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A POSTCOLONIAL READING OF UPTON SINCLAIR'S THE JUNGLE

Pouyan Rezapour*

PhD. Student,
Department of English Literature,
University of Tehran,
Kish International Campus,
Kish Island,
Iran.
Phone: 00989167192024,
pn.rezapour@ut.ac.ir

Dr. Alireza Anushiravani

Professor of English Literature,
Department of English Literature,
Shiraz University, Shiraz,
Iran.
Phone No.: 00989177157226,
anushir@shirazu.ac.ir

Pouria Rezapour

M.A. of English Literature,
Department of English Literature,
Kharazmi University,
Tehran,
Iran.

* **Corresponding Author:** Pouyan Rezapour

Abstract

This study intends to analyze the extent to which the theory of post colonialism is pertinent to Upton Sinclair's 1906 *The Jungle*. The novel set out to depict the harsh working conditions and the unsanitary conditions of food processing in the United States in the late nineteenth and early twentieth century. It was ensued by a wide range of readings from different critical theories, except for a full scale postcolonial reading. The present study aims to depict the lives of immigrants, in an imperialist capitalist society, trying to make ends meet in such a dog eat dog world. This feat is attainable only through the application of such key postcolonial concepts as acculturation, colonial consciousness, colonial education and disillusion to the novel.

Keywords: Acculturation, Colonialism, Colonial Consciousness, Colonial Education, Cultural Displacement, Disillusion, Post colonialism.

1. INTRODUCTION

Ensuing the Harlem Renaissance in the 1920s and 1930s and its emphasis on being black, race and skin color found their way into literary studies. African, African-American and Caribbean writers came to oppose be defined based on their skin color and racial background by the white hegemony. This defiance allowed them to define themselves in their own words and footings. As a consequence of the Second World War the American civil rights movement and the demand for independence of the Africans and Caribbeans resulted in the development of 'the project of cultural self-definition' and 'the project of political self-determination' (Bertens, 193). These two movements are in a forward moving motion and have the same end and intention.

Frantz fanon is a famous postcolonial writer and critic introduces national cultures as useful concepts for the success of political independence. The literature of the 1970s and 1980s of the former colonies was under the influence of the political struggle for cultural self-determination/ cultural independence. These literatures were mostly novels and poems and reflected and responded to the immediate cultural environment. Responding to some cultural contexts, these texts show the emergence of new national literatures.

Chinua Achebe shows the desire to draw from ones culture in an essay titled 'Colonialist Criticism' (1974). In this essay Achebe says that the universal qualities of literature according to Western criticism are not really universal, but are European. Achebe's *Things Fall Apart* is written in English like many other literary works written in former British colonies. English is the second language of these writers and not employing their first language makes their literary works not self-evident. They choose to write in English. NgugiwaThiong'o, the Kenyan novelist, asserts that the use of the colonizer's language is a form of self-inflicted neo-colonization. African writers employ native rhythms and idioms so that the reader is attracted to the non-English background of the author. Because

of the wide array of literatures using English language a new category of literature has been made to classify these works. The new category is 'Literatures in English.'

African, Asian, and Caribbean writers along with some British literary academics they criticized the supposedly universal validity of humanist values. These critics called for the culture of the overseas writers must be acknowledged as their context and asserted that overseas culture is not inferior to the culture of the mother country, it is merely different. Some critics called for the study of the relationship of the colonizer and the colonized from a Marxist perspective (the colonized as the oppressed), and that literature be seen as a vehicle of ideology. Thus it can be said that the literature of the colonizer plays a substantial ideological role in the process of colonization

Metropolis is the center of cultural power in a specific colonial relationship: London and England for the Commonwealth nations and Paris and France for the French speaking colonies. When the second generation of immigrants does not belong to either culture, the parents' native culture or the culture of the accepting country, we have *cultural displacement*. Taking another culture seriously requires the accepting of that culture on its own terms, accepting its difference from our own culture. That culture does not have the same preconceptions as ours and our system of value. Both Marxism and Commonwealth literature were alien to the literature of the former colonies because of their different cultural contexts.

Postcolonial studies is a vast field encompassing literary, cultural, political, and historical enquiry. Postcolonial criticism and theory emphasizes the tension between the metropolis and the (former) colonies. Postcolonial criticism and theory focuses on and studies Cultural displacements from a non-Eurocentric perspective, the process and effects of displacement, and questions the aggressively expansionist Imperialism of the colonizing powers and the dominant system of values supporting imperialism.

Postcolonial theorists agree on the fact that they are all engaged in a reassessment of the traditional relationship between the metropolis and its colonial subjects and in the radical deconstruction of the imperialist perspective. In their focus they agree on Colonial and neo-colonial oppression, resistance to colonization, the respective identities of the colonizer and colonized, patterns of interaction between those identities, postcolonial migration to the metropolis, cultural exchanges between colonizer and colonized, and the ensuing hybridity of both cultures. These qualities have race and ethnicity, language, gender, identity, class, and above all power at their center.

The Jungle is a novel published by Upton Sinclair in 1906 which depicts the life of a large family of Lithuanian immigrants. The family moves to America in hopes of achieving and attaining the American Dream and living a life of affluence. But on stepping onto land the reality of life in the New Land hits them hard and shatters all of their hopes.

The article at hand intends to show the miseries and hardships that this Lithuanian family is to endure are because of the racial discrimination of the Imperialist world of a British colony that has now set itself free from the chains of colonization and is now somewhat a colonizer.

2. POST COLONIALISM

According to Ashcroft, postcolonial literature is basically writing which is 'affected by the imperial process from the moment of colonization to the present day' (Ashcroft et al, 2). This category includes writings such as novels, poems, and plays. Although writing from India and other formerly colonized countries such as Nigeria, Jamaica, Pakistan, and Singapore has distinctive features, postcolonial literature shares some significant concerns and characteristics.

The mutual concerns of such literature are reclaiming spaces and places, asserting cultural integrity, and revising history. The mutual characteristics are resistance descriptions, appropriation of the colonizer's language, and reworking colonial art-forms.

The mutual concerns begin with reclaiming spaces and places. This category depicts colonialism as a means of claiming and exploiting foreign lands, resources, and people. Enslavement, indentured labor, and migration forced many indigenous populations to move from the places that they considered 'home.' Postcolonial literature attempts to counteract their resulting alienation from their surroundings by restoring a connection between indigenous people and places through description, narration, and dramatization.

Second is the assertion of cultural integrity which asserts that during colonization the indigenous cultures of those countries subjected to foreign rule were often sidelined, suppressed, and openly denigrated in favor of elevating the social and cultural preferences and conventions of the colonizers. In response, much postcolonial literature seeks to assert the richness and validity of indigenous cultures in an effort to restore pride in practices and traditions that were systematically degraded under colonialism.

Thirdly Colonizers often depicted their colonial subjects as existing 'outside of history' in unchanging, timeless societies, unable to progress or develop without their intervention and assistance. In this way, they justified their actions, including violence against those who resisted colonial rule. Revising history to tell things from the perspective of those colonized is thus a major preoccupation of postcolonial writing.

The mutual characteristics of colonized nations and cultures begins with resistant descriptions. Here, Postcolonial writers use detailed descriptions of indigenous people, places, and practices to counteract or "resist" the stereotypes, inaccuracies, and generalizations which the colonizers circulated in educational, legal, political, and social texts and settings.

In appropriation of the colonizer's language we have the assertion that, Although many colonized countries are home to multiple indigenous languages—in India, for example, more than 12 languages exist alongside English—many postcolonial writers choose to write in the colonizers' 'tongue'. However, authors such as Arundhati Roy deliberately play with English, remolding it to reflect the rhythms and syntax of indigenous languages, and inventing new words and styles to demonstrate mastery of a language that was, in a sense, forced upon them.

Finally in reworking colonial art-forms, authors such as Arundhati Roy rework European art-forms like the novel to reflect indigenous modes of invention and creation. They reshape imported colonial art-forms to incorporate the style, structure, and themes of indigenous modes of creative expression, such as oral poetry and dramatic performances.

In postcolonial criticism two concepts are closely intertwined with hybridity and otherness which are in turn concerned with identity. Hybridity is generally considered an 'invention' of postcolonial thought, a radical substitute for hegemonic ideas of cultural identity like racial purity and nationality; while 'otherness' is a western philosophical concept that postcolonial theory has primarily sought to critique and repudiate.

The concept of hybridity formulated in the work of Homi K. Bhabha in the 1980s was foundational in the development of Postcolonial Studies but has also been subject to some of the most stringent critiques. Hybridity is the sign of productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal. Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. And finally, It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power.

If discriminatory effects enable the authorities to keep an eye on them, their proliferating difference evades that eye, escapes that surveillance. Those who are discriminated against can be easily recognized. They also force a recognition of the immediacy and articulacy of authority. The colonial discourse has reached a point that when faced with the hybridity of its objects, the presence of power is revealed as something other than what its rules of recognition assert.

If the effect of colonial power is seen to be the production of hybridization then an important change of perspective occurs. It reveals the ambivalence at the source of traditional discourses on authority and enables a form of subversion that turns the discursive conditions of dominance into the grounds of intervention. The presence of authority is properly established through the non-exercise of private judgment and the exclusion of reasons, in conflict with the authoritative reason. The recognition of authority requires a validation of its source that must be immediately apparent and held in common.

The 'other', variously threat, responsibility, alter ego, and enigma to and of the self, has been a major preoccupation of Western thought. In recent times the figure of the other, hitherto silent and effaced, has made claims to speak, indeed to speak *back*, disrupting the realm of politics in radical ways: thus women, 'natives', minorities, deviants, subalterns, now claim to speak *as* others. Both epistemologically and politically, therefore, the other is central to our contemporary concerns, in the university as well as the larger world. Postcolonial theory has made questions such as the following urgent: what does the 'other' mean to these endeavors? Who is the 'other', historically and symbolically? Do self and other translate inevitably into 'us' and 'them'? How is the other known: is knowledge of the other (always) a form of colonization, domination, violence, or can it be pursued as disinterested truth? Can the other know/speak itself?

In order to understand what constitutes otherness we must attempt to answer the question, 'What is normal?' Normal is a social construct consisting of a specific set of expectations. We may better comprehend these socially-constructed norms if we examine categories of heterogeneity, such as race, class, gender, and sexuality. In examining these categories it becomes clear that many American authors and their characters do not fit inside the slim parameters which define normal. We begin to see that struggling to fit into the mold creates tension and alienation in these characters, and is often a painful process. Yet, the struggle itself can be significant in discovering and carving out new identities that ultimately embody the American canon. Historically our society has written race onto people who do not resemble the majority or 'typical' American; that is, anyone who is not white.

A gender binary by which people are judged situates masculinity and femininity as opposites, and does not account for, or consider, any behavior that falls in between. While sexuality as a subject is often tied together with gender, the two are not mutually exclusive of one another. Many American authors have sought to write about sexuality in order to alter the conservative patriarchal restrictions of 'normal' sexuality.

Racism and themes of race should neither be ignored nor altogether removed from a culture's history. Rather, we should view race through a critical lens in order to better understand the American canon. We cannot lose sight of the fact that historically, our society has written race onto non-white peoples. To do so would be to forfeit the gains made by every author who has fought to change the status quo. Toni Morrison's work challenges readers to, 'turn the glove inside out,' as she says to Charlie Rose. She emphasizes that racism works both ways - which a system of oppression is deleterious to both the oppressed as well as the oppressors. When a default

or norm is established in favor of one group over another, the mentality of a whole society is alienated. In Other Words... In an interview by Elizabeth Farnsworth of PBS in 1998, Morrison shows that all people, regardless of color, are inherently flawed.

Willa Cather was well-known for her 'prairie trilogies', books set in the American mid-west which chronicle the lives of immigrants and settlers. Often referred to as a regionalist for her very specific settings, her works detail the values of pioneers and farmers in the late 1800s and early 1900s. It is in this time and place that the American Dream was born - the idea that hard work is the ultimate vehicle of economic mobility.

Post colonialism becomes, like deconstruction, more of a reading strategy than a codified school of literary criticism. In its methodology, it gives authority and presence to 'the Other,' the people who have become the separate ones and who stand apart from the dominant, colonizing culture. And its goal is to win back a place in history for the colonized, enabling all readers to value the many different kinds of cultures and peoples who inhabit the earth.

From the perspective of many white Westerners, the peoples of Africa, the Americas, and Asia were 'heathens,' possessing pagan ways that must be Christianized. How one treats peoples who are so defined does not really matter, they maintained, because many Westerners subscribed to the colonialist ideology that all races other than white were inferior or subhuman. These subhumans or 'savages' quickly became the inferior and equally 'evil' Others, a philosophical concept called alterity whereby 'the Others' are excluded from positions of power and viewed as both different and inferior.

The message sent to these 'Others' by the dominant culture has been clear and consistent—conform and be quiet; deny yourself, and all will be well. Colonialism has frequently involved an attempt to impose the colonial power's culture and customs onto the colonized, whether as a result of a belief in the racial and/or cultural superiority of the colonizing power; an evangelical desire to spread particular religions or cultural practices; or as a mechanism for establishing and consolidating political control.

The subaltern classes refer fundamentally in Gramsci's words to any 'low rank' person or group of people in a particular society suffering under hegemonic domination of a ruling elite class that denies them the basic rights of participation in the making of local history and culture as active individuals of the same nation.

'The subaltern classes by definition, are not unified and cannot unite until they are able to become a 'State': their history, therefore, is intertwined with that of civil society, and thereby with the history of States and groups of States' (Gramsci, 1971).

In order to study the history of the subaltern groups, Gramsci designed a plan composed of six steps that are found to be explained in details in his book, which was mentioned earlier. He intends to study: firstly, their objective formation by changes taking place in economic production; secondly, their active or passive affiliation to the dominant political formations and their attempts to influence their programs; thirdly, the birth of new parties and dominant groups, which are mainly created for the subjugation and maintenance of the subaltern; fourthly, the formations which the subaltern group themselves made to vindicate limited rights; fifthly, new formations which maintain the subaltern groups autonomy within old frameworks; sixthly, those formations which may help to affirm their entire autonomy (Gramsci, 1971).

Gramsci argued that the subaltern classes have the same complex history as that of the hegemonic classes, although the latter constitutes the most officially accepted. The subaltern groups' history in Gramsci's opinion has no evident unity and it seems to be in its very episodic totality because of their submission to the authority of the ruling groups even when they break with the established system. This deplorable state of affairs imposed this sort of non-accessibility to the means by which they may limit and control their own representation and consequently lack an access to the social and cultural institutions of their state. Though, it takes a long time, the only possible way from Gramsci's perspective was to reach the state of freedom through a "permanent" victory which necessarily guarantees a dismantling of the master/slave pattern.

In her seminal essay, Spivak reconsidered the problems of subalternity within new historical developments as brought by capitalistic politics of undermining revolutionary voice and divisions of labor in a globalized world. She disapproved the first place of Gramsci's assertion of the autonomy of the subaltern groups. Her justification of this rejection of Gramscian view is based on her view that this autonomy results in homogeneity of the subaltern group and subaltern subjective identity. Spivak's second criticism of Subaltern Studies Group lies in her belief that no methodology, even the most ambitious Marxist one, can avoid a sort of essentialism in its attempt to define who or what may constitute the subaltern group. Consequently, Spivak chooses to adopt the notion of the subaltern essentially because, it is truly situational. 'Subaltern' began as a description of a certain rank in the military. The word was used under censorship by Gramsci: he called Marxism 'monism,' and was obliged to call the proletarian subaltern. 'That word, used under duress, has been transformed into the description of everything that does not fall under strict class analysis. This is so, because it has no theoretical rigor' (Spivak, 1991).

3. UPTON SINCLAIR AND *THE JUNGLE*

The title of the novel serves as a metaphor for what Sinclair considered America's predatory, cut-throat capitalism and bespeaks the naturalistic thrust of the plot that leaves individual characters with little or no agency. Similar to other early twentieth-century works of

American literary naturalism, such as Theodore Dreiser's *Sister Carrie* (1900), *The Jungle* foregrounds the determining impact of social and natural forces on its characters. Thus, life 'in the steaming hell' of Packingtown is depicted as a relentless struggle for bare survival. In Chapter 7, the narrator relates how the onset of a 'dreadful winter' compounds the 'agony' of the exhausted workers, who are mere 'cogs in the great packing machine.' With the 'cruel cold' comes 'pneumonia and grippe, stalking among them, seeking for weakened constitutions'. And before long, 'the unfit' cease to 'report for work', only to be replaced by thousands of 'new hands', waiting and fighting with each outside the gates of the packing house 'for a chance for life' (Sinclair 96).

At first glance, such depictions of the brutish severity of working-class life stand in stark contrast to the exuberant wedding scene with which *The Jungle* commences. Having recently arrived in Chicago from rural Lithuania, sixteen-year-old Ona Lukoszaite and her handsome groom, Juris Ruduks, are still awash with hopeful anticipation. Though destitute and poorly sheltered in a grimy neighborhood, to the young immigrant couple Chicago's South Side seems 'a dream of wonder, with its tale of human energy [...] employment [...] opportunity and freedom [...] life and love and joy' (Sinclair 38). On second sight, though, it becomes apparent that the festive wedding scene already contains hints of the social disintegration and destruction that awaits immigrant laborers in their new country. In violation of Lithuanian custom, many wedding guests eschew contributing their fair share to pay for the entertainment, settling Ona and Juris with a substantial debt. The 'subtle poison' called self-interest, released and intensified by America's free-market system, severs traditional bonds and creates a toxic climate wherein even friends and relatives are taking advantage of each other (Sinclair 20).

Initially, events seem to take a hopeful turn, as Juris and the other family members quickly secure employment at the slaughterhouses and manage to make a down payment on a dilapidated four-bedroom house. 'Better luck than all this could hardly have been hoped for', the family muses, still blissfully ignorant of the series of tragedies that would befall them (Sinclair 54). For even with the income supplied by Ona and Juris' underage brother, Stanislovas, the family never makes headway toward paying down the mortgage. Here, as elsewhere, Sinclair provides an incisive study of the widespread commercial trickery, designed to deprive the uneducated working poor of their meager wages. But the book's most memorable scenes occur in the packinghouse chapters, where beasts and humans alike are ground up and spit out by a profit-driven system they can neither resist nor understand. Sweeping entrails day in, day out, Juris observes how injured cows are reprocessed and an exhausted worker stumbles into a vat of boiling lard. Aside from learning that his employer sells diseased meat, he realizes that the entire business is based on corruption and that even the strongest worker among them will be ravaged by physical injuries or disease. Throughout, Sinclair highlights the degrading working conditions which demoralize the workers, render them incapable of fending for their interests, and turn them into 'haunted animals' and 'beasts of burden'.

The tragic climax is reached near the middle of the novel when Juris is arrested for attacking Phil Connor, the boss who had sexually assaulted Ona. While Juris is imprisoned, the family's house is repossessed and his young wife dies in childbirth. Their only child, Antanas, drowns in a pool of sewage and Juris finds himself blacklisted in Packingtown. Having reached his breaking point, Juris renounces his family, whom he accuses of having 'sold him into slavery' (254). He resolves to 'be free, to tear off his shackles, to rise up and fight' (254). Employing the conventions of a picturesque adventure tale, the ensuing chapters depict how Juris moves in and out of the city, while barely keeping himself afloat as day laborer, tramp, beggar, thief, strike breaker, and agent provocateur.

Of course, Juris' ill-begotten freedom is chimerical, purchased at the high price of rapid moral descent. Following a long string of misadventures, Juris is only saved when by chance he stumbles upon a rally by the Socialist Party. Unexpectedly moved by the speaker's words, he becomes the disciple of the party functionary Ostrinski and the Swedish philosopher Dr. Schliemann, who teach him the meaning of socialism and make him an ardent convert. The final scene finds Juris, who meanwhile holds a steady job as a porter, amidst a jubilant crowd, celebrating the Socialist ticket's success at the ballot boxes. An unnamed speaker portends the ultimate victory of the socialist cause with the rousing words, '*Chicago will be ours!*' (412).

4. POSTCOLONIAL QUALITIES OF *THE JUNGLE*

The term Colonial Consciousness is applied to the novel in the way the owners of the means of production at the meatpacking plants and stockyards and the authorities such as the police, create this idea of seeing immigrants as inferior cultures. In this sense, American culture is seen as a superior culture and hence projects ideas about how the world should be perceived by referring to America as the "Land of Opportunities." The American people put emphasis on their colonizing power, seeing their culture as superior (good taste: rational) and imparting the notion of civilizing the Other (bad taste: irrational, primitive).

The Lithuanians play the part of the "Other" throughout the whole novel. Through this term the hegemonic culture, American culture, excludes or marginalizes immigrants, stressing what makes them different to their own culture. "OTHERNESS" creates boundaries and divisions according to essences in terms of religion, race, ethnicity, gender, nation, and language.

Chapter 1 (page 28) 'They knew nothing about the country, and had no one to tell them, and it was easy for man in blue uniform to lead them away, and to take them to a hotel and keep them there, and make them pay enormous charges to get way' this idea of cultural inferiority is also assumed by the Lithuanians themselves.

The term "Colonial Education" is associated to the term colonial consciousness too. Colonial Education makes reference to the process by which the hegemonic culture, American culture, assimilates the larger population of immigrants to its way of thinking and seeing the world.

Chapter 1 (page 28)

So in the summer they had all set out for America. At the last moment there joined them MarijaBerczynkas, who was a cousin of Ona's. Marija was an orphan, and had worked since childhood for a rich farmer of Vilma, who beat her regularly. It was at the age of twenty that it had occurred to Marija to try her strength, when she had risen up nearly murdered the man, and the come way.

Marija is one of the vast majority of immigrants who came to America to escape from oppressive working conditions, although she finds that in the Land of Opportunities prevails a persistent exploitation too. The colonial consciousness imparted by America was perceived as a dream for people who sought a better way of living.

Chapter 1 (page 28):

It was Jonas who suggested that they all go to America, where a friend of his had gotten rich... Jurgis, too, had heard of America. That was a country w, they said, a man might earn three rubbles a day. In that country, rich or poor, a man was free, it was said; he did not have to go into the army, he did not have to pay out his money to rascally officials... So America was a place of which lovers and young people dreamed. If one could only manage to get the price of a passage, he could count his troubles at an end.

Disillusion which refers to the lack of information immigrants have of the receiving country and consequently their illusion of a utopia is shattered when they encounter the real life in the new land.

A few days of practical experience in this land of high wages had been sufficient to make clear to them the cruel fact that it was all a land of high prices, and that in it the poor man was almost as poor as in other corner of the earth; and so there vanished in a night all the wonderful dreams of wealth that had been haunting Jurgis (Sinclair 32).

In this novel there is a clear misunderstanding between both the immigrants and the American people as regards "LANGUAGE". For example, Jurgis' lack of familiarity with the English language and with the American culture itself make him subject to manipulation and abuse by his bosses and partners.

Chapter 4 (page 51):

Ona's heart sank, for the house was not as it was shown in the picture. It was brand-new, so the agent told them, but he talked so incessantly that they were quite confused, and did not have time to ask many questions. They were all sorts of things they had made up their minds to inquire about, but when the time came, they either forgot them or lacked courage

They treated the agent with insecurity and modesty. They did not ask anything directly to the agent although they felt bullied by him. The agent took advantage on the immigrants' insecurities.

Chapter 3 (page 43): 'They worked with furious intensity, literally upon the run-at pace with which there is nothing to be compared except a football game' The meatpacking industries grew with migration of European people. Industries such as the depicted in the novel which is set up in Chicago were known to overwork their employees and failed to maintain adequate safety measures.

We can relate this to the concept of Common Sense which in the same way as Colonial Consciousness becomes a modality of consciousness in how the world should be perceived, in this case, the working sphere. Immigrants had to work hard in order to achieve success

A clear relation can be made between the main characters of the novel and the English men and women who fled to New England between 1650 and 1650, since both groups were composed by immigrants who hoped for financial gain as a result of dire economic necessity 'In America, rich or poor, was a free man.'

'America was a place of which lovers and young people dreamed. If one could only manage to get the price of a passage, he could count his troubles at the end.'Chapter 7 (page 82): 'All year round had been serving as cogs in the great packing machine.'Between 1600 and 1700, at least 100.000 young English men and women sought a better life in America settlements as 'Indentured Servants.'

Indentured servants consisted of a worker, usually from a foreign country, agreeing to work for a specific time, usually about 7-8 years, to pay off his costs of travel to the new country. Pay would be minimal during those years, and might only include housing, food and training. These workers were promised to receive at the end of the contract lands for themselves. In the same way as the characters of "The Jungle", these men envision a better life in America, but they ended working in bad conditions and for the minimum payment. They were in a sense "free", but they depended on the owners of the lands and the means of production order to survive.

Both Economic Transplantation and Cultural Interaction were the main aspects that shaped both moments the history of American society. In *The Jungle* the immigrants mentioned are mainly: Lithuanians, Slovaks, Greeks, Rumanians, Sicilians, Bohemian, and Poles. Although the causes were not the same, both groups of immigrants, the ones who moved from Europe to America in 1600 and the ones who moved from different countries to America at the beginning of the 20th century died from different diseases and epidemics. In the former group, the settlers became exposed to new bacteria and viruses against which their bodies had no natural resistance or immunities.

The immigrants of the latter group died mainly for bad conditions of living

Antanas worked in a place where his feet were soaked in chemicals, and it was not long before they had eaten through his new boots. Then sores began to break out on his feet, and grow worse and worse. Whether it was that his blood was bad, or there had been a cut, he could not say, but he asked the men about it, and learned about it was a regular thing-it was the saltpetre. (Sinclair 97).

'There came pneumonia and gripe, stalking among them, seeking for weakened constitutions; there was the annual harvest of those whose tuberculosis had been dragging down...' (Sinclair 99). From the first days of settlements, the English looked upon the Natives as objects of exploitation. In the same way, in the novel, the immigrants were perceived as objects, as the other, as the people from whom the Americans can take benefit. 'They had a hard time on the passage; there was an agent who helped them, but he proved a scoundrel, and got them into a trap with some officials, and cost them a good deal of their previous money (...). This happened again to them in New York' (Sinclair 29).

The process by which the attitudes and/or behavior of people from one culture are modified at the result of contact with other culture generation is known as acculturation.

Of these older people many wear clothing reminiscent in some detail of home- an embroidered waistcoat or stomacher, or a gayly colored handkerchief, or a coat with large cuffs, and fancy buttons. All these things are carefully avoided the young, most of whom have learn to speak English and to effect the latest style (Sinclair 11).

5. CONCLUSION

Capitalism in the novel is portrayed as a means of exploitation towards people. Capitalism is characterized by private ownership of the means of production. It also includes the freedom of private owners to use, buy and sell their property or services on the market at voluntarily agreed prices and terms, with only minimal interference with such transactions by the state or other authoritative third parties. This type of ideology failed in a society which was mainly populated by European immigrants (the working class).

Chapter 31:

'Weshallorganizethem, we shall drillthem, we shall marshal them for the victory! We shall bear down the opposition, we shall sweep it before us and Chicago will be ours! Chicago will be ours!'

Socialism is a class of ideologies favoring an economic system in which all or most productive system in which all or most productive resources are the property of the government, in which the production of goods and services are administrated primarily by the government rather than by private enterprise. The proposed solution was the abolition of capitalism and its replacement by a non-exploitative system of production and distribution.

He was blacklisted. (...) He stood as much chance of getting a job in Packingtown as of being chosen mayor of Chicago. They had him on a secret list in every office, big and little, in the place. They had his name by this time in St. Louis and New York, in Omaha and Boston, in Kansas City and St. Joseph. He was condemned and sentenced, without trial and without appeal; he could never work for the packers again. (...) It was worth a fortune to the packers to keep their blacklisted effective, as a warning to the men and a means of keeping down union agitation and political discontent (Sinclair 247).

'- He is a foreman in Brown's. His name is Connor. He is one of Scully's biggest men – he is a member of the War-Whoop League, and they talked to sending him to the legislature' (Sinclair 327).

Since 1500, Merchants had grown increasingly wealthy and powerful. In the beginning of the 20th century this portion of the society, was the dominant one. The owners of the means of production are the ones who had the power not only over their factories but also over political and economic matters.

Everything considered, we can say that in the beginning of the 20th century, in the moment in which the novel was written, immigrants were considered as the Other. Therefore, constant exploitation and abuse of their rights were perpetrated. It was not until they organized as a group, that they were heard. That is to say, that unions gave immigrants voice within a system that constantly excluded them.

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