be labeled "The Struggles of Trollope" as writer and advertiser in his own right. Rather than a "satire on the ways of trade," BJR can be read as a preface to Trollope's own memoirs, contemplating and struggling with the relationship between the advertiser and writer that he attempts to reject at the extra-fictional level.

#### IV

By being relentlessly honest about his literary project, Trollope—at the extra-fictional level—attempts to detach the figure of the writer from the advertiser. However, this attempt turns into a paradox: Trollope's fictional portrayal of writers suggests that the advertiser and the writer are in fact uncomfortable relatives. After having contextualized Trollope's extra-fictional conceptualization of the writer with his fictional depiction of the writer-advertiser, we have to revisit Trollope's meta-fictional claims. As will become apparent, although rejected at the surface, the writer-advertiser lurks underneath Trollope's extra-fictional self-fashioning.

I will illustrate this claim by looking at a section from *An Autobiography* that, comparing the novelist with the poet, is at the heart of Trollope's conception of the novelist.

By the common consent of all mankind...poetry takes the highest place in literature. That nobility of expression...which she is bound to obtain...is not compatible with prose....When that has been in truth achieved, the reader knows that the writer...can teach his lessons somewhat as a god might teach. He who sits down to write prose makes no such attempt...but his teaching is of the same nature...[B]y each...may true honor, true love, true worship, and true humanity inculcated; and that will be the greatest teacher who will spread such truth the widest. (217-8)

Although Trollope argues that “poetry takes the highest point in literature,” he ultimately refutes the claim to poetry's artistic superiority. After all, poetry and prose pursue the same end that is the teaching of “true honour, true love, true worship, and true humanity.” But Trollope goes even one step further. He not only levels out the difference between prose and poetry, but, as Kendrick points out, suggests that “the two genres differ only in their success: novels do exactly what poetry does, but they do it better” (35). He therefore advertises the work of the novelist by—to use Appiah's words—clearing its space, highlighting its difference from (and superiority over) poetry. In fact, Trollope develops his argument of truth-teaching by identifying “who will spread the truth the widest” as the greatest teacher of all. This reference to “widest” has a twofold implication that further establishes the novel's superiority. On the one hand, “widest” could be brought into conversation with the novel's length that by definition is greater than that of poetry. Indeed, Kendrick claims that “[i]t is a persistent theme

in Trollope's writings that novels have 'replaced' poetry as the most effective and popular literary genre" (36).

Kendrick's reference to "efficiency" points to the second—and for our purpose more relevant—connotation of "widest." Indeed, one can read "the widest" also in the context of efficient marketing strategies. Spreading the truth the widest then means to spread the truth in the market, by providing the consumer with truth-containing literary productions. Thus, this section points to the very dilemma that is central to his entire literary project: the teaching of truth ultimately depends on the marketing of this very truth, or to put this differently, the writer and the advertiser are cut from the same cloth. Whoever spreads truth the widest is therefore both a writer committed to honesty and an author indebted to the discourse of advertising.

Another example that supports this claim is offered by Trollope's letter to his publisher that I have mentioned previously in one of my footnotes (see footnote 5). In response to the publisher's attempt to turn a one-volume work into two volumes Trollope remarked (18 October 1870): "I am sorry that any thing to do with my tale should be less advantageous to you than you had expected. But the fact is that as one pound of tea wont make two by variance in packing the article—so neither will a one-volumed tale make two volumes." And on a similar occasion: "I always endeavored to give good measure to the public" (10 March 1867).

First, Trollope compares his novel to a bag of tea, thereby rendering it a commodity that can be literally consumed by its buyer. In a similar style, he establishes the relationship between his novels as goods in the market and its pecuniary exchange value by pointing to the "good measure" that he offers to the public. One may argue, therefore, that the good measure

referred to is, after all, a turn towards advertising in which Trollope implies that the buyer will get an exceptionally good deal for her money upon purchasing the product on sale. What is meant to highlight Trollope's commitment to honesty as a writer (he will not sell the novel as something that it is not) is therefore a turn towards advertising in its own right.

The writer thus faces a complicated dialectic that can be illustrated by referring to Daniel Hack's analysis of the Victorian writer as caught in-between the poles of the "professional writer[...] and [the] literary pauper[...]" (63). Hack contests that Victorian writers were highly concerned with the material implications of their literary labor. On the one hand, authors feared that their labor could be evaluated as unproductive, and they stigmatized as beggars. On the other hand, writers opposed the very act of commodification inherent in the definition of "productive labor" that is exchanged for capital in the market, dallying with the figure of the beggar as potential role model. In the context of our argument, this means that Trollope, as the productive producer of capital, is located within the realm of commerce that is also the realm of the exchange of capital (and its marketing). Although Trollope never romanticizes the figure of the beggar (on the contrary, he emphasizes the writer's monetary endeavor), he idealizes the writer's moral commitment in an attempt to overcome the highly pervasive logic of advertising.

In this chapter I have argued then that, at the extra-fictional level, Trollope attempts to transcend the kinship between the writer and the advertiser by creating an idealized honest writer-figure. The author-figures that he portrays in his fiction, however, connects this conception of writerly honesty with an economic framework. Characters like Robinson and Charley Tudor turn into Trollope's alter-egos that allow him to ponder his own relationship to the culture of advertising, ultimately acknowledging that the writer and the advertiser are

indeed closely related to one another. The writer's honesty can therefore only exist inside the economic domain. In an attempt to flee the market by openly pointing to his own involvement in capitalist pursuits—"I wished to make an income"—Trollope cannot but resort to the very economic discourses that he actually attempts to overcome. Matthew Sussman suggests in his recent reading of the trope of honesty in Trollope's fiction that "Trollope's style is marked...its markings reveal a skeptical attitude toward the very possibility of those virtues—honesty and transparency—with which he is so often associated" (878). And this skepticism—as I have shown—results from the birth of a chimerical figure that combines the traits of the advertiser and the writer.

In the following chapter I will trace the implications of this peculiar connection at the level of novelistic form itself. If the writer is also an advertiser, how does this influence the kinds of texts he produces?

## Chapter Two

### Trollope's Advertised Realism and the Construction of Surface Facts

#### I

“There is no knowing vat anybody does know, and vat anybody does not know” (23; pt. II) states the lawyer Samuel Cohenlupe in Anthony Trollope's *The Way We Live Now*. Cohenlupe's words can be read as a comment on the construction of facts in the novel that, rather than deriving from presumably universal truths are generated by knowing the mind of “anybody.” In fact, Cohenlupe shows that if anybody does not know what anybody knows, anybody is utterly clueless. By defining knowledge as a state of being familiar with the knowledge of the other, Cohenlupe's remark points to the novel's approach to facts as phenomena that are constructed in the social domain. Consequently, Cohenlupe's words suggest that the novel treats facts as a fluctuating, rather than a stable category from which characters derive meaning. If knowledge is socially constructed, it is subject to changing currents and fashions. Indeed, Cohenlupe's remark highlights the *absence* of anybody's knowledge and can thus be read as a diagnosis of a state of epistemological uncertainty that derives from the social nature of facts. But why—according to the novel—are facts so unstable and so void of an empirical base? In the following chapter, I want to trace the novel's construction of facts, suggesting that what characters can or cannot know derives from the logic of advertising—as a representational phenomenon—that dominates most of the social interactions at the diegetic level.

As I will show in this chapter, the kinship between the advertiser and the fiction writer shapes Trollope's commitment to truth-telling both in his writing and in his extra-textual self-fashioning. In the previous chapter, I examined Trollope's writerly dilemma connected to his

awareness that the writer of fiction is closely related to the figure of the advertiser. I now wish to go one step further to analyzing how Trollope's complex relationship to the culture of advertising influences his employment of realism. Whereas the first chapter was interested in the relationship between economics and writing, in this chapter, the argument will be narrowed further, investigating how the circumstances of novel production and marketing influence the novel's very genre. This chapter will therefore gradually move from the level of content to the level of form. In other words, I argue that since facts in the novel are shaped by economic discourses, the novel's realism is ultimately indebted to these very discourses.

In order to outline the socially constructed nature of facts in the novel, I want to briefly focus on the decoration of Augustus Melmotte's house at the first ball depicted in the novel. The speculator Melmotte successfully fools London society into assuming that the representation of wealth is a clear indicator of wealth itself: "The house had been so arranged that it was impossible to know where you were, when once in it. That hall was a paradise. The staircase was fairyland" (34; pt. I). At first sight, the decoration of the house seems to evoke a feeling of confusion, depriving the observer of any sense of orientation or relation to reality. However, the narrator's use of syntax suggests that the illusion assumes materiality. It no longer only appears real, but becomes real. The narrator does not describe the staircase *as if* it was fairyland, but positively affirms that it *was* fairyland, so that the displacement that results from the employment of strategies of representation—both in the diegesis (Melmotte's decorations) and at the extradiegetic level (the narrator's employment of syntax)—is experienced as factual, rather than fictional. Indeed, despite the underlying social and, therefore, fluctuating nature of facts, the narrator treats them as if they were universal truths. Trollope's fictional facts are thus based on an internal contradiction that while rendering facts

as ephemeral, at the same time affirms their claim to reflect something stable through the employment of strategies of representation.

Mary Poovey has discussed the nature of facts, analyzing how modernity perceives facts as a phenomenon generated by “observed particulars” (9). To Poovey, the modern fact is constructed along the lines of empiricism, constituting a numerical representation drawn from statistics or, more broadly speaking, from economics. Although the modern fact may be used in a wide range of contexts and can support various causes, it is structured as a narrative that, despite its dependency on the interpretive nexus, is constructed as “immune from theory or interpretation” (xii). The modern fact, then, is conceived as an empiricist phenomenon—a purportedly stable source of knowledge—that exists a priori as universal truth only to be scientifically discovered.

Ayelet Ben-Yishai, in contrast, argues against the empiricist nature of facts and shows that facts in Trollope’s *The Eustace Diamonds* can be regarded as communally produced and therefore unstable. The novel “portrays a society obsessed not with truth itself, but with who is aligned with what is *communally* perceived as truth” (114, emphasis added). Ben-Yishai illustrates how in the novel, the distinction between empirical and communal facts is deconstructed, arguing that facts in Trollope cannot be regarded as stable, but as subject to ever-changing social conventions.

In my own reading, I wish to combine Poovey’s and Ben-Yishai’s perspectives. Facts in and outside Trollope’s novels are shaped by an increasingly modern condition of uncertainty. Although modern in their own rights, these facts differ from Poovey’s “modern fact,” since they are neither empirically constructed, nor presented as such. In this respect, I concur with Ben-Yishai’s reading of the Trollopic fact as a communal phenomenon that

renders knowledge a social product. However, and this is where I return to Poovey's argument, I contend that Trollope's conception of facts is not only influenced by the community, but by underlying economic discourses. For example, Melmotte's ball suggests that the depiction of fictional facts as a source of knowledge largely depends on the creation of representational systems in which the representation itself is primary. Rather than reflecting a presumably deeper level of meaning, characters in Trollope's fiction seem to obtain facts from an observation of surface structures.<sup>8</sup>

In the following, I will refer to facts in the novel as "surface facts," suggesting that what anybody can know is constructed at the surface of characters' (self-) representations. As I will show, this surface turns into the only realm in which knowledge can be generated, ultimately detaching the surface from any presumably deeper level of meaning. I argue that this detachment of the "surface fact" from underlying "truths" derives from the logic of consumerism, or, more precisely, from advertising as a strategy, to present a specific commodity in the market. In my reading of advertising strategies as generating surface information, I particularly draw upon Jennifer Wicke's understanding of advertising and literature as "cultural[ly] kindred" discourses (3), and her reading of advertising as "a center of knowledge production, a determining economic site, as well as a *representational* system" (1, emphasis added). By referring to the representational nature of marketing strategies, Wicke implies that the knowledge produced by advertising centers on a representational illusion, rather than an intrinsic value of the thing represented. Returning to the depiction of

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<sup>8</sup> Following Best & Marcus's influential issue of *Representations*, "surface reading" has come to mean a focus on the textual surface as a carrier of literary meaning, as opposed to the search for an underlying, hidden level of interpretation. This practice ultimately upholds the distinction between the text itself and whatever is beyond this surface. I, in contrast, will argue that marketing strategies bring the potentially underlying value of a thing to the surface so that the surface ultimately turns into the only realm in which meaning can be created, as well as sought.

Melmotte's mansion with the discourse of marketing in mind, it becomes apparent that Melmotte is a skillful advertiser. As I will demonstrate, the Trollopian fact is not only communally produced, but becomes routinely generated by the logic of marketing.

In addition to the underlying economic subtext, empiricism remains a productive discourse for analyzing the nature of facts in the novel. As Poovey's analysis illustrates, facts are traditionally perceived as integral to an empiricist world view, which in turn—as Ian Watt has shown in his seminal *The Rise of the Novel*—was fundamental for the emergence of the novel as a new literary form. Watt establishes the relationship between empiricism and realism, claiming that "modern realism...begins from the position that truth can be discovered by the individual through his senses" (12). A fact, therefore, turns into the smallest empirical unit that is obtained through careful observation of reality and contributes to the discovery of stable truths. Since empiricism and realism are closely linked, the novel's construction of facts inevitably produces a truthful portrayal of reality. To put it another way, and turning Watt's thesis slightly upside-down, the manner in which facts are portrayed in the novel functions as a starting point for understanding the text's conception of mimesis. This, then, raises a complex question: if the novel departs from the empiricist tradition in its portrayal of facts, what does this imply for its realism?

Hereunder, I consider what I call the "surface fact" as a vehicle that offers an intimate insight into the interconnectedness between the economic discourse of advertising and realist fiction. A reading of Trollope's construction of fictional facts may illuminate his peculiar position as an author who, while operating in the market, simultaneously attempts to transcend it.

In a reading of *The Way We Live Now* (1875), *The Struggles of Brown, Jones, and Robinson* (1862) and *An Autobiography* (1883), I will trace how characters construct and manipulate facts to serve their various economic interests. Although the examples of the employment of advertising strategies in both novels are manifold, I will focus on the representation of literature and newspapers in the texts to establish the relationship between the character's various attempts at self-advertising and the creation of realist fiction.<sup>9</sup> In the first section of the chapter, I will focus on the construction of surface facts in TWWLN. I will then move on to *An Autobiography* and offer an analysis of Trollope's artistic self-presentation that forms a sharp contrast to the portrayal of "surface facts" in the novel. In the last section, I connect the economic discourse that shapes facts as surface constructs and Trollope's employment of realism as the defining genre of his work.

## II

TWWLN opens with a scene that establishes the centrality of advertising strategies for the dynamics of the entire plot:

Lady Carbury spent many hours at her desk, and wrote many letters, —wrote also very much beside letters. She spoke of herself in these days as a woman devoted to Literature, always spelling the word with a big L. Something of the nature of her devotion may be learned by the perusal of three letters which on this morning she had written with a quickly running hand. (1; pt. I)

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<sup>9</sup> An analysis of Melmotte in relation to the culture of advertising in Victorian England would provide enough material for a chapter on its own. In this context, I wish to mention the Great Railway that is advertised with "brilliantly printed programmes ... with gorgeous maps, and beautiful little pictures of trains running into tunnels beneath snowy mountains and coming out of them on the margin of sunlit lakes" (78; pt. I). This advertising exhibition supports the board members' objective that "was not to make a railway...but to float a company" (77; pt. I). The depiction of the railway can thus be regarded as emblematic of the construction of surface facts: although the railway will never be built, the advertising highlights its material aspects ("trains running into tunnels"). Indeed, as the narrative progresses "the South Central Pacific and Mexican Railway [becomes]...an established fact" constructed at the surface of the advertising representation, rendering the actual construction of the railway superfluous (324; pt. I).

The narrative commences with a depiction of Lady Carbury engaged in writing letters that are supposed to influence the reviews of her first novel in various newspapers. It thus seems that Lady Carbury prefers to immerse herself in the development of successful marketing strategies, rather than in the production of the work itself. As these opening lines imply, writing a novel is only secondary to selling it. Lady Carbury's commercialized approach to literature is emblematic of the commodification of the Victorian novel that, as Miller suggests in his study of the genre, was increasingly subject to marketing strategies. As a result, the novel could no longer be dissociated from its placement within a culture of commerce in which the text's presentation in the market significantly influenced its economic success. Miller shows how Victorian literature, like any other commodity exhibited for sale in a shop window, gradually "slipped behind the 'barrier of glass'" (6).

With regard to the exhibition of commodities in Victorian shop windows, Bowlby remarks in her study on commodity culture in Dreiser, Gissing and Zola that "[g]lass and lighting created a spectacular effect, a sense of theatrical excess coexisting with the simple availability of individual items for purchase" (2). Although the commodity on sale was tangible ("real" in Bowlby's words) and could be taken home by the purchaser, the buyer's decision process was largely driven by the representation of this commodity ("the unreal"), so that what was sold to the consumer was, in fact, an unsalable illusion of value.

Using Marxist terminology, Bowlby further argues that "the process of commodification...marks the ascendancy of exchange value over use value" (2). In our own context, Lady Carbury is convinced that "her end was to be obtained not by producing good books [use value], but by inducing certain people to say that her books were good [exchange value]" (171; pt. I). Without the reviews, which function as the representational features that

drive the exchange process of Lady Carbury's work (representation for money), the commodity's use value becomes questionable. This is not to say, of course, that a commodity's use-value or "real" value is, indeed, stable. On the contrary, it is subject to processes of reification that result in a treatment of use-value as if it were a pre-understood, solid category. In other words, what constitutes good books or the use value of literature is, in itself, a social construct that is further complicated by an investment with meaning that detaches the commodity from its presumably underlying "real" value.

In fact, Lady Carbury is well aware that her literary work lacks artistic merit: "Whether the work might have been better done she never asked herself ... But if she could bring the papers to praise it ... [if] she could manage that the air of the month should be so loaded with [it]" (366; pt. II). Lady Carbury hopes that the reviews will establish the value of the novel by arranging for the "right light in the shop window," as Bowlby would have it. Above all, however, the reviews completely detach the thing represented from the representation. Effectively, it seems that the reviews are targeted to replace the novel itself so that reading the reviews will make the reading of the novel superfluous.

The critics who attest to the merit of Lady Carbury's books therefore employ advertising strategies that establish a form of surface knowledge in which the representation radically replaces the thing represented. In fact, the commodity seems to lose its last ties with reality: in contrast to the item purchased in the shop and brought home, the novel circulates in the market without actually ever being present. In other words, one could take possession of the novel based on reading the reviews, without ever having held the thing itself in one's hands. In this way, that Lady Carbury's work has merit becomes a surface fact that derives from the mere representation of the book in the market.

Additionally, newspapers not only construct surface knowledge through the employment of advertising strategies, but, in a tautological fashion, simultaneously reify it. As a first step, the advertising strategies employed by the newspaper reviews create material facts: “‘The Criminal Queens’ had been regarded in the trade as one of the successful books of the season” (363; pt. II). The fact that the narrator calls her book a “great historical work,” (ibid.) then, not only mocks Lady Carbury or echoes the newspaper reviews that labeled the book “a work of infinite research and brilliant imagination combined,” but points to the social dimension of news that establishes the greatness of the work as factual (100; pt. I). As Ben-Yishai suggests, “through consensus, rumor becomes fact—not the rumor of a fact, but the fact of a rumor” (93). In this sense, the newspapers in the novel turn into truth-creating agencies by attempting to conflate the representation (the reviews) of the representation (of Lady Carbury’s self-staging) with the thing represented (the book), creating facts that function as a subject of report or talk and that are, in turn, reified by this very talk. In this fashion, the fact of the book’s greatness both promotes the sales of the novel that is published in a “second and then, very quickly, a fourth and fifth edition” and, at the same time, its greatness is further validated by the sales figures (363; pt.II). What may look like an empiricist construction of facts following the logic of deduction—if the book sells it must have literary merit—is, in effect, manipulated by the employment of advertising strategies that previously established Lady Carbury's literary talent as a surface construct.

Moreover, the surface fact is further reified by its clear exchange value in the market. In this context, Lady Carbury remarks in a letter to Mr. Booker, her editor: “If there is anything you wish to have specially said as to your view of the Protestantism of the time, let me know. I should like you to say a word as to the accuracy of my historical details” (6; pt. I).

Here, Lady Carbury herself claims the historical accuracy of her book as factual, even prior to Mr. Booker's employment of advertising strategies. Writing about Victorian marketing, Thomas Richards points out, "capital could be much more than material value. Representing things was a good investment, perhaps the best investment of all: symbolic capital paid dividends beyond the dream of avarice" (4). Indeed, Lady Carbury's factual representation of her historical accuracy turns her book into "symbolic capital" that, prior to its release into the market, is used to establish a contract of trade with Mr. Booker. As a result, Mr. Booker's reviews reify a surface fact that has previously been constructed by Lady Carbury's self-marketing strategies. In fact, Lady Carbury's publishers sell the book to consumers by referring to the surface fact "giv[ing] testimony from various criticism showing that Lady Carbury's book was about the greatest historical work which had emanated from the press in the present century" (363; pt. II).

Due to the exchange value of the surface fact, Lady Carbury's marketing strategies do not exist in isolation, but are actually part of a set of social conventions. J. Jeffrey Franklin notes in his reading of *TWWLN*: "Almost every form of interaction between characters in mid-Victorian novels can be described [as] meaningful in terms of an exchange of capital" (510). In the following quotation, Mr. Booker writes a positive review in "The Breakfast Table" of Lady Carbury's novel in exchange for a review of his own work:

It grieved his inner contemplative intelligence that such rubbish should be thrown upon him; but in his outside experience of life he knew that even rubbish was valuable, and that he must pay for it in the manner to which he had unfortunately become accustomed. So Mr. Booker himself wrote the article on

the 'Criminal Queens' ... knowing that what he wrote would also be rubbish.  
(99; pt. I)

The quotation is filled with vocabulary from the economic world that modifies the depiction of writing. The review is rubbish, but “valuable,” and Mr. Booker has to “pay for it.” The employment of this semantic field suggests that the exchange of commodities between Lady Carbury and Mr. Booker is about to be completed. Mr. Booker has to pay for the service he received, as defined by the conventions of trade. As pointed out previously, this exchange occurs at the expense of a truthful account, as rubbish becomes the currency of this exchange of illusory knowledge. Hence, the “world we live in,” as Mr. Booker points out in a conversation with Mr. Alf, creates the social conventions that define the economic value of truth and knowledge (104; pt. I).

But for all that, advertising not only functions by creating an illusion of a commodity's value, but by suggesting that this illusory value lies in the differentiation of a product from other products in the market. Kwame Anthony Appiah has noted that “to sell oneself and one's product as art in the marketplace, one must, above all, clear a space in which one is distinguished from other producers and products—and one does this by the construction and the marking of difference” (342). The capital “L” Lady Carbury uses to write “literature” in the opening lines of the novel suggests her literary merit stands out from the ordinariness of literature with a small “l.” In addition, Literature with a capital “L” also points to a mystification of literary products and thereby of the artist herself. Her literary persona as a woman “devoted to Literature” can be read as an integral aspect of a successful self-marketing strategy. By spelling literature with a capital “L,” Lady Carbury attempts to remove herself from the realm of the profane to a place of presumable intellectual greatness.

Consequently, she “clears a space” in which she promotes the very extraordinariness of her literary and intellectual endeavors to distinguish them from the ordinary, or literature with a small “l.”

### III

While Lady Carbury works towards the construction of her literary persona, in his *An Autobiography*, Trollope describes the trade of the writer in a frank and demystifying fashion: “I confess that my first object in taking literature as a profession was that which is common to the barrister when he goes to the Bar, and to the baker when he sets up his oven. I wished to make an income on which I and those belonging to me might live in comfort” (93). It is this honesty which illustrates the economic concerns that accompanied the writing of Trollope’s novels that Michael Sadleir famously identified as contributing to “the collapse of Anthony Trollope as a literary reputation” (v). Similarly, Elsie B. Michie claims that although the world that Trollope inhabited was dominated by a new economy based on banking and sales, talking about money in such an explicit way was regarded as vulgar (142ff). In other words, by talking about money, Trollope asked the Victorians to confront the very fact that, rather than transcendent values, “commerce [was] what ma[de] a nation [and the individual] great” (Michie 146).

Although both Lady Carbury and Trollope are motivated by the same goal—making money—they relate to this motivation differently. For Trollope, it appears natural that a writer works in order to earn the “pecuniary result of [his] labours” (91). Trollope’s view that Lady Carbury’s novel is a commodity is therefore—according to him—not a point deserving of criticism. In fact, for Trollope, this commodification only becomes problematic when it is subjected to advertising, which he calls “dishonesty.” A writer, according to Trollope, must

“be bound only by the plain rules of honesty” (93). Like a shoemaker who has to deliver a properly manufactured product, the writer has to face up to the quality of his literary works. Indeed, Trollope’s deliberate demystification of the authorial persona goes hand in hand with his rejection of advertising strategies:

There are those ...who think that the man who works with his imagination should allow himself to wait till—inspiration moves him. When I have heard such doctrine preached, I have hardly been able to repress my scorn. To me it would not be more absurd if the shoemaker were to wait for inspiration, or the tallow-chandler for the divine moment of melting. (104)

As an ordinary craftsman, the author rejects Literature “with a big L” in favor of a demystified literature with a small “l.” Such an understanding of literature removes art, and with it the artist, from a place of superiority and elevation, and debunks the “impression [artists] made on the public mind as members of a remote and gifted clique” (Sadleir viii). As a result, Trollope seems to work against a commercial discourse that constructs facts through representation. Trollope’s demystification of the image of the writer ostensibly uncovers the underlying value of the thing represented, in contrast to advertising’s surface construction of meaning. Thus, while in the diegesis, Lady Carbury’s advertising strategies turn into communally reified surface facts and result in the commercial success of her novel, Trollope, as a character in the autobiography, seems immune to the illusory knowledge created by marketing strategies. Trollope’s portrayal of the artist in his *An Autobiography* can therefore be regarded as an attempt to reject the workings of advertising.<sup>10</sup>

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<sup>10</sup> Furthermore, Trollope’s personal rejection of advertising strategies reflects back on the narrator of the novel, who presents the characters through the employment of satire that underlines his omniscience and his knowledge about facts unknown to the protagonists. Indeed, the Trollopian narrator repeatedly condemns the protagonists’ self-advertising strategies and the “false” facts they create, as is evident in his reference to Lady

#### IV

In one of her letters to a newspaper editor, Lady Carbury relates to her book self-critically: “That my inaccuracy will be laid bare and presumption scourged I do not in the least doubt, but I think your reviewer will be able to certify that the sketches are life-like and the portraits well considered” (10; pt. I). The apologetic understatements “inaccuracy” and “presumption” set Lady Carbury up to point to the merits of her work: “the sketches are life-like and the portraits well considered.” Lady Carbury's reference to her well-considered portraits refers to an additional level of meaning, as her advertising of her book clearly refers to a central feature of literary realism. Lady Carbury implies that her “life-like sketches,” regardless of whether they are truly life-like, are an aspect of her book that can play an important role in its marketing. Trollope's critical attitude towards advertisements notwithstanding, Lady Carbury's reference to realism's marketability illuminates my claim that fictional facts—created through the employment of marketing strategies—are repeatedly brought into conversation with the principles of the creation of realist fiction.

This apparent proximity between realism and advertising has several implications for Trollope's realist project. Realism, Pam Morris believes, can be regarded as “any writing that is based upon an implicit or explicit assumption that it is possible to communicate about a reality beyond the writing” (6). This reference to the mimetic project of realism assumes that realist fiction provides its reader with a representation of reality that enables her to make claims about reality itself. In other words, rather than at the surface of the representation, realist fiction generates facts by establishing a correspondence between realism and reality. The “real” in realism therefore sets the target; rather than the fluctuating nature offered by

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Carbury: “Detestably false as had been her letters to the editors, absolutely and abominably foul as was the entire system by which she was endeavouring to achieve success, far away from honour and honesty” (11; pt. I).

facts generated through advertising, realist fiction seems to create facts that refer to a presumably stable reality outside the writing or, as Trollope remarks in his autobiography, realist fiction portrays “*true* honour, *true* love, *true* worship and *true* humanity” (218, emphases added). In a commodified world that is structured around the various modes of representations of meaning or surface structures, rather than things themselves, the kind of realism that George Levine identifies as “realism of reference” has an obvious pitfall: by attempting to portray reality in writing, which, by definition, is dissimilar from reality itself, realist representation is structurally similar to advertising. To put this in another way, both realism of reference and advertising operate at a representational level that takes pains to appear realistic.<sup>11</sup>

One solution to this uncomfortable similarity is Levine’s claim that Trollope’s realism is a realism of coherence. Trollope, so Levine contends, was less inclined to present a story that could be true (as true in reality), but rather focused on the “integrity in the business of storytelling” (185). In contrast to realism of reference, realism of coherence, which is not overly concerned with its representational nature, allows Trollope to concentrate on the logic of the representation itself. Thus, Trollope’s realism of coherence could be an attempt to detach his realist project from its potential structural similarity to advertising. As a result, the kind of realism that Trollope adheres to appears to be concerned with distinguishing the creation of fictional truths from the construction of advertised facts.

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<sup>11</sup> My juxtaposition of realism and advertising does not imply that realism can be regarded as a naïve genre. In contrast, as Levine shows, Victorian realism tends to be highly self-reflexive and aware of the limits of realist representation. My argument refers to a structural concern based on the fact that both realism and advertising function by establishing the relationship between the thing itself (or reality) and its representation. As I will show, however, what starts out as a structural concern carries with it further implications that shape the possibilities and limitations of the creation of realist fiction.

But despite Trollope's apparent attempts to detach realism and his own work from advertising, the two discourses often conflate. In *BJR*, Robinson, an advertising agent at Brown, Johns, and Robinson, invents the fictional figure of a certain "Johnson of Manchester" in order to promote the firm's sales. After a supplier fails to deliver wares that had been paid for in advance and already widely advertised, Robinson comes up with the story of Johnson, an extraordinary advertising trick that both satisfies the customers already awaiting delivery of the promised goods, and, at the same time, attracts other potential consumers to the store. Johnson of Manchester, so goes the tale, has robbed the firm of a large amount of capital, rendering the company incapable of satisfying its customers' expectations that had been kindled by earlier advertisements. News of Johnson, who is said to be on the run, is communicated through large headlines in the windows of Magenta House, the company's headquarters, and is constantly updated. Large crowds gather in front of the store awaiting the publication of the pseudo-novelistic sequels that range from "Johnson of Manchester has proved himself utterly unable to meet his engagement" through "Johnson of Manchester is off" to "Johnson of Manchester has been taken."

In response to the question of why he chose the name of Johnson of Manchester for his fictional character, Robinson remarks that it is so common, with "probably ten" men of the same name living in the city (88). Like the creator of a realist novel, he chooses the name of his character according to probability and resemblance to real facts in the world, creating a character that is life-like and plausible. Robinson thus shows that advertising can dwell in close proximity to literary realism or, vice-versa, that realism can offer a platform for advertising. Customers all over London discuss whether the story is indeed true. However, as both the believers and the doubters exhibit similar actions—all assemble in front of Magenta

House to witness the spectacle, and *en passant* acquire various items from the shop – it appears negligible whether the story is believed or not. In fact, the consumer decides to enter a spectacle similar to popular entertainment that functions because it is commonly agreed upon that it *shall* function. Robinson is well aware that talk about Johnson will eventually stop once he decides to end his advertising campaign (93). It thus appears that he, just like the author of a realist novel, enters into a contract with his reader that stipulates that, although probable and true-to-life, Johnson can only be “real” within the narrative universe created for him. As long as the text circulates, Johnson, like any other literary character, assumes materiality. Robinson, then, clearly aligns his advertising spectacle with the creation of fiction, defining himself as an “author” who caters to “the taste of the public” (94).

The proximity between realist fiction and advertising seems to call for a re-evaluation of Trollope’s fictional and meta-fictional treatment of honesty and facts. Whereas at the meta-fictional level, Trollope rejects strategies of self-marketing and presents himself as an “honest” craftsman, in his fiction, he seems to recognize that literary realism and advertising are strikingly similar discourses. Moreover, Trollope appears to be aware that advertising culture is inseparable from a capitalist economy and from all-encompassing modes of commodification. Not only does advertising show striking similarities to literary realism, but literary realism itself becomes increasingly like advertising.

It therefore appears that Trollope’s realism is internally split: Trollope’s realist project contains an attempt to flee the cash nexus by creating something that is truthful and, at the same time, points to a deep embedment in the logic of the capitalist market as evident in the representational proximity of realism and advertising. Although the narrator tries to cling to facts and to detach himself from the logic of advertising, eventually truth and knowledge, as

constructed in the narrative realm, affect the author at the meta-fictional level. The author is forced to acknowledge that “what anybody can know,” as Cohenlupe puts it, is controlled by a commodity culture that deliberately manipulates this knowledge and significantly shapes the realist project itself.

Consequently, as Amanda Anderson and John Kucich point out, Trollope’s novel wavers between tradition and modernity, forming a dialectic in which modernity is very manifest. The modern condition is one of epistemological uncertainty that not only affects the creation of facts in fiction, but the fictional project itself that is manipulated by a capitalist economy in which the creation of fiction can no longer be detached from the logic of the market in which it is rooted.

I have argued that the unstable nature of knowledge and facts in *TWWLN* is connected to an omnipresent mode of advertising whereby the representation itself is primary, turning facts into mere surface structures. This mode of advertising in the novel, which Lady Carbury employs to promote the success of her writing, contrasts with Trollope’s own rejection of advertising strategies in the promotion of his literary works. As I have suggested in relation to Watt, the creation of facts in fiction offers a starting point for discussing the novel’s realism. As a result, and despite his ostensible rejection of advertising, Trollope seems aware that realism is structurally similar to advertising in that both construct a realm of representation where the reader enters into a contract with the producer with respect to the capability of this representation to generate socially accepted facts.

All of this begs the question: if Trollope disapproves of advertising strategies, why does he prefer realism, a genre that follows a similar representational logic to advertising? Levine suggests that the realist novel attempts to replace the “transcendent reality” of the

Renaissance that was directed towards reaching the “godly” with an alternative transcendence that is no longer directed towards God, but towards fellow human beings (11). Writing realism, then, turns into an investigation of our common humanity—an investigation that is committed to a high degree of representational honesty—enabling the reader to see herself in the characters represented. In the following chapter I want to investigate how Trollope attempts to detach his realism from its proximity to the culture of advertising by being committed to this representational honesty and simultaneously attempting to subvert it.

## Chapter Three

### Beyond Advertising: The Mimetic Disruption *or* How to Transcend the Cash Nexus

#### I

In his autobiography, Trollope discusses his habit of “go[ing...] about with some castle in the air firmly built within [his] mind” when a teenager and young adult. Despite its existence in the imaginative realm, which would potentially allow the castle to take on any possible shape, Trollope explains that his castle is clearly restricted to “certain laws’ that he identifies as “proportions...,proprieties,...and unities” (42). Indeed, as the hero of his own stories, Trollope does not picture himself as king or philosopher – something that his imagining self knows he could never become – but as a fairly ordinary young man, albeit extraordinarily “kind of heart and noble in thought” (42). The stories that Trollope invents for his imagined self are therefore neither fairy tales nor fantasies, but, as his reference to proportion and proprieties suggests, realistic in nature. In fact, Trollope goes so far as to identify this rule-bound exercise of his imagination as a precondition for his turn towards authoring realistic novels:

I learned in this way to maintain an interest in a fictitious story, to dwell on a work created by my own imagination, and to live in a world altogether outside the world of my own material life. In after years I have done the same, —with the difference, that I have discarded the hero of my early dreams, and have been able to lay my own identity aside.

According to this definition, the realist novel is strongly grounded in the imagination of its creator. However, in order to become an author, the creating mind moves beyond castle building, detaching its identity from his fictional creation. In an uncanny fashion, this passage

seems to foreshadow the “intentional fallacy” postulated by New Critics William Kurtz Wimsatt and Monroe Beardsley and their famous declaration that although text comes out of heads and not hats, those heads are an invalid source for literary criticism. That Trollope speaks from the perspective of the author, rather than of the critic, adds another dimension to the approach: not only that the author is not an object of textual analysis, but that he is simply not there, and has “la[id his] identity aside.”

In his reading of *An Autobiography*, Walter Kendrick describes Trollope’s approach to realism as defined by his awareness that, albeit dependent on its writer (it comes out of heads), realistic fiction erases the writing and with it the writer, creating an illusion of transparency. According to Kendrick, achieving this transparency—the impression that the relationship between realism and reality was indeed, unmediated or continuous—requires the author to abstain from any form of self-indulgence. He has to disappear behind his writing. In other words, as Trollope implies, whatever heroic or unheroic action he portrays at the level of plot exists independently of himself and can also not be used to infer anything about him as the text’s creator. Most importantly, it seems that Trollope suggests that indulging his authorial persona is, indeed, counter-productive for creating realist fiction.

However, the following passage from the opening pages of *Orley Farm* seems to upset the realistic ideal outlined above and yet is, at the same time, emblematic of Trollope’s narrative style:

I trust that it is...perceived by all persistent novel readers, that very much of the interest of this tale will be centered in the person of Lady Mason. Such educated person, however, will probably be aware that she is not intended to be

the heroine. The heroine, so called, must by a certain fixed law be young and marriageable. (12, pt. I)

At the outset of his tale, the narrator sets the stakes for the narrative by pointing to three distinct novelistic dimensions: the level of plot in which Lady Mason features as a central character, albeit not the heroine; the level of the narration itself that follows certain literary conventions and at the same time caters to the demands of the literary market; and the level of the reader (and author), whom the text locates outside the writing (as a consumer in the literary market), and simultaneously evokes as an object of the literary representation. As a result, the reader's position is shaped by a binary opposition: she is both an active subject located in reality and, as implied reader, simultaneously the object of reference at the fictional level of the quotation.

In his extensive study of Trollope's novels, James Kincaid has remarked that the narrative voice that pervades Trollope's fiction "continually disrupt[s] the illusion, reminding us that the novel is...mere make-believe" (4). For instance, as I have suggested above, the narrator directly address his reader, telling him that Lady Mason was not meant to be the heroine of the story, rather than letting the narrative incidences speak for themselves (745). Although I do not agree with Kincaid's implied assumption that mimesis was an attempt of "make-believe," convincing a naïve reader that the narrative was really to be taken at face-value or "history," I still believe that Kincaid refers to an important aspect of Trollope's realism. Indeed, his observation points to two different narrative modes—mimesis (showing) and diegesis (telling)—that are repeatedly brought into conversation in Trollope's fiction. Indeed, Kincaid's identification of Trollope's disruption of the mimetic mode alludes to a theoretical discourse that is as old as Plato. In Book III of Plato's *Republic*, Socrates identifies

mimesis and diegesis as antithetical phenomena suggesting that once “the poet... appears and [does not] conceal[...] himself... the imitation is dropped.”<sup>1</sup>

In his seminal *Narrative Discourse*, Gérard Genette establishes a similar opposition between both concepts only to resolve it later on. Since mimesis depends on the medium of the written word (and is therefore always narrated) it, according to Genette, can be never more than an “illusion of mimesis.” In other words, mimesis is always already diegetic. For my own purpose, I would like to turn Genette’s argument around. In fact, the phrase “illusion of mimesis” is hugely misleading, if not tautological in essence. By definition, mimesis refers to “representation” that, if you will, is always already illusionary in that it never even attempts to recreate reality itself. If mimesis and reality were identical, the term mimesis would become superfluous—reality and its representation would be continuous and consequently indistinguishable. Rather than suggesting that mimesis is an aspect of diegesis, I therefore suggest that diegesis is an integral aspect of the representational discourse of realism. Trollope’s realism then turns into a discourse that despite its investments in mimesis, constantly reinvents this very discourse through diegetic moments of presumable self-refutation—“presumable” because, in contrast to Kincaid’s claims, they never actually endanger the realist project but are an integral aspect of realism itself.

This argument resonates with Frederic Jameson’s *The Antinomies of Realism* in which he defines realism as an irresolvable paradox in which two contradictory forces form a “unity of struggle” that is internal to realism as literary genre (7). Jameson locates this struggle in

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<sup>1</sup> Note that Socrates aligns diegesis with the realm of the poet who is interchangeable with the text’s narrator. In other words, the diegetic mode offers direct access to the mind of the text’s creator. This has an additional implication: if in the mimetic mode, the poet is merely concealed, she is still present – a claim that Booth establishes in his *The Rhetoric of Fiction* with regard to the implied author who, albeit a fictional creation, can never be detached from the author operating in reality. This is an interesting point to keep in mind as my argument develops.

two distinct levels of novelistic temporality: the novel's "genealogy of storytelling" as progressing from past to present to future is contrasted to "scenic elaboration, description and...affective investment" in which the narrative speed slows down significantly, coming to a near stand-still in the present moment (10-1). Drawing on Jameson's reading of realism as essentially antinomic, I locate the internal struggle of Trollope's realism not in the novel's differing temporalities but, borrowing from Genette's narratology, in distinct narrative discourses.<sup>2</sup> In other words, by analyzing the different narrative modes in Trollope's novels, I intend to trace his realist project as characterized by mimetic, as well as diegetic moments. Andrew Wright remarks: "Dramatically Trollope is splendidly adept, but he makes an extra dimension by [his] narrative comment[ary]" (745). By referring to the diegetic moment as an "extra dimension," Wright implies that, in Trollope's novels, the level of "drama" is distinguished from the level of "commentary"—a view that I share.

For now, I will identify two distinct narrative levels. The first is the level of plot or of the characters, which is also the mimetic level in that it is void of narratorial commentary.<sup>3</sup> The second is the level of narrative, which is the realm of the narrator who disrupts the dynamics of the level of plot with his diegetic intrusions (in the following I will refer to this phenomenon as "mimetic disruption").

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<sup>2</sup> According to Genette, a narrative discourse consists of the story as the narrative content (or the "signified"), the narrative as the medium through which the story is transmitted (the "signifier") and the level of narrating, as 'the real or fictional situation in which that action takes place' (27). Indebted to the structuralist view of the "death of the author", Genette clearly states that only the level of narrative can serve as subject of textual analysis, in that the frame of the narrative (as the written word) mediates the critic's access to both narrative contents and the level of narration.

<sup>3</sup> I add character here, because for Trollope, character is at the heart of the novelist's mimetic project. In his autobiography he states "To make that picture [the realistic representation] worthy of attention, the canvas should be crowded with real portraits, not of individuals known to the world or to the author, but of created personages impregnated with traits of character which are known. To my thinking, the plot is but the vehicle for all this; and when you have the vehicle without the passengers, a story of mystery in which the agents never spring to life, you have but a wooden show" (126).

In order to cement my claim that both narrative levels can be separated along the lines of mimesis and mimetic disruption, I will return to my discussion of the interrelatedness of literature and economics as outlined in Chapters One and Two. Indeed, I argue that the authorial predicament of operating in the market and simultaneously attempting to transcend it accounts both for the novel's mimesis and its self-conscious departure from it. This will bring me to the third level of narrative discourses: the level that Wayne C. Booth has called the level of the "implied author." In this context, I claim that the diegetic narrator and the implied author merge into one didactic persona that uses the space of the mimetic disruption in an attempt to oppose the logic of commerce that, as I will argue, drives the representation of characters at the level of plot. I will show how the mimetic disruption, as practiced by Trollope, turns into a space in which an implied author can – if only temporarily – flee the cash nexus.

The realistic tension is therefore not only a tension between two distinct forces in realism itself—the level of plot and the narratorial commentary—but, as the reference to the implied reader in the quotation from *Orley Farm* suggests, a tension between the literary text and the world that exists at the novel's outside. Trollope's authorial persona features at the level of narrative, turning into an object of his literary representation, but, at the same time, remains part of the author as creating subject, operating in reality. In other words—and this is the antinomy of authorship—at the level of narration, the fictionalized authorial persona uses the mimetic disruption to condemn the logic of the market economy from which the real-life author benefits. As Shlomit Rimmon-Kenan remarks, "implied authors are often far superior in intelligence and moral standards to the actual men and women who are real authors" (88).

In what follows, I will trace the antinomic nature of Trollope's realism in *An Autobiography*, *The Small House at Allington* and *The Way We Live Now*. Initially, I will relate to the level of characters or the level of mimesis, establishing in the chapter's first part how the depiction of the cash nexus is an integral aspect of what Andrew H. Miller has called its "honesty of representation." Miller refers to Trollope's self-identified portrayal of characters not as idealized figures, but as ordinary men and women, and therefore, I would add, as dependent on the logic of the capitalist market. As I will illustrate in part two, this honesty of representation is disrupted by the moralizing narratorial commentary that opposes the capitalist logic behind the characters' actions at the level of plot. In the last part of this chapter, I move to an investigation of the antinomy of authorship. I will show that Trollope constructs his authorial persona in close resemblance to the figure of the narrator in an attempt to transcend the logic of the market economy. Finally, I will return to my discussion of realism and advertising as structurally kindred discourses. To sum up, the level of characters is the level of commerce, but also the level of the honesty of representation, whereas the level of the narrator is the level that transcends commerce, but also disrupts the novel's mimetic investment. While Trollope aligns his own fictional persona with the narrator, he breaks with the representational logic of mimesis and of advertising in an attempt to detach his novelistic endeavor from the logic of capitalism.

## II

In his autobiography, Trollope remarks about his writing of *TWWLN*:

A certain class of dishonesty, dishonesty magnificent in its proportions, and climbing into high places, has become at the same time so rampant and so splendid that there seems to be reason for fearing that men and women will be

taught to feel that dishonesty, if it can become splendid, will cease to be abominable (354-5).

The precise definition of this “certain class of dishonesty” that Trollope observed in his immediate reality remains open. But by depicting the dishonesty of society as the reason behind the writing of the novel, the quotation establishes a direct connection between the narrative and reality. As a result, the dishonesty in the narrative realm—or the fact that in the text many characters are lead astray—stands in direct relationship with the increasing commodification of reality. In short, characters in *TWVLN* are driven by the kind of dishonest dynamics of modern life that Trollope observed among his countrymen on his return from the Australian colonies.

Moreover, in the quotation, Trollope identifies the dishonesty of people in his surroundings as gaining more and more ground – it is “magnificent in proportion,” and “rampant. In a similar fashion, at the diegetic level, this commodification dominates most social encounters. Following Jeffrey Franklin’s reading of *TWVLN*, one can observe that throughout the entire narrative, human interactions are translated into the production and “exchange of capital” (510). Wealth is thus exchanged for titles, as in Augustus Melmotte's various attempts to sell his daughter to the highest ranking suitor; physical intimacy for a positive newspaper review, as exemplified by Lady Carbury’s manipulation of Mr. Broune, or land for money, as in the context of Melmotte’s purchasing of the Longestaffe family property.

Moreover, this exchange not only applies to the trading of abstract goods in the market, but affects the characters themselves, whose value is increasingly measured in

economic terms.<sup>4</sup> As a result, the novel's plot is structured by the logic of an all-encompassing capitalist economy in which characters understand that their (pecuniary, social and personal) success depends on their ability of employing (self-) advertising strategies, of creating a persona that, just like any other commodity, can be sold in the market. As illustrated in Chapter Two, the presence of advertising as a means of "dishonest" (in Trollope's terms) self-promotion ranges from Lady Carbury's deliberate manipulation of the reviews of her novels and in selling her authorial persona as devoted to Literature "with a big L," to the Great Railway Company that prints colorful leaflets to advertise a railway that will never be built.

Writing a satire on the way "we" (society) live now, then, means to transport the dishonest behavior from the textual outside to the level of fiction. In a reading of *The Eustace Diamonds*, Miller refers to Trollope's claim that his portrayal of characters was invested with honesty (the "honesty of representation"). Rather than portraying romantic heroes, Trollope thus populates his novels with unheroic figures, or, with, as one could claim in the terminology of Ian Watt's formal realism, "ordinary" men and women. It is exactly this ordinariness that makes every single character of TWLWN dependent on the economically-produced dynamics of society that are "rampant," in the sense of all-encompassing. Indeed, only a hero, a larger than life figure, could detach herself from the ever-present logics of sales and still remain part of the social domain.<sup>5</sup> Moreover, it is also this ordinariness that, as my

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<sup>4</sup> See for instance the character of Marie Melmotte. In the narrative, Marie is turned into a commodity whose value equals her exchange value in the market. See also Chapter Two for a detailed analysis of how Lady Carbury not only sells her books in the market, but how her marketing is inevitably tied to advertising (and selling) her literary persona.

<sup>5</sup> The impossibility of remaining unaffected by the logic of the market and at the same time actively involved in social concerns is illustrated by the character of Roger Carbury. Roger, the only character who clearly sees through the scheming of Melmotte, is at the same time at the novel's margins. He cannot participate in social life—he cannot even marry and thus achieve meaningful social interactions that are marked by fruitfulness and continuity. He is literally at the outside in that Carbury Mansion is located in the countryside,

initial example of Lady Mason illustrates, catapults these average characters to the heart of Trollope's fictional interest. Indeed, Trollope remarks that "Roger Carbury....and Henrietta Carbury [as another overtly moral character of TWLWN] are uninteresting."

To sum up, this honesty of representation, as derived from an honest writerly "spirit" that is transposed to the realm of fiction, turns TWLWN's realism into a direct commentary on reality. In conceptualizing TWLWN as a response to the dishonest behavior Trollope encountered in his own social surroundings, he fills the novel with various—albeit at times exaggerated—depictions of the potentially corrupting effect that the capitalist cash nexus has on characters.<sup>6</sup> In short, the honesty of representation necessitates the representation of dishonesty.

In order to further illuminate this, I will engage with an additional novel by Trollope. Set at the intersection between Trollope's rural *Chronicles of Barsetshire* and the political London-based Palliser series, *The Small House at Allington* offers an intimate insight into the clash between traditional and modern modes of existence. In my reading of this novel, I am particularly interested in the character of Lady Dumbello. I argue that in terms of the mimetic objective of the plot level (as in its honesty of representation), Lady Dumbello is one of the novel's most central characters in that her social climbing from a rural and traditional background to a world dominated by the capitalist nexus becomes emblematic of the dishonest, but splendid life-style that Trollope later identified as at the heart of TWLWN.

Initially, the narrative does not directly depict Lady Dumbello, but introduces her as the object of other characters' talk. This talk establishes her as a figure with tremendous social

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rather than in London, and metaphorical at society's margins in that his moral superiority turns him into a hermit-like figure confined to his own universe.

<sup>6</sup> I do not mean to imply that Trollope's realism is always strictly mimetic, in the sense that George Levine called "realism of reference." I refer to a much more general claim about realism that in one way or another features real life as a starting point for the writing of literature.

power, but at the same time, turns her into an enigma whose power remains unexplained. At the outset, all references to Lady Dumbello are either made by Adolphus Crosbie—the unfaithful lover of the beautiful but penniless Lily Dale, and who eventually attempts to marry an heiress—or are addressed to him. In a letter to Crosbie, the reader thus learns that Lady Dumbello’s appearance at a particular social gathering was highly prestigious for her hosts, and that spreading the news about it significantly helped in the promotion of the event (in this case in persuading Crosbie to join the party). The reader is also informed that Crosbie regards Lady Dumbello as a “great master in the high art of fashionable life.” What exactly Lady Dumbello’s art consists of remains unexplained. But the comment points to two distinct assumptions: first, that fashionable life is an art, echoing the term “artificial”, and second, that this art needs to be mastered. As will soon become apparent, this quotation hints at Lady Dumbello’s self-conscious employment of artificial means of self-promotion as an integral aspect of fashionable (as in modern) life itself.

In pursuit of my argument that Lady Dumbello is indeed at the heart of Trollope’s commitment to the honesty or representation in his portrayal of characters (in that it is emblematic of the commodification of modernity), I want to focus on a scene that deserves to be quoted in its entirety. As I will show, the quotation not only speaks to Trollope’s mimetic commitment, but simultaneously features the mimetic disruption at the diegetic level. The setting is the party at the De Courcy estate to which Crosbie has been invited, featuring everybody who is anybody (the future Prime Minister, Plantagenet Palliser, included). As the quotation commences, Lady Dumbello is about to join her party as the last of all of the guests:

There was immediately a commotion among them all. Even the gouty old lord shuffled up out of his chair, and tried with a grin, to look sweet and pleasant.

The countess came forward, looking very sweet and pleasant, making little complimentary speeches, to which the viscountess answered simply by a gracious smile. Lady Clandidlemn though she was very fat and heavy, left the viscount, and got up to join the group...and the Ladies Margareta and Alexandrina fluttered up with little complimentary speeches to their dear Lady Dumbello, hoping this and beseeching that, as though the “Woman in White” before them had been the dearest friend of their infancy.

She was a woman in white, being dressed in white silk, with white lace over it, and with no other jewels upon her person than diamonds. Very beautifully she was dressed; doing infinite credit, no doubt, to those three artists who had, between them, succeeded in turning her out of hand. And her face, also, was beautiful, with a certain cold, inexpressive beauty...One word she said to the countess and two to the earl. Beyond that she did not open her lips. All the homage paid to her she received as though it were clearly her due. She was not in the least embarrassed, nor did she show herself to be in the slightest degree ashamed of her silence...she contributed nothing to society, but her cold, hard beauty, her gait, and her dress. We may say that she contributed enough, for society, acknowledged itself to be deeply indebted to her. (204f)

A key feature that pervades the quotation is the social effect of Lady Dumbello’s appearance. None of the people observing Lady Dumbello is capable of distancing him- or herself from the libidinal dynamic of the event that stimulates an “immediate[.]... commotion among...all”: some guests leave their seats, some becomes flatterers, and others bow. Indeed,

gradually, the countess, viscountess and Lady Clandidlemn form a circle of observers that is taken by an imperative to look at the “woman in white... silk, with white lace over it, and with no other jewels upon her person than diamonds.”

None of the characters knows exactly how Lady Dumbello evokes this wave of fascination, but it is commonly agreed that “she must be a very clever woman” in order to achieve such a tremendous social impact (198). Indeed, in her self-staging, Lady Dumbello is ascribed a huge degree of agency, portraying her social rising as her personal “triumph” (198). Her husband, for instance, “satisfie[s] his ambition to be led about as the senior lacquey in his wife’s train” – a description that highlights Lord Dumbello’s highly passive, as well as subordinate stand and, at the same time, emphasizes his wife’s active manipulation of her husband and her surrounding in marketing herself as quasi-queen (as suggested by the term “train”) – a ruler in control over all of society (199).

However, despite the fact that Lady Dumbello is in control of her self-advertising—she constructs herself as a queen in command of her actions—her self-staging simultaneously turns her into commodity that is subject to the greedy eyes of consumers. Her self-staging therefore establishes her persona as a marketable good that is presented to potential purchasers. Indeed, the emphasis on the visual aspects of the scene invites a reading of the passage as a portrayal of sales dynamics. In her study of naturalism and advertising, Rachel Bowlby remarks on the relationship between buyers and commodities that “modern consumption is a matter not of basic items bought for definite needs, but of *visual* fascination”. In this vein, the consumers “take themselves to the product...not to buy, but merely to ‘see’ the things” (1, emphasis added). The desire to look at Lady Dumbello and to

associate with her is solely based on her outward appearance and manners, on her dress and on her diamonds.

The fact that Lady Dumbello does not talk to anyone supports my claim about the dual nature of her position. On the one hand, it plays into Lady Dumbello's self-promotion in that it contributes to society's perception of her mysterious aura. On the other hand, Lady Dumbello's silence contributes to the fact that the assembled crowd perceives her as a surface onto which to project their very desires. Roland Barthes observes in "The Rhetoric of the Image," his famous study of the Panzani advertisement, that the image, although presumably nothing but a "simple agglutination[...] of symbols" provides its observer with a complex system of signs: it is speaking (141). For example, the Ladies Margareta and Alexandrina "flutter up with little compliments," treating Lady Dumbello as if she was "the dearest friend of their infancy." Bathing in her reflected glory, Alexandrina and her sister hope to participate in the Lady's social success. In a similar fashion, her husband benefits from "the greatness reflected from the parson's daughter whom he had married" using it as a means to promote his own social climbing (199).

This projection of personal desires onto external surfaces recalls the exhibition of commodities in shop windows. Miller illustrates with regard to the glass-facades of shops that the "'world of show' became the occasion of elaborate fantasies of consumption, [and] sensuous experiences of imagined acquisition" (1). This fantasy of consumption that originates in the mind of the potential purchaser goes hand in hand with Rachel Bowlby's observation that glass-façades, in which the consumer could not only see the commodity, but also her own reflection became emblematic of a new shopping style in which commodities were closely linked with a reinvention of one's self-image. The white color of Lady Dumbello's dress has a

similar function. In physical terms, an object that does not emanate light itself appears white if its surface *reflects* the light that hits it. In this sense, just like a commodity that becomes its representation, Lady Dumbello transforms into her dress that reflects back the viewer's self-absorbed desires.

It thus becomes apparent that Lady Dumbello's persona and person become interchangeable: Lady Dumbello's formative impact on society derives from the surface of her self-representation.<sup>7</sup> As I have argued above, her dress does not give the observer any sense of the person wearing it, but becomes an embodiment of its wearer. Indeed, there is a great nothingness lurking underneath her self-exhibition; her self-presentation effectively removes the person represented to the representational surface. This then adds an interesting twist to the argument: Lady Dumbello's self-commodification eventually shifts the focus from herself to the consumer, who observes her self-staging (and sees her reflection in the commodity's representation). In other words, the mimetic power of the scene does not lie in the representation of the character of Lady Dumbello herself, but in its portrayal of the socially formative powers of sales dynamics.

### III

The fascination of the novel's characters with Lady Dumbello's self-staging can be contextualized within the narrator's evaluation of the scenery – its mimetic disruption. At the level of plot, Trollope's depiction can be read as conforming to the requirements posed by the honesty of representation. In fact, as illustrated above, his portrayal of Lady Dumbello's self-marketing can be read as an accurate depiction of sales' dynamics in a capitalist universe.

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<sup>7</sup> For a detailed reading of the surface structure of advertising and its influence on the nature of facts in fiction see my analysis of Lady Carbury's self-advertising strategies in Chapter Two.

However, to repeat, Trollope seems less interested in Lady Dumbello (the commodity), and more in her function in stimulating a specific response to her self-marketing.

The quotation is significantly framed by two pronouns: “them” opens the passage (“There was immediately a commotion among them all”) and “we” concludes it. (“We may say that she contributed enough, for society, acknowledged itself to be deeply indebted to her.”). By positing this opposition, the text points to the presence of the narrator as observer of the passage. The “them” is thus used to depict the assembled guests, who are absorbed by Lady Dumbello’s self-advertising strategies. The “we” in contrast contains a moral voice, transcending the profane shopping desires of the characters by commenting on the forces of commodities to construct, as well as to perpetuate social communities. But who, except for the narrator, is included in this “we”? It seems that the opposition between the “them,” as the victims of consumption, and the “we,” as the rejecters of sales’ dynamics, has an additional function: indeed, it seems necessary to establish this opposition to keep the libidinal fascination of the scene at bay. As observer of the scene, the reader could easily join the growing group of window shoppers. The “we” in contrast functions as a reminder that the reader is not part of the mimetic representation of sale’s dynamics, but is expected to side with the moral voice of the narrator—a morality that is established by consciously disrupting the mimetic powers of the scene.

Already at the outset of the depiction, the narrator hints at his critical stand towards the scene he depicts. The repetition of the phrase “to look sweet and pleasant” that describes both the “gouty old lord” and “the countess”, only one line apart from each other, is highly mechanical. Being fascinated with Lady Dumbello’s self-staging thus seems to level out the

differences between characters, to the point that they can be described by one single repetitive phrase.

In order to illuminate the mechanical discourse that pervades the scene, I turn briefly to E.T. A. Hoffmann's "The Sandman" (1816), in which the young Nathaniel is taken by the perfection of beautiful Olympia. His desire, however, makes him blind to Olympia's overly mechanical conduct, her lack of speech that consists of mere repetitions of the words "ah, ah" and her "piercing voice" when she performs a song. Indeed, at the closure of the tale, Olympia turns out to be a mechanical doll, whose hands are "as cold as ice," and only become warm once Nathaniel looks into her eyes. Thus, Olympia merely reflects Nathaniel's desires back to him, instilling in him the illusion that she was indeed alive. Contextualizing the passage from Trollope with Hoffmann's tale allows for further evaluation of Lady Dumbello's overly-perfect conduct. Despite her beauty, she is represented as if she makes her way through the assembled crowd like the wind-up doll that Olympia truly proves to be. Void of content and mechanical, as in following a clearly predictable pattern, is also the conversation of the Ladies Margaretta and Alexandrina that consists mainly of "this" and "that."

All of these instances show the defamiliarizing devices that the narrator employs to detach his reader from the libidinal content of the depicted scene that is the observes' drive to position themselves in as close a relationship with Lady Dumbello as possible. If it were not for these devices, the reader, as a witness of the spectacle, could easily immerse herself in the crowd of admirers. The narrator then seems highly aware of the powers of commodities to stimulate and shape personal desires; to carry an individual away. The honesty of representation is thus constantly disrupted by the implied narratorial evaluations of the scene that, taking the reader by her hands, helps her to distinguish "honesty" from "dishonesty." The

“we” referred to at the quotation’s end therefore not only relates to the narrator, but to an implied reader, creating a community of individuals that are capable of assuming a critical stand towards the dynamics of sales depicted by the passage. However, including the reader in the “we” simultaneously distances her from the novel’s realist realm. Wright contests that “the narrator’s role provides an anti-mimetic force in the novel[...].” (746). Thus, the narrator detaches his own persona from the cash nexus, at the expense of disrupting the realist frame of his narrative. This scene then can be regarded as a prime example of the realist antinomy between the level of plot and the narration in which the plot provides the reader with an honesty of representation that is disrupted at the level of the narratorial commentary.<sup>8</sup>

Additionally, one can note that the novel sets up Lady Dumbello as a cautionary example for Crosbie. As I have remarked earlier, all references to Lady Dumbello that precede her introduction to the reader are filtered through the consciousness of Adolphus Crosbie. For instance, on his way from Allington to Courcy Castle, Crosbie travels through Barsetshire and meets Septimus Harding, the former warden of Hiram's Hospital in Barsetshire. Crosbie’s conversation with the warden establishes Harding as a highly moral and contented character at the social margins, setting him up as antithetical to his socially successful granddaughter Lady Dumbello, who, as he himself remarks, has gotten “into different walks of life” (192). Despite his association with outer-worldly powers—Crosbie refers to him as “that sort that they make the angels of”—Harding is also depicted as a remnant of the past (191). First, at the literary level of the section he is described as

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<sup>8</sup> In a similar vein, the Trollopian narrator of *TWVLN* repeatedly condemns the protagonists' self-advertising strategies and the "false" facts they create as evident in his reference to Lady Carbury's sale's strategies: “Detestably false as had been her letters to the editors, absolutely and abominably foul as was the entire system by which she was endeavouring to achieve success, far away from honour and honesty” (11; pt. I). While in the universe of the narrative, Lady Carbury’s advertising strategies shape the social opinion and result in the sale’s success of her novel, the narrator himself seems immune to the illusory knowledge created by her advertising strategies.

“withered,” with “poor old legs”. But also at a meta-fictional level, his time has passed in that he has escaped from an entirely different novel. Moreover, the power of this scene results from reading the representation of the warden together with the representation of Lady Dumbello once she finally appears on the scene only a couple of pages further on. In other words, Crosbie’s encounter with Harding sets the stage for Lady Dumbello’s entrance. But more than that: at the metaphorical level it marks Crosbie’s transition from the pastoral and traditional mode of Allington and his promise of marriage to Lily Dale—as echoed by the moral but withered nature of the warden—to the artificial and worldly lifestyle at Courcy Castle and his final alliance with Alexandrina de Courcy—a transition from the way we lived then, to the way we live now.

In fact, the text clearly establishes a parallel between the two characters when Crosbie assures himself that “he was not a male Lady Dumbello” (211). However, rather than distancing him from Lady Dumbello’s character, this comparison establishes the parallel at the same time as it negates it. This cautionary tale thus turns into a tale within a tale and can therefore be described as a “hypodiegetic narrative” moment which, according to Rimmon-Kenan, is a narrative that is part of the diegetic level of the tale itself. Put differently, at the extradiegetic level of a tale stands its narrator that creates the diegetic level. The diegetic level can bring forth another narration which is hypodiegetic and depicted by an intradiegetic narrator. In the case of the cautionary tale, the hypodiegetic narrative functions by analogy which “verges on identity, making the hypodiegetic level a mirror and reduplication of the diegetic” (Rimmon-Kenan 94). I argue with regards to TSH that this doubling that Rimmon-Kenan identifies as a *mise-en-abyme* also witnesses the conflation of the extradiegetic with the intradiegetic narrator in which the creator of the diegetic tale is also the moralizing creator

of the cautionary tale. In other words, despite his extradiegetic position (in that he is superior to the story he creates), the narrator is confined to the representational level itself (he cannot exist outside the fictional universe).

In duplicating the fictional universe through the analogy of the cautionary tale, the narrator himself is being reduplicated in that he suddenly appears at the diegetic level creating a hypodiegetic narrative. In summary, the cautionary tale not only disrupts the mimetic mode because of its highly metaphorical stand, but further establishes the narrator as highly moralizing instance, who by virtue of his presence at the diegetic level of the scene further detaches the reader from the honesty of representation as promoted by the dynamics of Lady Dumbello's self-staging.

#### IV

The antinomic nature of realism, in which the honesty of representation is constantly being brought into conversation with the mimetic disruption, is productive in thinking about authorship, conceived along the lines of a similar paradox. Miller suggests with regards to *An Autobiography* that Trollope's honesty of representation is "bound up explicitly with the novel's status as a good produced according to laws of supply and demand" (181). In presenting his authorial endeavors as a means to make money, Trollope creates a fictional self-presentation that satisfies the demands posed by the honesty of representation.<sup>9</sup> Trollope's famous argument that he always worked for money establishes an authorial persona who is comfortable with his participation in the cash-nexus. In other words, just like the characters in his novels, Trollope, as the main character of his autobiography, participates in the capitalist market. Both as a character and as real-life figure, he thus relates to literature

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<sup>9</sup> For a detailed analysis of Trollope's participation in the cash nexus and his discussion of literature as a means to make money, see Chapter One and my discussion of the writer as advertiser.

as a means of providing himself with a comfortable income. The realist representation and reality are united by their indebtedness to the capitalist endeavor.

At the same time, “the novelist,” as Trollope remarks, is obliged to “teach whether he wish[es] to teach or not” and to “preach his sermons with the same purpose as the clergyman” (AB 222).<sup>10</sup> This commitment to teaching and preaching—activities which, by definition, require a superior morality—clearly contrasts Trollope’s simultaneous rootedness in the ordinariness of the cash-nexus. In his autobiography, Trollope remarks that the novelist is bound to teach his reader “true (as in honest) honour” (218). This moral obligation shifts the novelist into proximity with the Trollopian narrator, who appeals to his readers in a similarly moral fashion: for instance, the narrator’s evaluation of Lady Carbury’s self-advertising in *TWWLN* as “far away from honour and honesty” clearly resonates with the vocabulary that Trollope uses to describe his novelistic obligations (11, pt. I). It appears therefore that the Trollopian novelist merges into one didactic persona with the novel’s narrator. As a result, the moral realm of Trollope’s narrator is also the realm of the novelist— and this novelist functions as the embodiment of Trollope's implied authorial persona.

Booth has shown that the implied author cannot be detached from the literary work the writer invents. Writing, then is always also conceptualizing the self in writing, and it is this “self-conceptualization,” as Sarah Gilead remarks in her reading of *An Autobiography*, that “makes...the self...shap[ing] the potentiality...of the self into actuality” (274). By referring to “potentiality” and “actuality,” Gilead introduces an important distinction between the still unrealized imagination (Trollope’s castle building that allows him to invent himself as a

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<sup>10</sup> I do not want to suggest by using this comment that Trollope’s novels were overly moral or traditionalist. In contrast, I agree with scholars like John Kucich, Amanda Anderson and Ruth apRoberts who have pointed out that Trollope’s morality was indeed, fueled by modern forces. In other words, the morality at the narratorial level has to be brought into constant conversation with the level of plot that often speaks a highly contradictory moral language.

moral figure) and its full development in the textual mode (Trollope's creation of the novelist as the embodiment of his moral self). At the moment he creates a text, the writer realizes a certain self-image that assumes a presence in the textual realm. Indeed, whereas the writer participates in the amorality of the cash-nexus, the novelist, as Trollope portrays him in his quotation, is a moral teacher-figure and can therefore be regarded as a textually realized—albeit idealized—image of the author's self-imagination. In short, in his fiction, Trollope conceptualizes his narrator as an idealized self-portrayal: his narrator is his novelist, and his novelist is his moral alter-ego.

But—and this is the catch—this means that the goal of authorship—the teaching of superior morality—can only be realized in the realm of fiction that allows the novelist to transcend the logic of the market on which the real life author depends. Trollope's novelist then is a chimeric figure at the edge of reality and realism in that he is both connected to the figure of the writer at the text's outside (as the product of his self-imagination) and at the same time becomes the narrator, or the implied author, at its inside. The writer then is both confined by the logic of the market in which he operates, and at the same time elevated by his moral self-actualization at the textual level. Thus while the writer, like the fictional characters, participates in the cash-nexus, the figure of the novelist allows him to detach his endeavor from the logic of the market.

However, the writer's attempt to transcend the market economy from within his fiction also requires him to disrupt the novel's realism that, due to its indebtedness to the honesty of representation, is closely linked with capitalism. As I have shown in my analysis of the narrator's moralizing evaluations, the moment he (as the novelist's alter-ego) comments on the diegesis, he connects reality with the world of fiction at the expense of disrupting the

mimetic illusion. One could claim that by creating the figure of the novelist, the writer redefines his realism: Trollope's realism does not equal mimesis, but features a conflict between the mimetic mode and its repeated disruption. On the one hand, the writer strives to represent the dishonest reality in an honest fashion; on the other hand he seems aware that the fictional realm is the only place in which the novelist's morality can be fully realized.

But the mimetic disruption that features the novelist's elevated morality has an additional implication. Indeed, one could read it as a comment on the homologous relationship of realism and advertising discussed in Chapter Two. In fact, it becomes apparent that the mimetic disruption not only allows the author to flee from his very own capitalist endeavors, but also detaches his realistic project from its structural proximity to the logic of advertising. Indeed, it seems that the mimetic disruption is a self-reflective and therefore self-refuting moment in Trollope's realism that is entirely absent from the discourse of advertising.

## Conclusion

### I

As I have shown in this thesis, Trollope's fiction and non-fiction are marked by the ambivalent position of their author. Whereas at the extradiegetic level, Trollope repeatedly attempts to detach his literary project from the culture of advertising by appealing to the writer's commitment to honesty, at the diegetic level, he brings both discourses into close conversation with one another. Indeed, characters like Lady Carbury in *TWWLN* and Robinson in *BJR* repeatedly link the writing of novels with the employment of advertising strategies, by either attempting to influence the sales of their literary works, or by creating fictional narratives that have the sole purpose of selling a particular commodity in the market. This then causes a complex predicament for the writer who is anxious to detach his own project from the discourse of marketing, but at the same time seems aware that advertising and literature have long shifted into close proximity with one another.

As this project has illustrated, the kinship between the writer and the advertiser also influences the kind of literature Trollope creates. In fact—as my readings of Trollope's novels show—not only stand the writer and the advertiser in close relation to one another, but writing and advertising, as the writer's and the advertiser's products, are homologous. Both discourses are representational in essence, but at the same time highly self-conscious in their endeavor to be perceived as "real" as possible.

But—and this is the catch—although Trollope is aware that his realist project is connected to the discourse of advertising, he constantly attempts to detach his realism from this structural proximity. In fact, the level of the omniscient narrator can be regarded as the realm of the implied author or the novelist at which Trollope's authorial commitment to

morality and honesty finds its fullest expression. This morality at the narratorial level establishes a sharp contradiction to the level of the diegesis that is driven by the logic of the cash nexus. As the extradiegetic narrator constantly disrupts the mimetic representations of the diegesis, in that he comments on the depicted scenes in a moralizing fashion, the narrator ultimately detaches Trollope's realism from the discourse of advertising. In other words, the narrator's comments constitute a mimetic disruption, a moment in which the novel ponders its representational limits, rather than pointing to its "realness."

## II

Critics like George Levine have argued—and I tend to agree with them—that Trollope's realism is different from that of other Victorian novelists. However, against Levine's claim, I contend that this difference does not result from Trollope's "comfortable" relationship with the "difficulties and ambiguities" of the realist mode (181), but from his highly self-conscious attempt to create a space in which the novelist—and with him his novel—can be detached from the capitalist nexus to which, both the writer and his work, are inevitably connected (The writer needs to make money and sell his products as commodities in the market). Thus Trollope's realism is a self-conscious struggle in that it is constantly at the verge of turning into just another form of advertising and, at the same time, overtly concerned with detaching itself from the discourse of marketing. In other words, Trollope's realist project is at once motivated by its relationship to the culture of advertising, and marked by its repeated attempts to disrupt this very kinship.

The deeply antinomic structure of Trollope's realism seems indeed unusual, but despite its presumably extraordinariness, it is nevertheless exemplary. The unusual aspects of Trollope's realism then ostensibly foreground a facet of realism that might not be limited to

Trollope's work alone, but—as still has to be shown—could possibly be traced in the works of other realists. Reading Trollope's realism as exemplary therefore potentially expands our understanding of realism as a discourse that is connected to modern (as in capitalist) modes of production. Realism, as I have read it, is therefore marked by the novelist's struggle—a struggle that pervades both diegesis and form—to account for his indebtedness to the logic of the market and, simultaneously, to disrupt this very logic.

If we think about realism in this way—and on this note I want to end my project—we ultimately expand the boundaries between different periods in literary history. Reading advertising as a modern phenomenon *par excellence* (advertising as an integral aspect of capitalism, which, in turn is modern in essence), the question as to the structural similarity of realism and advertising could contribute to the topical reevaluation of the relationship between Realism and Modernism. A further investigation of the interconnection between realism and advertising could result in a reassessment of Realism as more than a period in literary history, but as a genre that, independent of its historical and cultural context of production, consists of “modernist” moments of self-refutation, pondering how reality can be presented in writing.

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Appendix a: University of Haifa library deposit form for Master's degree thesis

כללי:

ספריית אוניברסיטת חיפה משמשת כספריית הפקדה לעבודות לתואר שני (תיזות) המוגשות באוניברסיטה. תלמידי התואר השני מחויבים למסור עותקים (בדפוס ובפורמט דיגיטלי) מעבודות הגמר למטרות שימור. כתב העבודה יכול להנחות את הספרייה להימנע מפרסום העבודה בפורמט הדיגיטלי לצמיתות או לפרק זמן שיקבע. כמו כן ניתן לבקש למנוע את האפשרות להעתקת העבודה באמצעות הגנה של סיסמה.

הפקדת העבודה תיעשה בעותק נייר ובעותק דיגיטלי בתנאים הבאים:

1. הספרייה רשאית להעביר עותק משוכפל או צילום או צילום מזוער (להלן "העתקה") של כל עבודה שהופקדה בה לכל מוסד אקדמי או מוסד מחקרי (להלן "מוסד זכאי") שיבקש זאת.
2. הספרייה אינה רשאית להעביר העתקה של עבודת תואר שני או של ישי לגורם שאינו מוסד זכאי.
3. הספרייה רשאית לגבות מהמוסד המקבל סכום לכיסוי הוצאות ההעתקה, הטיפול והמשלוח, אך לא תמורה שתהיה בבחינת רווח.
4. הספרייה תאחסן את העבודה במאגר מידע דיגיטלי לצורך שימור.

במטרה לשפר את הנגישות למידע לצורכי מחקר והוראה, ספריית אוניברסיטת חיפה מבקשת לאפשר גישה באמצעות האינטרנט לעבודה שפרטיה רצופים בזאת ובהתאם לתנאים שתאשר/י:

**פרטי העבודה:**

שם המחבר: \_\_\_\_\_

שם העבודה: \_\_\_\_\_

שם המנחה/ים: \_\_\_\_\_

הנני מאשר/ת גישה לאוכלוסיות הבאות לעיין בעבודה:	אנא סמן ב - X על פי בחירתך:
כל משתמשי האינטרנט	
משתמשי הרשת הבין-אוניברסיטאית	
משתמשי הרשת של אוניברסיטת חיפה	

**או**

איני מאשר/ת לפרסם את העבודה באינטרנט	אנא סמן ב - X על פי בחירתך:
לצמיתות	
להימנע מפרסום עד לתאריך: _____	

אבקש לחסום את האפשרות להעתקת העבודה באמצעות הרשאת סיסמה: כן / לא

תאריך: \_\_\_\_\_ שם: \_\_\_\_\_ חתימה: \_\_\_\_\_

AUGUST 14, 1901.]

PUNCH, OR THE LONDON CHARIVARI.

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A BALLADE OF LITERARY  
ADVERTISEMENT.

[Why should not the literary advertisement be as much a recognised branch of art as the artistic poster? The following verses are an attempt to serve at once the Muses and Mammon from a literary point of view.]

Be silent, BROADWOOD; and refrain,  
COLLARD, from melody; nor dare,  
STEINWAY, your merits to maintain;  
Your airs must vanish in thin air;  
For lo! when makers you compare,  
Of North or South or East or West,  
The public's verdict will declare  
That —'s pianos are the best.

O gay guitar of joyous Spain,  
O harp, rich, resonant and rare,  
O rural pipe with jocund strain,  
O flute, of *timbre* thin and spare,  
O trumpet tone of martial blare,  
Lyre, violin, and all the rest  
Of instruments, your claims forbear,  
For —'s pianos are the best!

Come, pianists, a mighty train,  
From P—I, rich of hair,  
Down to the schoolgirl in the lane  
Who practises "The Maiden's  
Prayer,"  
All others you'll henceforth forswear  
If once you put these to the test,  
And speedily become aware  
That —'s pianos are the best.

## Envoy.

N.B.—If dealers, all unfair,  
A worthless substitute suggest,  
Of their nefarious wiles beware!  
For —'s pianos are the best.

## LA VIE DE LUX.

(From our Special Gormandizer.)

It was the Duchess of COCAFUKO (I need scarcely say that I am diplomatist enough to disguise the real name of her Grace) who challenged me to give her a respectable dinner in London, and bet me—well, I will not say what odds the noblewoman laid, but I may record that my stake consisted of six dozen pairs of Peau-dechien's unrivalled twelve-buttoned *gants de suède*, at the not unreasonable price of half-a-guinea a couple.

Looking through my gastronomical notebook in the smoking-room of the Albatross Club (nicknamed the "Ancient Mariner" by certain wags of Bohemia and the *beau monde*), I decided that my choice should fall on the Pomme de Terre Restaurant, which is not a thousand miles remote from Regent Street. Her Grace, I say, arrived at the Pomme de Terre in that stylish little brougham, drawn by Andalusian mules, at eight eighteen, and as she was only half-an-hour and three minutes late I freely forgave her, with the better grace because Signor CRACABELLO, the excellent manager of the



## A LESSON IN GEOGRAPHY.

"WHAT IS WATER SURROUNDED BY LAND CALLED?"  
"OH, A DUCK POND, OF COURSE."  
"NO. WATER AS LARGE AS THE TWO FIELDS OUTSIDE AND THE GARDEN AS WELL!"  
"OH, THAT'S CALLED EXAGGERATION!"

Pomme de Terre, was waiting on the steps of the eating-house with a splendid bouquet of orchids, rich and creamy as one of his own *soufflés*, in his hand.

The Duchess was attired in a piquant *ensemble* of rose geranium, in which my eye did not err in detecting the hand of Madame SCHITZEL, the Anglo-American artiste. She was, as usual, all smiles, and when placed in receipt of Signor CRACABELLO's floral tribute, became a human sunbeam of good nature.

By the way, I cannot imagine how, unless I inadvertently gave him the hint, CRACABELLO knew that I was awaiting so distinguished a lady. I was pleased to find that he had caused the table to be lighted with electric lamps concealed by shades matching her Grace's complexion and costume. I did not forget to pay him a handsome compliment on his good taste. The repast to which we sat down did infinite credit not only to Signor CRACABELLO, but also to his *chef*, Monsieur MIRLITON, who was formerly *ordon-bleu* to the Sultan of MESOPOTAMIA.

The *menu* was arranged as follows—remember, the day was very hot, and the thermometer showed no appreciable relaxation at the time so pathetically referred to by LONGFELLOW in his noble poem, *Excelsior*:—Bisque d'écrevisses (iced), a trifle too red to suit the surroundings, but not dear at ten shillings a portion; whitebait au diable (done with curry powder and Nepal pepper, after the recipe of my esteemed friend the Rajah of PICLLIPORE) came next, and certainly well worth the 9s. 9d. put on the bill. Then a frozen cucumber stuffed with caviare—a luxury to be appreciated at a modest sovereign. A Surrey capon, larded with *paté de foie gras* and farced with black pudding, was economically conspicuous at three guineas. A sorbet of Mexican bananas and Tokay, some Limburger cheese straws, a dessert of custard apples and mangoes, followed by green coffee with a harmony of similarly coloured *chartreuse*—such was our simple repast.

LEONARD LUX.

Buckingham Palace Cottage, Peckham.

# הספרות בהא הידיעה : תרבות הפרסום והרומן הריאליסטי

פרנסיסקה צופים

## תקציר

במרכז עבודה זו, עומדת מערכת היחסים המורכבת בין שיח הפרסום במאה ה-19 לבין הריאליזם בכתביו של אנתוני טרולוף. תוך קריאה מעמיקה בספרות המחקרית הבוחנת את צמתי המפגש בין כלכלה לספרות בתקופה הויקטוריאנית, בוחנת העבודה את יצירתו של טרולוף כפי שהיא מתבטאת בעמדתו האמביוולנטית של מחברה. בעוד שברמה החוץ-סיפורית מנסה טרולוף האדם והסופר שוב ושוב להפריד בין הפרוייקט הספרותי שלו לבין תרבות הפרסום, ברמת הסיפור הוא קושר בין שני סוגי השיח באופן עקבי והדוק. ואכן, ברומנים של טרולוף, דמויות המחבר הופכות כל העת לפרסומאים, המנסים להשפיע על מכירות עבודתם, או ליצור נרטיבים בדיוניים שמטרתם אחת, והיא מכירת מצרך ייחודי בשוק. אם כן, התיזה חוקרת את השפעת הקרבה בין המחבר לבין הפרסומאי על תפיסת הריאליזם של טרולוף, כשהיא קוראת הן את שיח הפרסום והן את השיח הריאליסטיים כבעלי מבנה דומה. לבסוף, העבודה מנתחת כיצד הפרוייקט הריאליסטי של טרולוף מונע על-ידי יחסו לתרבות הפרסום בו בזמן שהוא מתאפיין בנסיונותיו החוזרים ונשנים לנתק קרבה זו.

# הספרות בהא הידיעה : תרבות הפרסום והרומן הריאליסטי

מאת : פרנסיסקה צופים

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עבודת גמר מחקרית (תזה) המוגשת כמילוי חלק מהדרישות

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החוג לשפה וספרות אנגלית

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