Chapter Two

The Warden

Amongst the great popular novelists of the nineteenth century who are still read today, Anthony Trollope stands alongside his contemporary, Charles Dickens. His two series of novels, the political (*The Pallisers*) and the clerical (*The Barsetshire Chronicles*) are the best known. *The Warden* is the first of Anthony Trollope’s six Barchester Novels, and epitomizes the wit, charm and acute social observation that he brings to the series and it has come to be regarded as his highest achievement. The book was conceived one summer evening in Salisbury, but the Barchester of the novels was never merely Salisbury, nor was the county round it any one of the counties through which he had traveled. It was pieced together from memories of them all, and though it grew to be so clear in his head that he once drew a very detailed map of it, its solidity was imaginative, not geographical. In the same way, the clergy who were
its main characters were not of his acquaintance. He tells us in An Autobiography

I never, lived in any cathedral city,—except London, never knew anything of any close and at that time had enjoyed no peculiar intimacy with any clergyman. My archdeacon, who has been said to be life-like, and for whom I confess I have all a parent's fond affection, was, I think, the simple result of an effort of my moral consciousness.... I had not then ever spoken to an archdeacon.

Similarly, the great journalist Tom Towers was thought to be very like an eminent man on the staff of the Times, and the Times itself, in its review of The Warden (1850), mildly rebuked the author for indulging in personalities. However, at that time, Trollope protests in An Autobiography,

Living away in Ireland, I had not even heard the name of any gentleman connected with the Times newspaper, and could not have intended to represent any individual by Tom Towers. As I had created an archdeacon, so I had created a journalist and the one creation was no more personal or indicative of morbid tendencies than the other. If Tom Towers was at all like any gentleman then connected with the Times my moral consciousness must again have been very powerful.
The Warden, especially, seems so non-political, that critics appear to have limited themselves to discussing the charm of Trollope's characterization or to echoing Hawthorne's appraisal that, like all of Trollope's volumes, this is "just as English as beef-steak."  

Early in The Warden, the author describes the position assumed by the Reverend Septimus Harding, precentor of Barchester Cathedral, toward the controversy raging about him. As warden of Hiram's Hospital, Mr. Harding is the recipient of funds attendant to his position. When distribution of the funds is challenged, Mr. Harding appears as the passive and innocent victim, caught between the battles of conservative church dignitaries represented by his son-in-law, Archdeacon Grantly and the radicals represented by his prospective son-in-law, John Bold. In his analysis of the warden's situation, Trollope writes:

… Different feelings kept him silent he was as yet afraid of differing from his son-in-law- he was anxious beyond measure to avoid even a semblance of rupture with any of his order, and was painfully fearful of having to come to an open quarrel with any person on any subject. His life had hitherto been so quiet, so free from strife; his little early troubles had required nothing but passive fortitude; his subsequent prosperity had never forced
upon him any active cares—had never brought him into disagreeable contact with any one. He felt that he would give almost anything...could he by so doing have quietly dispelled the clouds that were gathering over him—could he have thus compromised the matter between the reformer and the conservative, between his possible son-in-law, Bold, and his positive son-in-law, the archdeacon.⁵

Historians of the nineteenth century have shown that Anthony Trollope, with his keen sense for recording the nuances of the conventional wisdom and protocols of his age, can provide fascinating insight into the complexities of mid-Victorian society.⁶

With his intimate knowledge on the English customs, Trollope offers us, as Henry James once noted, "a complete appreciation of the usual" in nineteenth-century English life.⁷ However, while Trollope's fiction shows a clear closeness to the social reality of his time, it also has a deep relationship to the symbolical power or forces of social life.

Trollope is linked to the reality of his age at the essential levels of rhetoric and language. His fiction insists on its connection to specific real time and geographical space, but at the same time requires its readers to recognize the author's controlling mode of reference to reality.
Trollope's remarkable success as a "realist" is based not on his tie to the objective reality of Victorian society, but rather on his insight into the ambiguities inherent to his characters' attempts to live by the rules of the "pragmatic worldly wisdom" which ordered that society.

In this study I would like to mention that; Trollope shares with his Victorian contemporaries the sense that, the manner of a representation is as significant as the subject of the representation, and if different from them in any way, it is the degree to which he is willing to exhibit his controlling narrative manner.

The opening paragraph of his popular success, *The Warden*, already reveals the dramatized presence of the informing narrative mode of all of his subsequent novels:

The Reverend Septimus Harding was, a few years since, a beneficed clergyman residing in the cathedral town of; let us call it Barchester. Were we to name Wells or Salisbury, Exeter, Hereford, or Gloucester, it might be presumed that something personal was intended; and as this tale will refer mainly to the cathedral dignitaries of the town in question, we are anxious that no personality be suspected. Let us
presume that Barchester is a quiet town...At the time
at which we introduce Mr. Harding to our readers he
was living as a precentor at Barchester...\textsuperscript{9}

This introductory passage shows Trollope as a self-conscious artist in
so far as he underscores here, like Dickens in \textit{David Copperfield}, the
fictionality of all fiction. In passages such as this, Trollope's narrator asks
us to observe the different ways by which men and women organize and
express their responses to the world, in life and in fiction and we can say
\textit{The Warden} examines the curiosities of human behaviour delicately.

In the review essay "Anthony Trollope", Henry James asserts
Trollope's naivety as to the theoretical concerns of the form and art of prose
fiction. He argues that Trollope's true merit was based solely on his
complacent satisfaction in "watching the life that surrounded him, and
holding up his mirror to it." In addition, the public was satisfied with what
it saw in Trollope's narrative mirror, says James, "for it saw itself reflected
in all the most credible and supposable ways" .Henry James urges us to
take his metaphor of reflection seriously and argues for its validity in a way
that is not reflected in his own fiction. Unfortunately for Trollope, James
goes on to say, "his imagination [had] no light of its own" but only
reflected the energy of other enlightening sources.\textsuperscript{10}
Trollope habitually scorned the traditional precautions in the way of producing the illusion of reality to the objective novelist. As James notes in his essay “Anthony Trollope”, he "referred to the work in hand (in the course of that work) as a novel, and to himself as a novelist, and was fond of letting the reader know that this novelist could direct the course of events" within the limitations imposed by the laws of fiction.\footnote{11}

The last chapter of *The Warden* shows us his objective narrative:

Our tale is now done, and it only remains to us to collect the scattered threads of our little story, and to tie them into a seemly knot. This will not be a work of labour, either to the author or to his readers; we have not to deal with many personages, or with stirring events, and were it not for the custom of the thing, we might leave it to the imagination of all concerned to conceive how affairs at Barchester arranged themselves.\footnote{12}

As we see, the passages such as this one disillusion us or it is better to say they transport us from the world of "Barchester" back to the actual world. While such self-conscious moments distinguish the works of other nineteenth-century novelists, Trollope's self-references differ because they occur so regularly, and within a narrative that defines itself as realistic, and hence, as objectively referential. The special style of representation in
The *Warden* is the combination of the objectively referential and self-referential narrative techniques and eventually this technique of "disillusionment" is useful to Trollope because it shows us the sentimental passages of which he is so fond. Besides in such a bold exposure of the machinery of his novelistic craft, Trollope in many ways may be said to anticipate the Epic Theatre of Piscator and Brecht in our times. Both the strategies break down the illusion of reality.

The passage quoted below, for example, is preceded by a melodramatic description of one of the twelve old warders of Hiram's Hospital as he reflects on their collective fate:

> Poor old Bunce felt that his days of comfort were gone...He wept grievously as he parted from his old friends, and the tears of an old man are bitter.

The technique of disillusion is of course a throwback to the narrative style of the eighteenth-century novel. Trollope simply disposes of an endemic problem by recourse to an established rhetorical tradition. Nevertheless, Henry James finds it a troubling recourse:

> These little slap at credulity..., àòd veòx discouraging, but they are even more inexplicable; they are deliberately inartistic.... It is impossible to imagine what a novelist takes himself to be unless he regards himself as an historian and his narrative as a history. It is only as an
historian that he has the smallest locus stand. As a narrator of fictitious events, he is nowhere; to insert into his attempt a backbone of logic, he must relate events that are assumed real... Therefore, when Trollope suddenly winks at us and reminds us that he is telling us an arbitrary thing, we are startled and shocked in quite the same way as if Macauley or Motley were to drop the historic mask and intimate that William of Orange was a myth or the Duke of Alva an invention.¹⁶

According to his own artistic ideals, James disapproves any attempt to shift the reader's interest from the textual play of subtle consciousness to the actual manipulative play of the artistic craft. As already pointed out in the previous chapter’ James here seems to forget the Aristotelian distinction between history and poetry.

Consequently, there is the confusion between the functions of a historian and a fictional artist. A possible answer to James's implied question as to what the "novelist takes himself to be unless he regard himself as an historian and his narrative as a history" is to be found in Trollope's Autobiography.

In chapter xii of An Autobiography, "On Novels and the Art of Writing Them" Trollope, defends his career as an author, and his words might be a good answer to James’s question:
The writer of stories must please, or he will be nothing. And he must teach whether he wishes to teach or no. How shall he teach lessons of virtue and at the same time make himself a delight to his readers? The sermons are not in themselves often thought to be agreeable we all know. Nor are disquisitions in moral philosophy supposed to be pleasant light reading for our ideal hours. But the novelist, if he has a conscience, must preach his sermons with the same purpose as the clergyman, and must have his own system of Ethics.\(^{17}\)

The important point here is that Trollope chooses the parable, "the charming sermon," rather than James's historical narrative as the emblem of his work and Trollope's choice of the allegorical and figural over the referential aspects of narrative is also crucial. Contrary to James's view, Trollope sees no difference between the declaration of a factual work within the course of the work and the need to maintain the illusion of history.\(^{18}\) Trollope claims in *An Autobiography*:

There are sensational novels and anti-sensational... The novelists who are considered to be anti-sensational are generally called realistic. I am realistic.... The readers who prefer the one are supposed to take delight in the elucidation of character. They who hold by the other are charmed by the construction and gradual development of
plot. All this is, I think, a mistake—which mistake arises from the inability of the imperfect artist to be at the same time realistic and sensational.\textsuperscript{19}

Trollope's novels seem in some ways so different from those of his famous contemporaries on both sides of the English Channel in theme, atmosphere, and narrative technique that the interesting point about him is that he places his stories within the realistic mode. And as he mentioned in \textit{An Autobiography} he is realistic and his stories are “realistic” but his novels stray from strict "realism" and become instead fantasies about a well-ordered and intelligible society. The world Trollope offers us is not the one Dickens, George Eliot, or Hardy ever experienced as “real”. His realism is shaped by his choice of a narrator who is neither a first-person participant in the events narrated, nor an anonymous storyteller but who takes the role of an overriding general mind\textsuperscript{20}.

In the opening chapter of \textit{The Warden}, we find this passage:

\begin{quote}
Murmurs, very slight murmurs, had been heard in Barchester few indeed, and far between that the proceeds of John Hiram's property had not been fairly divided: but they can hardly be said to have been of such a nature as to have caused uneasiness to any one: still the thing had been whispered, and Mr. Harding had heard it.\textsuperscript{21}
\end{quote}
The narrator has here identified himself with a consciousness which is not present in any one individual but which is present everywhere at all times within the world of the novel to hear its characters' "murmurs." And we can claim it is possible that Trollope's narrator knows his characters even better than they know themselves, as when the narrator says of John Bold:

Bold is thoroughly sincere in his patriotic endeavours to mend mankind, and there is something to be admired in the energy with which he devotes himself to remedying evil and stopping injustice; but I fear that he is too much imbued with the idea that he has a special mission for reforming. It would be well if one so young had a little more diffidence himself.22

As we consider, though Bold is characterized as a young and sincere person who tries to stop injustice but we are informed by narrator that he is not aware enough of what the result of his principle would be.

On the other hand we can say Trollope’s narrator has combined the comedy with sympathy to present that Bold is too proud and not thinking things through. The narrator's later analysis of Eleanor's comic sentimentality in the "Iphigenia" episode also follows this pattern:
What had passed between Eleanor Harding and Mary Bold need not be told. It is indeed a matter of thankfulness that neither the historian nor the novelist hears all that is said by their heroes or heroines, or how would three volumes or twenty suffice.

In the present case so little of this sort have I overheard, that I live in hopes of finishing my work within 300 pages, and of completing that pleasant task-a novel in one volume; but something has passed between them....

The narrator speaks of himself in the first person and depends on our ability to handle this play with the conventions of plot and novel length. Trollope's narrator, as we have seen, is explicitly conscious of his created world. Nathaniel Hawthorne's celebrated metaphor about Trollope's novels (that they are "just as real as if some giant had hewn a great lump out of the earth and put it under a glass case") hints at the almost godlike quality of the vantage point that Trollope's narrators assume.

For the most part, narrators of other nineteenth-century English novels talk as if they were confronting either directly or in historical retrospect a world independent of their own being. Only Thackeray in *Vanity Fair* or *The Newcomes* offers us a nineteenth-century model of such undisguised self-consciousness. But while George Eliot, Dickens, and
certainly Thackeray are sometimes perfectly willing to admit that their histories are in fact fictions, Trollope not only refuses to submit to the fiction that his story is authentic history, but often, as in *The Warden*, applies a language that is exaggeratedly "poetic," in the mode of parody. For instance, describing Dr. Grantly, the archdeacon, the narrator tells us:

> Though doubt and hesitation disturbed the rest of our poor warden, no such weakness perplexed the nobler breast of his son-in-law. As the indomitable cock preparing for the combat sharpens his spurs, shakes his feathers, and erects his comb, so did the archdeacon arrange his weapons for the coming war, without misgiving and without fear.

We can clearly get to know the narrator’s mock-epic simile in this and similar passages to join with him in viewing the sentimental, illusory patterns which govern the interactions of characters within the novel. Trollope's narrator creates an image of the world that is accurate in detail but then debunks that image to emphasize its natural self-deceptions. The following description of Dr. Grantly lecturing the old pensioners is one suitable example of this technique:
As the archdeacon stood up to make his speech erect in the middle of that little square, he looked like an ecclesiastical statue placed there, as a fitting impersonation of the church militant here on earth; his shovel hat, large, new, and well-pronounced, churchman’s hat in every inch, declared the profession as plainly as the Quaker’s broad brim; his heavy eyebrows, large open eyes, and full mouth and chin expressed the solidity of his order...

We may read Dr. Grantly's symbolic stance as a personification, but also as a poor imitation, of "the church militant." Even his name, Heophilus, thus becomes a device of irony. As the metaphor is extended in the rest of the passage, Dr. Grantly's physical parts are allegorized and interpreted in anagogical terms in the debunked style of theological interpretation.

On a lesser scale, but in the same way, the disruption of Septimus Harding's peace is ironically described as the sacking of a temple:

It was so hard that the pleasant waters of his little stream should be disturbed and muddied by rough hands; that his quiet paths should be made a battlefield; that the unobtrusive corner of the world which had been allotted to him, as though by Providence, should be invaded and desecrated...
Since the warden's peaceful world has been disrupted by the power of Tom Tower's printed word, it is only appropriate that another linguistic act, that of metaphor, should transform that world. The clarification of imaginary society gives the reader an indirect view of the hidden law of the real world, and Trollope wants us to think of his characters as “autonomous people whom we can talk about and judge as if they were real,”\textsuperscript{30}. Trollope through using sense of humour in his stories wants to present his characters and their social problems as real as possible and wants us to feel them as the people around us.

In the chapter, "The Warden's Tea Party" the elements of parody are considerable and a gently sardonic rhetoric lets the reader know that the narrator is satirizing not only a certain form of behaviour, but also a certain form of speaking about human behaviour:

The party went off as such parties do. There were fat old ladies in fine silk dresses, and slim young ladies, in gauzy muslin frocks; old gentle- men stood with their backs to the empty fire-place and young gentlemen rather stiff about the neck, clustered near the door, not yet sufficiently in courage to attack the muslin frocks, who awaited the battle, drawn up in a semicircular array. The warden endeavored to induce a charge, but failed signally, not having the tact of a general......How is it at this moment
the black-coated corps leave their retreat and begin
skirmishing? At length a more deadly artillery is brought
to bear...the muslin ranks are broken...the battle is no
longer between opposing regiments, but hand to hand, and
foot to foot with single combatants....

The narrator here transforms a dancing party into a battlefield, and
allows us to see more clearly the inner workings of his narrative style. The
transformation works, in part, because of the interplay between two
different modes of discourse. As a representative of an action (a dancing
party), the scene is mimetic. Nevertheless, as a dramatization of a
psychological state (erotic tension), the scene is also allegorical.

The synthesis of literal surface feature and figural inner quality
allowed by the language of the passage points to the dramatized narrative
voice as the site of a fundamental unity that surrounds both surface and
depth, body and mind. In fact, we can say, the narrative is teaching us to
read by reminding us that a proper reading of the dancing party notices that
words sometimes signify by referring to an earlier signification, rather than
by reference to an objective reality. The narrator's allegory proceeds more
earnestly to capture Dr. Grantly's view of the world around him:
Apart from this another combat arises, more sober and more serious. The archdeacon is engaged against two prebendaries, a pursy full-blown rector assisting him, in all the peril, and all the enjoyment of short whist. With solemn energy do they watch the shuffled pack, and, all expectant, eye the coming trump. With what anxious nicety do they arrange their cards..., [A]t the fourth assault he pins to the earth a prostrate king...with a poor deuce.

‘As David did Goliath,’ says the archdeacon

With this humorous satire, Trollope would have us see that, a particular narrative style, for instance, can produce the reality it describes. Alternative styles may create alternative realities. In this case, the narrator has shown how three different activities dancing, card playing, and combating can be made comparable through an apt use of language. The rhetorical ruse, in turn, is possible because the different activities share a common, although hidden, proper ground which the narrative reveals. The purpose of Trollope's rhetorical means is to emphasize the general significance of specific rhetorical ploys. Thus, while alluding to the unity of multiple perspectives (alternative visions of the same tea party, for example), Trollope's narrator also describes the possibility that the linguistic sign may point to something other than its literal referent.
Rhetorically, this recognition is for understanding that it is the thematic possibility of an ambiguous relation between sign and meaning, between literal and contextual interpretations, (in the text of Hiram's will) that has caused all of Mr. Harding's present troubles. The distinctions we have observed in the language and narrative perspectives of *The Warden* apply as well to this text's relations to other texts, and lead the narrator directly to another narrative strategy, in his transparent parody of the Dickensian style: \(^{36}\)

The Almshouse [by Mr. Popular Sentiment] opened with a scene in a clergyman's house. Every luxury to be purchased by wealth was described as being there: all the appearances of household indulgence generally found amongst the most self-indulgent of the rich were crowded into this abode. Here the reader was introduced to the demon of the book, the Mephistopheles of the drama. What story was ever written without a demon? ... He was a man well stricken in years, but still strong to do evil: he was one who looked cruelly out of a hot, passionate, bloodshot eye; who had a huge red nose with a carbuncle, thick lips, and a great double, flabby chin, which swelled out into solid substance, like a turkey cock's comb.... \(^{37}\)
Sometimes, a particular narrative strategy generally makes a foreground-background relationship between its represented scene and the wider referential context from which those scenes are drawn. Against a background of familiar social and literary norms, the novelist projects a selected group of elements drawn from the norm. Within their particular setting, that selected group of social norms has a definite meaning. But removed from that context, new and unsuspected meanings can emerge in the text. Parody, as a rhetorical strategy, changes the nature of the foreground-background relationship, so that the original pattern of norms, rather than the new meanings of the selected norms projected by the novelist, becomes the focus of attention. Whereas in the original text the familiar facilitates our comprehension of the unfamiliar, in parody the unfamiliar restructures our comprehension of the familiar.38

In the parodied "Sentimental" text, for example, physical deformation is the surface sign indicating a deformation of inner moral being. In Trollope's view, "Mr. Popular Sentiment" uses the everyday world to show his readers the possible distortions of human character. In another word, Trollope wants us see not only the possible distortions of character, but also the possible distorting effects of that same familiar world: thus, Mr. Harding's deformations, indicate less a failure of inner
fibre than an unmotivated dependence on society's given laws. Trollope's parody, reversal of the Dickensian style allows the background to become foreground of the narration and brings into relief the manner in which our understanding of foreground and background can be guided by the alternative representational strategies. 39

Trollope's narrator thus offers us two ways of representing Mr. Harding's scandal: the one offered by Trollope's narrator is simply realistic; the other, Dickens's as parodied by Trollope, is fantastic. But the fact that Trollope's narrator too has indulged in Dickensian hyperbole, in describing Dr. Grantly as a fighting game cock, shows that this confrontation with a fellow castle-builder is not simply an attack on the excesses of sentiment. It is also an effective means of self-evaluation. By parodying the rhetoric of Dickens's novels, revealing the limitations of that technique, the narrator hopes to improve his own chances of attaining the status of truth-teller40.

As he eliminates one of the possible paths of error, he becomes, in effect, a sayer of "absolute words"41. That a language of "absolute words" does exist the narrator has no doubt, for in fact it has already been presented to the reader in the form of the violoncello's music. It is a recurring strain.
In *The Warden* we hear of it first in reference to "that dear sacred book, that much laboured and much loved volume of church music" 42 and learn that "the strains... were to [Mr. Harding] so full of almost ecstatic joy" 43. Later, as John Bold presses his charges against the warden, "Mr. Harding who still had the bow in his hand played on an imaginary violoncello" 44. At the tea party "above all is heard the violoncello...now loud as though stirring the battle; then low, as though mourning the slain" 45. During a conference with the archdeacon, "the poor warden continued playing sad dirges on invisible stringed instruments" 46, and later, after Mr. Harding's world has collapsed around him, we hear of "that eloquent companion that would always, when asked, discourse such pleasant music" 47. However, the most clear expression of this soulful discourse happens in Sir Abraham Haphazard's office:

And as he finished what he had to say, he played up such a tune as never before had graced the chambers of any attorney-general. He was standing up, gallantly fronting Sir Abraham, and his right arm passed with bold and rapid sweeps before him..., and with the fingers of his left hand he stopped, with preternatural velocity, a multitude of strings, which ranged from the top of his collar to the bottom of the lappet of his coat. Sir Abraham listened and
looked in wonder. As he had never before seen Mr. Harding, the meaning of these wild gesticulations was lost upon him...  

In this section since they lack the characteristics, which make of language an interpretable code, Mr. Harding's gestures are only "wild gesticulations." A. J. Greimas has recently argued that:

An analysis of gestural communication, a "semiosis of gesture," might be formulated that would consist in establishing "the relation between a sequence of gestural figures, taken as signifier, and the gestural project, considered as the signified."  

Mr. Harding’s gestural signs emphasize rather the semantic gap between the "gestural figures," his attempted expression, and the "gestural project," his intended meaning. In the case of non-linguistic signs, gestures that appear natural to those who use them have an intrinsic meaning and require no explanations. Their meaning can be said to be over- determined. To the uninitiated who view them, however, a Sir Abraham Haphazard, for example, Mr. Harding's signs are undetermined, "wild gesticulations" devoid of meaning. Nevertheless, for the narrator, as well as for the reader, those gesticulations have acquired meaning. We see in them Septimus Harding's attempt to find a medium in which to express his desired freedom from the rigid legal, clerical, and social codes to which he has been bound.
The narrator has shown how Mr. Harding has made his tentative way in this world by passively acquiring the cultural forms under which its members express their thoughts and conduct.50

As we see at this important point in his life, Mr. Harding has become frail. He finds now that he must fall back on the untried moral and conceptual resources of his own conscience. Moreover, as if by natural law, the "pure discourse" of the violoncello's imagined music, represented by the shadow language of his "wild gesticulations," rushes in to fill that linguistic void. The narrator, as he points out the context within which the gestures are performed, and the reader, whose sympathetic interpretations are guided by the narrator's words, themselves create the possibility of interpreting Mr. Harding's pantomime. Human nature is seen here as best employed in active acquiescence to society's codes, while simultaneously opening itself to the possibility of a well-modulated independence.51

The significant point which is worth mentioning is the similarity between Mr. Harding's mute expressions of conscience and Trollope's own mute symbolic constructions, which allowed him to "live in a world altogether outside the world of [his] own material life".52 Both in An Autobiography and in The Warden Trollope offers the notion that belongs to a community, which speak their language and share in their codes.
Trollope's narrator is also able to transform the author's "muteness" by presenting it externally in the text.

One of the most noticeable formal and thematic differences between Trollope and his contemporaries comes from the fact that his characters can "speak" so clearly to one another, that they can know each other so well.

In Trollope, the gentle Mr. Harding can overcome his internal and external preventions of expression and "say," even if only on the mute level of gestural representation, what otherwise cannot be said. The violoncello's silent refrain, echoing across the pages of the novel, thus creates a significant signs, which tell a story of inescapable pathos. That symbolic music is the sign of the warden's misfortune and of his fortitude.

Trollope's attention in *The Warden* to narrative perspectives and to rhetorical strategies thus has wide results. First, the novel's "realism" is the product of a peculiar over-determination of mixed figural, rhetorical, and signifying practices. In this over-determination of narrative strategies inheres the text's tie to the world of contemporary historical reality. By conflating, displacing, and deliberately re-encoding the predominant modes of representing the "real," Trollope reveals how these conventional expressions of reality are typically, and mistakenly, conceived as natural expressions of reality.53
Second, Trollope extends certain ways of representation and refuses others not so much to show Victorian England as to represent certain of Victorian England's ways of signifying itself. The rhetoric of his text produces the forms, which produce it, thus affecting both the significative process, which determines that rhetoric and the nature of its own signification as well. It is in this circular symbolic relation between the text and its referent that Trollope's novel most sharply exhibits what James Kincaid has termed its "mixed" representational categories.54

Third, the language of his text also expands to surround even preverbal signification. This new semiology allows the narrator to take us beyond the letter of Barchester's civil and clerical law to view the sobriety and integrity of Mr. Harding's ambiguous, unvoiced, spiritual law. Trollope thus asks us to recognize that a community is made by like minds of good will who are in harmony according to the signification of words and things and who communicate under the effect of mutual good will.55 Trollope allows us to see through his "charming stories," his mixed rhetorical and narrative modes, makes the language of his world, in which meaning is created not by reference to some external object, but by repetitions of symbolic signs. Trollope's insight to the factuality at the heart of symbolic social life, does not lead to a corrosive skepticism of the validity of human
symbolic systems; it ends, rather, by recognizing the power of human communities to generate meaning immanently.\textsuperscript{56}

Trollope's novel thus takes as the object of its representation not the real, but certain styles of signification by which the real shows itself. His text gives us states of affairs which are openly non-historical (in James's sense of the term), not because it holds itself out as autonomous of history, but because it realizes that the meaning of its represented events does not necessarily lie in their historical reality.\textsuperscript{57}

Briefly, history operates in Trollope's texts not as an imaginary transposition, but as the product of certain meaningful practices, which the narrative tries to reveal. Trollope's novels, accordingly, are characterized by a peculiar conjunction of "historical" and "literary" rhetoric. They resemble historiography in their density of texture and in their adherence to the natural order from cause to effect. The ambiguous status of Trollope's narrative technique arises from the author's desire to be faithful to both the actual and the potential realms of human behaviour.\textsuperscript{58}

In \textit{The Warden} Trollope offers delicately considered, carefully directed, partial negations which bring to the fore the problematical aspects and possible reassessments of contemporary meaningful norms.
However, he also desires to retain those norms as background against which the meaning of the reassessment may be stabilized. Mr. Harding's resignation of his wardenship does not consequently; carry with it any radical alternative to the pragmatic worldly wisdom he has chosen to disregard. It does, however, insist upon the validity of the impractical, otherworldly reason dictated by his individual, unguided conscience. This insistence allows him to glimpse briefly that legal and moral distinctions may be culturally coded and thus potentially adorable. Thus, while Henry James warns, "the ground of fiction is nothing if not historical," Trollope rejects the "historical" grounds of fiction in *The Warden*. He chooses instead the "nothing" and fills it in with sensitive insight into the interaction between social and individual symbolic processes, all the while making us aware of the conventions, which hold fictive structures and real societies together. It is not of course inconsequential that Trollope is often read as the stolid, but simple, representative of Victorian self-sufficiency and English realism. He seems to believe that while society's rules may sometimes be incomplete to the complexity of moral action, we must anyhow plan and attempt to live by such rules.  

This structuralism reading of the novel is expected to bring out the self-consciousness of Trollope as a novelist — a quality that James in his
vituperations denies him. In fact such artistic self-consciousness can be detected in the whole Barsetshire group. And to bring out those features in the remaining novel of the set will be the concern of the following chapter.
Notes & References


3. Ibid.68


8. The phrase is George Levine's, op. cit., 7. See also Juliet McMaster, "'The Meaning of Words and the Nature of Things': *Trollope's Can You Forgive Her?*," *Trollope's Palliser Novels* (London: Macmillan, 1978) 20-37; and

9. The Warden. 3

10. Henry James, Anthony Trollope, Century 1888. 527-528

11. Ibid. 535

12. The Warden. 195


14. Ibid. 168

15. The Warden. 194

16. Anthony Trollope. 536


18. Trollop’s “The Warden” and the Fiction of Realism, 169

19. An Autobiography . 194


21. The Warden . 6

22. Ibid. 14
23. Ibid.62


25. Trollope’s “The Warden” and the Fiction of Realism, 171


27. Ibid.48-49

28. Trollope’s “The Warden” and the Fiction of Realism, 171

29. *The Warden*. 51


33. *The Warden*.59

34. Trollope’s “The Warden” and the Fiction of Realism, 173

35. Ibid.173

36. Ibid.173-4


39. Trollope’s “The Warden” and the Fiction of Realism.174

40. Ibid.174

41. *The Warden* 145

42. Ibid.22

43. Ibid.23

44. Ibid.26

45. Ibid.58

46. Ibid.22

47. Ibid.93

48. Ibid.165


50. Trollope’s “The Warden” and the Fiction of Realism.175

51. Ibid,175

52. *An Autobiography*, 37

53. Avrom Fleishman provides a full account of the Trollopian acquisition of cultural forms in his discussion of *The Way We Live Now*, op. cit, 74-85

55. Trollope’s “The Warden” and the Fiction of Realism.178

56. Ibid.178

57. Ibid.177

58. 177-8

59. Ibid.179