Hacettepe University Institute of Social Sciences

Department of English Language and Literature

POWER AND PRESSURE IN CHARLES DICKENS'S *THE PICKWICK PAPERS* AND *HARD TIMES*: A FOUCAULTIAN APPROACH

Berna KÖSEOĞLU

A Master's Thesis

Ankara, 2008

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04.06.2008

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Berna KÖSEOĞLU

To my dear mother and grandmother

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ÖZET

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On dokuzuncu yüzyılda çok etkili olan Endüstri Devrimi, özellikle İngiltere'de, yaşam ve çalışma koşullarıyla beraber kurumların işleyişini de değiştirmiştir. Ülke, serbest ticaret sayesinde sanayi kollarında elde edilen üretim bakımından büyük bir ilerlemeye tanıklık etmiş olsa bile, savunmasız insanlar üzerinde baskı uygulayan ve onları insanlıktan çıkaran varlıklı sanayiciler ile yoksul kesim arasındaki eşitsizlik sebebiyle, güçsüz sınıfın durumu kötüye gitmiştir. Böylece, hızlı üretim sürecine ve makinelerin süratli işleyişine ayak uydurabilmek için uygulanan, uzun çalışma saatleri nedeniyle fabrika işçilerine eziyet veren, bunaltıcı ve mekanik bir uygulama, yardımlaşmaya dayalı tarımsal iş alanındaki eski alışkanlıkların yerini almıştır. Güç sahibi olma ve verimliliği arttırma takıntısı sadece bu fabrika sahipleri arasında değil, aynı zamanda çocuklar üzerinde güçlerini kötüye kullanan ve onları aşırı disiplin ile itaatkar bireyler haline getiren eğitimciler arasında da hakimdi. Ayrıca, Victoria dönemi kadınları da, kendilerinin sosyal yaşama katılmalarını engelleyen şiddetli denetimden zarar görmüştür.

Bu dönemde, İngiliz yazar Charles Dickens, toplum içinde gözetleme altında olan işçiler, öğrenciler ve kadınların mecazi anlamdaki mahkumiyetlerini ve İngiliz mahkumların Victoria hapishanelerindeki gerçek tutukluluklarını, *The Pickwick Papers* (1836-37) ve *Hard Times* (1854) adlı romanlarıyla beraber, diğer eserlerinde de, yansıtmıştır. Bu bağlamda, Fransız eleştirmen Michel Foucault'nun güç, gözetim kavramı ile Jeremy Bentham'ın hapishane modeli "Panopticon" hakkındaki yorumu, Victoria dönemindeki uygulamalar ile bağdaştırılabilmektedir.

Bu tezin amacı, Dickens'ın iki romanını, Jeremy Bentham'ın "Panopticon" anlayışını Foucault'nun yeniden ele alışı çerçevesinde incelemek ve Foucault'nun fikirlerini Dickens'ın *The Pickwick Papers* ve *Hard Times* adlı eserlerine uygulamaktır. Bununla beraber, bu tezde değerlendirilen başka bir konu ise, bireyleri eğitmek, üretim ve

düzeni sağlamak amacıyla uygulanan Foucault'nun güç anlayışının, Victoria döneminde olumsuz bir kuvvet kavramına dönüşmüş olmasıdır. Bu sebeple, on dokuzuncu yüzyıl İngiltere toplumundaki güç ve baskı, Foucault'nun güç ve disiplin anlayışı ışığında, Dickens'ın bu iki romanında tartışılacaktır.

Anahtar sözcükler

Charles Dickens, *The Pickwick Papers, Hard Times*, Michel Foucault, Panopticon, Victoria Toplumu, Eğitim Kurumları, Cinsiyet Konusu, Fabrika Sistemi, Gücün Baskısı

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ABSTRACT

KÖSEOĞLU, Berna. Power and Pressure in Charles Dickens's *The Pickwick Papers* and *Hard Times:* A Foucaultian Approach, MA Thesis, Ankara, 2008.

The Industrial Revolution, which had a great impact in the nineteenth-century, especially in England, changed the workings of institutions as well as the living and working conditions. Even if the country witnessed great progress in terms of the production in the industrial units owing to the free market economy, the situation of the powerless worsened due to the inequality between the poor and the wealthy industrialists, who imposed pressure upon these helpless beings and dehumanized them. Thus, the old habits of the rural trade based on cooperation were replaced by an oppressive mechanical one depressing the factory labourers because of its tiring hours of working applied to catch up with the rapid process of fabrication and the speedy operating of machines. The obsession with holding power and increasing efficiency was very dominant among not only these factory owners but also educators who abused their power on the children and made them obedient creatures with intense discipline. Furthermore, the Victorian women also suffered from excessive control, which prevented them from participating in social life.

In this age, Charles Dickens reflected, in *The Pickwick Papers* (1836-37) and *Hard Time*s (1854), as well as in his other writings, the metaphorical imprisonment of labourers, students and women in English society under surveillance and the real incarceration of the English prisoners in Victorian prisons. In this sense, the French critic Michel Foucault's concept of power, surveillance and his understanding of Jeremy Bentham's prison-like structure "Panopticon" can be correlated with the practices in the Victorian era.

The aim of this thesis is to analyze Dickens's two novels in the light of Foucault's re-conceptialization of Bentham's 'Panopticism', and to apply Foucault's concepts to

Dickens's *The Pickwick Papers* and *Hard Times.* Moreover, what is also studied in this thesis is that Foucault's power exercised to train the individual, to create productivity and order

turns out to be a negative force in the Victorian period. Therefore, the power relations and oppression in the nineteenth-century English society will be discussed in these two works of Dickens through Foucault's understanding of power and discipline.

Key words

Charles Dickens, *The Pickwick Papers, Hard Times*, Michel Foucault, Panopticon, Victorian Society, Educational Institutions, Gender Issue, Factory System, the Pressure of Power

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INTRODUCTION

In English history, the Victorian Period (1837-1901), in which the Industrial Revolution had a great impact upon the re-establishment of the relationships between the rich and the poor, was regarded as the time of great change. With the Industrial Revolution, especially the policy of *laissez-faire* (the free market economy) played a considerable role in this alteration among these classes as this economic policy provided great facilities to the rich. According to this new application, the manufacturers, buying their materials in the cheapest market and selling them with the highest prices, hired their labours cheaply wherever they wanted. Moreover, the government enabled these factory owners to develop modern production methods in accordance with the new technological developments (J. Thomas 3). As a consequence, it was hard for the working-class to endure the speed of working and insufficient conditions of labour, so they participated in the working-class unrest and local uprisings. In this sense, some significant laws put into effect for the improvement of this class greatly influenced the structure of the English community. Thus, all these events played enormous roles in shaping the social and economic structure of England in this era.

Considering the power relations in the Victorian society, the effect of the Industrial Revolution on the practice of these relations and the increasing gap between the classes led the rise of many problems. The nineteenth-century English "society was in violent transition. The towns were growing rapidly […]" (Tobias 37) as a result of industrialization. With this revolution, "Victorian prosperity for an elite was built [not only] on the development of new machinery, new work methods" [but also on the social and economic improvement in terms of living and working situations] (P. Thomas 1). Although the Victorian Era witnessed unprecedented social, economic and technological improvements, these developments also created a widespread poverty and social inequality. Those who made use of the social, technological and financial advances were the prosperous employers due to the "[c]hange from the DOMESTIC SYSTEM of production to the FACTORY SYSTEM [capitals original] – from small-scale to larger-scale industry" (Lines 107), which made those

employers more and more powerful. As it has been pointed out, “the transformation from a rural agrarian economy to a machine-dominated system of factories, mines and railroads meant a very real shift in ancient patterns of life” (Henderson and Sharpe 1095). As a result, the traditional conventions of life, in which collaboration and esteem were the principal values, were swept away due to the mechanization process of industrialization.

The transition from cottage production to mass production in the factories caused the need for demanding labour and the working powers, which would result in the oppression of the working-class under the hard labouring conditions for long hours with inadequate wages. Having tried to compete with the rapid production process for meeting the needs of the big factories, the workers went through a very hard working period in which they were supposed to produce more than they could do. Thus, the Industrial Revolution brought about the tyrannic attitudes of rich factory owners towards the powerless working-class.

It was this world of the working-class which Charles Dickens (1812-1870) portrayed in his works. Coming from a working-class background and having experienced the social and economic burden on his shoulders for being a working-class member, he depicted in his works the contradiction between the powerful and the powerless of the Victorian society. Dickens’s working in the factories and his sharp observation of the working conditions of the labourers led him to describe all the negative effects of the industrial world. In his observations, Dickens put emphasis on the struggles between the masters and the workers which caused a great clash among the rich, poor and the middle classes. Within this clash, people who had no economic and social security, no place in the social structure, poor families and the children were highly affected. Due to this struggle, there occurred a new ideology of economic power that would bring about the great suffering of the poor people. These major social and economic problems constituted the core of Dickens’s novels concerning the Victorian issues, especially in *The Pickwick Papers* (1836-7) and *Hard Times* (1854).

Similarly, Michel Foucault, (1926-1984) one of the most outstanding French theorists, also dealt with the fierce competition among people by focusing on the concept of power, its practice and its influence on the relationship amid people in his works. In this respect, the power relations of the Victorian Period should be analyzed in accordance with the reflections and understandings of these writers who deeply shed light to the impacts of power relations upon persons.

While examining the practices of power in Victorian society, first of all, the social and economic changes, which were for the advantage of the industrialists, should be taken into account. As Gilmour stresses, the rise of a predominantly mercantile and industrial society enabled only the rich factory owners, the employers and the tradesmen to enjoy the development in working life and economy (3). These employers increased their profits by means of the new mechanization system which helped them double their production process; on the other hand, because of the rapidly increasing progression, the employees had to compete with the swift working of the machines and to cope with the exhausting working conditions for long hours. Therefore, even if "aggregate growth, structural change, technical advance" (Wrigley 16) produced a rapid economic growth in England, this structural change and technological advances could not preserve the traditional relationship between the workers and the masters in which there had been solidarity and respect. This situation played a fundamental role in the practice of power and pressure between the manufacturers and the labourers. Workers, working in cooperation with their employers before the Industrial Revolution, were faced with the oppression exercised by these manufacturers who were only concerned with their own profits and advantages. After the Revolution and with the spread of the materialistic understanding among the factory owners, there appeared a wide gap between the mentioned two groups; as a result the spirit of unity and the traditional working conditions based on cooperation and equality shattered. Thus, the significant change in terms of the position of people in society and their relationships with one another led to the emergence of the systematic approach of abusing power towards the poor. It was generally accepted that wealth and possession were the only vehicles to have a secure place in society and this belief caused the struggles among classes. When

the situation of the labouring-class was taken into consideration, it was obvious that they experienced misery and sorrow due to the class distinctions. Particularly, in the nineteenth-century, these power struggles played a big part in creating social upheavels through the process of industrialization. In this respect, mainly the working-class was deprived of social and economic opportunities, whereas the upper wealthy class made high fortunes. Colin Matthew clearly identifies the condition of the workers: "Though the incomes rose and the expectations of some element of leisure grew, even the more prosperous members of the working classes lived on the edge of financial danger […]. Working hours remained long and work conditions often hazardous" (33). The workers were exploited in the factories due to the endless tempo of work and the insufficiency of the conditions. The constant working hours are also indicated by Tucker along these lines: "[…] in the factory there was […] only the adopting emotional rhythms to the methodic rhythms of the machine" (246). Apparently, the new factory system led to the creation of a social structure in which the pleasure of daily life was replaced by the strict rules and the continuous working of the machines. Competing with the high speed of the constantly operating machines, the working-class suffered from lack of economic, political and social freedom. In this regard, the power imposed on the Victorian working-class can be related to Foucault's definition of power and surveillance inflicted on the human body. As Foucault, in *Discipline and Punish: The Birth of the Prison*, suggests, "the human body was entering a machinery of power that explores it, breaks it down and rearranges it. A 'political anatomy', which was also a 'mechanics of power', was being born; it defined how one may have a hold over others' bodies" (138). In this respect, when the power practised on the workers by the authorities is taken into consideration, it can easily be stated that the bodies of these labourers were being controlled by the constant supervision of the masters. It caused the 'dehumanization' of these employees not only physically, but also emotionally under the exhausting working conditions in which they were not allowed to have a rest; they were also under psychological pressure of the employers who regarded them as machines without feelings, so what the labourers were faced with were cruelty, degradation and strict prohibition. The close scrutiny these

labourers were exposed to in the working field could directly be related to Foucault's emphasis on the functioning of surveillance in the factories:

> In the factories that appeared at the end of the eighteenth century, the principle of individualizing partitioning became more and more complicated. By walking up and down the central aisle of the workshop, it was possible to carry out a supervision that was both general and individual: to observe the worker's presence and application, and the quality of his work; to compare workers with one another, to classify them according to skill and speed; to follow the successive stages of the production process. (*Discipline and Punish* 144-45)

It is undoubtedly recognized that both Foucault and Dickens emphasized the same the practice of power and its influence upon the human body and psychology. Taking into account the situation of the poor working-class in the Victorian period, their sufferings and desperations could be correlated with the pressure of power upon both their bodies and psychologies. Consequently, there appeared a significant divergence between the masters and the workers in terms of living conditions, economic situation and social status, which finally caused the interrogation of all the traditional values and the disappearance of cooperation and respect among the employers and the employees as it is stressed:

> The new class of great capitalist employers made enormous fortunes, they took little or no part personally in the work of their factories, their hundreds of workmen were individually unknown to them; and as a consequence, the old relations between masters and men disappeared. The effects of Industrial Revolution prove that free competition may produce wealth without producing well being. (Tierney, Donald and Williams 8)

The transformation from a rural economy based on agriculture to an industrial system made the poor experience misery, pain and the trauma of industrialization imposing physical and psychological pressure on them. The economic recession in the machine-dominated Victorian society also led to personal and psychological depression of the working-class that suffered from the lack of social and economic opportunities life offered to only the wealthy masters. In this manner, the

industrialization period in England, which brought about a process of poverty, despair and exhaustion in terms of the living and working conditions of the factory workers, was regarded by Martinez as 'the Hungry Years'; it was the decade encompassing the times of industrialization, the establishment of lower-class and the subjugation practised on the working-class (Martinez 1), so the force imposed upon the labourers turned them into slaves of the upper-class industrialists and induced their hunger for equality and prosperity. In this perspective, the inequality among people resulted in the emergence of the classes in England, which was one of the most noticeable topics of Dickens's novels, exposing the pressure put into practice by the wealthy and the powerful upper-class upon the poor lower-class. Likewise, Foucault's concept of power relations and pressure, according to which discipline produces subjected and practiced bodies, "docile bodies" (*Discipline and Punish* 138) comes into view. The body of the individual was transposed into a passive, excessively controlled and disciplined mechanism which was directed by the commands of the powerful; consequently, the working-class, in accordance with the orders of the upper-class, turned out to be docile, supervised and instructed creatures.

In Dickens's *Hard Times*, it would be worth examining the working class member Stephen who brilliantly reflects the submissiveness of the powerless workers under the manipulation of the powerful masters. This proves that the struggle of these vulnerable people for survival and the attempts of the masters for possessing power and wealth shaped the structure of Victorian England. The conflict between these classes provoked the power relations, which caused the feeble to be suppressed by the mighty. Since the strong abused their power by making maximum use of their supremacy over the weakest and the helpless, the survival of the powerful and the deterioration of the powerless came to the fore. This situation can also be explained in terms of Charles Darwin's *Origin of Species* (1859) which was one of the most striking works of the nineteenth-century. In this work, Darwin theorized that the fittest and the hardiest survived through the struggle for existence as follows:

> The many individuals of any species which are periodically born, but a small number can survive. I have called this principle, by which each slight variation, if useful, is preserved, by the term Natural Selection, in order to mark its relation to man's power of selection. (2)

In accordance with Darwin's description of power selection, the struggle in nature between the fittest and the weakest can be related to the ferocious competition between the powerful and the powerless in the Victorian England. When Darwin's work first appeared, a lot of people had started to question the validity of power struggle in terms of religious faith and opposed to the understanding that the weakest was doomed to be wiped out while the strongest survived. After the publication of this work; many lower-class people and religious men disapproved of this principle, because Darwin's theory was being put into practice by the rich and the powerful. Since this principle supported the inevitability of class struggle, many people were in conflict with their traditional faith and Darwin's belief displaying the inevitability of class distinction. Despite the religious belief emphasizing that every individual was equal and had the same rights; the English industrialists disregarded the spiritual understanding and supported Darwin's theory by interpreting it according to their own interests. By forcing their labourers to work ceaselessly in order to increase the production, the masters asserted that while some should be at the top of the heap, the others were doomed to be at the bottom. Consequently, this situation also caused disagreements in terms of the power relations among the classes in the Victorian epoch. The struggle for survival could apparently be recognized through the affliction of the factory workers and the suffering of their families owing to poverty, degradation and insufficient living conditions. The fight between the wealthy and the poor turned out to be the struggle for endurance for the members of the working-class who were exposed to physical coercion leading to psychological pressure in the working institutions. As they endeavoured to cope with not only the tiresome and exhausting conditions, but also the despising attitude of the factory owners, they were considerably affected by the close surveillance upon themselves. In this angle, while analyzing the situation of those who lacked power, it is worth paying attention to the work of the journalist, Henry Mayhew, *London Labour and the London Poor*, which gives a picture of workers and street

people by means of the interviews he made with the Victorian people. One of the interviews with a seventeen year-old boy efficiently portrays the anguish and depression the powerless of the nineteenth-century England experienced:

> I am now seventeen, my father was a cotton-spinner in Manchester, but has been dead ten years; and soon after that my mother went into the workhouse, leaving me with an aunt; and I had to work in a cotton factory. I worked at the factory two years, and was then earning 7s. a week. I then ran way, for had always a roving mind; but I should have stayed if my master hadn't knocked me about so. I thought I should make my fortune in London – I'd heard it was such a grand place, but I've met with nothing of the kind […] When I got to London all my hopes were blighted […]. (Mayhew 390)

In the light of this conversation, it is observed that the ordinary people in England were subjected to hard working conditions and oppression, which caused their frustrations. The low wages, long hours of working in unhealthy conditions caused their dehumanization, whereas the employers refrained themselves from the society so that they were only preoccupied with their own affluence and disregarded the social, emotional and economic needs of the working-class. "In the factory, with humans integrated with powered machines, a single process, pace and context were no longer tied to the traditional tempo and conditions of nature, but were determined by employers and managers" (Checkland 244). In this respect, it is clear that the working-class people were treated as if they were machines waiting for the instructions of their employers, which brought about their isolation from the lives of the upper-class and their deprivation of humane living conditions as a nineteenth-century silk factory worker John Wright also stresses the worsening and insufficient working conditions in the factory:

> The great number of hands congregated together, in some rooms forty, in some fifty, in some sixty, and I have known some as many as 100, which must be injurious to both health and growing. […] The tediousness and the everlasting sameness in the first process preys much on the spirits, and makes the hands spiritless. About six months in the year we are obliged to use either gas, candles, or lamps, for the longest portion of that time, nearly six hours a day, being obliged to work amid the smoke […]. (The Sadler Committee 4)

It is obviously understood from the quotation above that those having worked in the Industrial period of England had to cope with the unhealthy, long working hours with smoke, and this terrible situation caused considerable destruction and even made the constantly working hands spiritless. When the obedience of these miserable men to their masters is taken into consideration, they can be defined as "the men and women who lacked everything, who had been exiled from the sun, who had been thrown into pit" (Cruikshank 84). Being a working-class member in the nineteenth-century England was an unbearable encumbrance. The testimony of a nineteenth-century worker, Elizabeth Bentley, also reveals the cruelty and punishment the labourers were faced with in the working field:

> Your labour is very excessive?
> --Yes; you have not time for any thing.
> Suppose you flagged a little, or were too late, what would they do?
> --Strap us.
> Are they in the habit of strapping those who are last in doffing.?
> --Yes.
> Constantly?
> --Yes.
> Girls as well as boys?
> --Yes.
> Have you ever been strapped?
> --Yes.
> Severely?
> Yes. (The Sadler Comm. 4)

Disregarding the gender or age of the workers, the managers severely punished those who were late or did something wrong accidentally. As a consequence, it can doubtlessly be indicated that the factory owners abused their power and imposed it upon the working body, so the employees had no choice, but to obey their masters and fulfil their demands. Faced with the ruthlessness and indifference of their employers, these workers went through a period of depression and poverty.

Despite the desolation and torment of the working-class, the employers did not give up seeking their self-interest and gaining wealth. According to a nineteenth-century cotton manufacturer, Jedediah Strutt: “Getting of money is the main business of the life of men” (R. W. Brown 1). In this view, making money constituted the core of life for a master. For the sake of their ambition, they neglected the needs and rights of their employees and mistreated them. The French statesman and the author Alexis de Tocqueville, after his visit to England, underlines the negative outcomes of Industrial Revolution despite its technological and economic advantages:

> From this foul drain, the greatest stream of human industry flows out to fertilize the whole world. From this filthy sewer pure gold flows. Here humanity attains its most complete development and its most brutish, here civilization works its miracles and civilized man is turned almost into a savage. (1)

What Tocqueville tries to emphasize is that the Industrial Revolution brought not only prosperity and socio-economic improvements, but also poverty and dejection leading to the brutality of the strongest. The harsh attitude of the wealthy upper-class factory owners towards the poor working-class was based on these masters’ self-interest. By disregarding the demands of the powerless labourers, the only thing the powerful class was interested in was their financial profits. For instance, Nassau Senior, a factory owner in 1837, was so indifferent to the difficulty of the tasks performed by the workers that he failed to notice the dehumanization of his workers and the draining working hours: “The easiness of the work makes long hours possible. Most of the work is merely that of watching the machinery, and piecing the threads that break. The work is not as hard as a shopman behind a counter in a busy shop” (Giles, ed. 1). This quotation clearly echoes that the wealthy master was ignorant of the wearisome job of his employees and overlooked the fact that watching the machines ceaselessly turned the lives of these powerless people into disaster, since due to the rapid production and labour force, these workers could not find time to take care of the needs of their families and even themselves. By employing their power and pressure upon the working-class, these cruel industrialists assumed that they would create a powerful industrial arena, which

would lead to the formation of wealth and happiness in the Victorian England. They were defending the rightness of their practice of oppression by claiming that production would be for the advantage of the greatest number of people.

In this respect, this principle can be associated with Jeremy Bentham's 'utilitarian' concept, which can be described as the intention to produce the greatest benefit for the greatest number of people. When this concept is re-conceptualized into the understanding of the nineteenth-century English masters, they can be defined as being engaged with constituting the greatest advantage for only their own class. In this perspective, Jeremy Bentham's philosophy of 'utility,' in his *An Introduction to the Principles of Morals and Legislation*, should be emphasized, which can be linked to the selfishness and the callousness of the masters. According to Bentham's utilitarian philosophy, everything is based on the utility and self-interest of the majority.

> By the principal of utility is meant that principle which approves or disapproves of every action whatsoever. According to the tendency it appears to have to augment or diminish the happiness of the party whose interest is in question […].By utility is meant that property in any object, whereby it tends to produce benefit, advantage, pleasure, good, or happiness, or to prevent the happening of mischief, pain, evil or unhappiness to the party whose interest is considered. (1-2)

It is obvious that the interest, happiness, and pleasure of merely the wealthy property-owners were considered in the nineteenth-century England. The party, whose well-being and prosperity came to the foreground, was the factory owners'. For the sake of their own profits and for producing the greatest benefit for themselves, the opulent class paid no attention to the requirements and the rights of the others, therefore ignoring the suffering of the working-class, these masters, who were obsessed with the idea of utility, adopted a 'utilitarian approach,' which was put into effect partially. According to Bentham's philosophy, one can eliminate all the obstacles on his way with the intention of achieving happiness. As a result, each individual gains the right to reach his own self-interest by taking no notice of the others' concerns. As regards this philosophy, although the greatest amount of

happiness for the greatest number of people is determined by presence of pleasure and absence of pain, it can not be practised for the majority. As a consequence, there appeared a group whose happiness and advantages were neglected. Taking the utilitarian doctrine into account together with Bentham's understanding, John Stuart Mill's concept of 'utility' doctrine, also comes to the fore. Like Bentham, Mill also argues that the rightness of an action largely depends on the utility and happiness it brings to the individual. If an action promotes positive conditions eliminating the pain and unhappiness, it is considered to be the source of the greatest happiness. Focusing on the function of utility and morality, Mill, in *Utilitarianism*, depicts The Greatest Happiness Principle:

> The creed which accepts as the foundation of morals, Utility, or the Greatest Happiness Principle, holds that actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness. By happiness is intended pleasure, and the absence of pain; by unhappiness, pain, and the privation of pleasure. (Mill 4)

Here, the Greatest Happiness Principle does not coincide with the attitudes of the powerful Victorian factory masters, who were merely concerned with their own profits so that their actions brought nothing, but the unhappiness of the powerless in society. They did not enable these defenceless human-beings to lead prosperous and independent lives, inflicted limitations and pressure on them and turned the lives of many miserable working-class Victorian people into chaos and destitution. The Greatest Happiness Principle, which is "an existence exempt as far as possible from pain, and as rich as possible in enjoyments, both in point of quality and quantity" (Mill 8), could only be practised by the powerful Victorian factory owners, who adopted the principle 'the end justifies the means.' For the sake of possessing power and attaining wealth, the employers aimed to impose their power and pressure upon the others in order to reach their own goals. Despite the fact that they had the opportunity to do everything they wanted independently, the poor workers and their families suffered from pain and unhappiness due to the speed of industrialization. "Not only the tempo of work, but the tempo of living had increased with striking impact, so much so that one observer thought that the most salient

characteristic of life in this latter portion of the 19th century is its SPEED" (Houghton 67). In this sense, the emergence of the instructed bodies trying to survive in such an environment can be associated with Foucault's concept of power relations and the continuous discipline. This proves that it was unbearable for the working-class under constant supervision and observation to cope with the speed of working life.

All these hard, inadequate, and unhealthy conditions brought about physical and mental suppression for the poor. Nevertheless, as Grahame Smith argues, "the employer was not directly concerned with the life of the labourer" (18), but money. Thus, having moved to the industrial cities from the countryside in order to earn their living, the farmers were faced with humiliation, oppression and poverty. "The workers who toil for a starvation wage or are unemployed must become soldiers of industry serving under their command" (Halevy 257). The resemblance of the workers to the soldiers waiting for the commands of their masters demonstrates that the life of the powerless in the Victorian era consists of discipline, authority and sorrow under the permanent directions of the powerful.

In such a chaotic society, depressed by the pressure inflicted on them, the working-class were repressed and humiliated by certain practices that restricted their freedoms, and they tried to obtain legal rights concerning the issue of equality. Some of these significant laws put into effect to shape the social and economic structure of the nineteenth-century England can be regarded as the determining factors that caused the uprisings of the workers. Particularly, the Reform Acts of 1832, which gave the right to vote to the man middle-classes, disregarded the working-class voting right, as a consequence the chartist movement took place in England in 1838. This movement performed by the working-class to gain equal rights and opportunities, was known as 'chartism,' the strike of the working-class who aimed at improving their working conditions and obtaining legal rights by voicing their needs as it has been argued:

> 'Chartism' activated in the year of Victoria's accession to the throne, was largely working class in orientation and campaigned for democratic rights and improved wages and working conditions by means of mass demonstrations and, at times, mob violence. (J. Thomas 5)

Having resisted hunger and suffering, working-class wanted to achieve prosperity, gain political rights and better working conditions by means of this movement. Since the traditional practices of work were replaced by mechanization, in 1830 this change played a considerable role in the situation of the labouring classes who were forced to work for long hours even with their children for low wages. The son of a poor Somerset farm labourer, Roger Langdon pointed out the disaster the working-class families had undergone as a result of industrialization:

> The state of England at that time was very bad indeed, and the poor were really oppressed, especially in our remote part of the country. Well my father had enough to do to make both ends meet and how he and my mother slaved and toiled to keep out of debt! My brothers and myself were sent to work at a very early age, at whatever we could get. (Vincent 74)

Having endured the difficulty of being a working-class member in the industrialization period of England, Langdon highlighted how he and his family went through a process of poverty and grief, so in such a terrible situation the objective of the working-class was to eradicate suffering and to gain control over their rights with chartism. However, this movement of the working-class in Victorian England can be regarded as different from the previous unrests in England as it has been pointed out:

> What distinguishes chartism from earlier incidents of unrest was that it became nationally organised and had clearly expressed objectives. In addition, it was a mass movement comprising a large proportion of the working classes. It was a movement of ordinary men and women undergoing intense suffering. (Finn 5-8)

Consequently, the chartist movement was a landmark due to the fact that it was organized by an enormous number of workers struggling in a very determined way

with the intention of obtaining equality. This mass movement was the most determining among the other uprisings, since a great number of workers from various places gathered and participated in it in a very resolute way with the purpose of attaining legal, social and economic rights. The union of the majority of the working-class proves that they were resisting to the harsh and humiliating treatment of the masters who imposed their power upon them. This significant movement, which encouraged many powerless people to resist the inequality between themselves and the upper-class, was followed by the New Poor Law Act of 1834, which was put into effect for making the conditions of working-class better; in addition, the 1884 Bill and 1885 Redistribution Act extended voting rights and enabled many agricultural labourers to vote; thus, by this time, voting has become a right for the working-class as well. Moreover, together with the acts encompassing the voting rights, the Factory Act of 1844, which was employed in order to rehabilitate the hard working conditions of children and women, reduced the long working hours, put restrictions for children's working, and provided health security for the workers. Furthermore, the Public Health Act of 1866 was passed to offer adequate, healthy supplies (Bloy 1-2). These acts were enacted in order to improve the social, political and economic situation in England and to provide equal rights for all the classes during the Victorian Period. Thus, it is apparent that the class divisions and inequality, which established the seeds of unrest and struggle for legal rights, can be said to have been the most striking problems of the nineteenth-century Victorian England. These struggles show that the helpless beings in this period could hardly perform what they desired and experienced close inspection and control, all of which provoked them to ask for their rights.

As regards all these laws put into effect in order to give social, political and economic rights to the working-class, one can argue that these groups of people in the Victorian period suffered enormously and underwent destitute to a great extent. This issue can be analyzed in the light of Foucault's concept of power and imprisonment. He investigated the prison-like lives of people like schoolboys, workers, patients who were leading restricted lives as if they were real prisoners.

Similarly, having witnessed all the negative outcomes of the Industrial Revolution and its influence upon the powerless children, women and workers, Dickens, in his novels, explicitly illustrated the sorrow and vulnerability of these people in his time. Thus, both of the writers shed light on the position of the powerless in society subjected to applications of power and highlighted their situations under intense scrutiny. The lack of freedom in the lives of many Victorian people shows that the defenceless exposed to the disciplinarian approaches were faced with nothing, but anguish and mercilessness.

Undergoing the affliction of industrialization and the degradation of the industrialists in the Victorian England, it was inevitable for all the family members of working-class to be tyrannized owing to the oppression in society. Not only the workers in the factories, but also the children in this era were persecuted by the pressure exercised on them. After the onset of Industrial Revolution, those who were overpowered and had to bear the struggle of survival were the families of the working-class. Worried about earning their livings and struggling to survive against the strenuous hours of working, the adults of this class could hardly put up with the over-exerting living conditions, which forced even their children to work in this suffocating atmosphere. In "The Sadler Committee Report," the opinions of the nineteenth-century workers were asked and their suffrage was revealed in their replies. One of the factory workers, Mr. Matthew Crabtree indicates his hard working conditions when he was a child:

> Have you ever been employed in a factory?
> --Yes.
> At what age did you first go to work in one?
> --Eight.
> Will you state the hours of labour at the period when you first went to the factory, in ordinary times?
> --From 6 in the morning to 8 at night.
> Fourteen hours?
> --Yes
> With what intervals for refreshment and rest?
> --An hour at noon.
> Were you always in time?
> --No.

> What was the consequence if you had been too late?
> --I was most commonly beaten.
> Severely?
> --Very severely, I thought.
> When you got home at night after this labour, did you feel much fatigued?
> --Very much so.
> Had you any time to be with your parents, and to receive instructions from them?
> --No. (The Sadler Committee Report 2-3)

Considering the conversation above, it is apparent that the hard working conditions and the cruelty of the masters caused the misery of not only the adults, but also the children. It is evident that the long tiring hours of work, the physical pressure they were faced with suffocated them. So, power and pressure imposed on the children in the Victorian Period should also be taken into consideration. Overlooking the physical abilities and psychological situation of children, a Manchester factory manufacturer claims the rightness of child labour as:

> You see these children, sir. They get their bread almost as soon as they can walk about, and by the time they are seven or eight years old bring in money. There is no idleness amongst us; they come at five in the morning, we allow them half an hour for breakfast, and an hour for dinner; they leave work at six, and another set relieves them for the night; the wheels never stand still. (Girouard 267).

This manufacturer argues that even the children earn their living by working for very long hours with short breaks, all of which can be regarded, for a little child, as extremely hard, arduous and suffocating. While these children were oppressed in the working fields and forced to labour under hard conditions, like Dickens himself having struggled in his childhood in the blacking factory in order to earn his family's living, they were also disciplined and punished in educational institutions by the ruthless educationalists as Dickens portrayed in his novels. Having undergone the depressing circumstances of becoming a working-class child, Charles Dickens, in his works, underlined all these forces that influenced the Victorian working children in England. Since, "the sharp experiences of his childhood […] let his heart

unhardened, and helped to make him ever tender to the poor and weak, because he too had after a fashion eaten his bread wit tears (Ward 8). Moreover, having witnessed all the disheartening effects of living in an industrial society, Dickens explored the negative impacts of industrialization not only on the workers and the children, but also on the women who had to deal with both the domestic issues and the disgusting working conditions in the factories. Their situation displays how the women were also exposed to continuous discipline, because no matter how much effort they made to contribute to the family budget, all they faced was exhausting and unhealthy working conditions with low wages. Ada Nield Chew, in a letter she wrote to the Crewe Chronicle, stresses her despair and suffering due to the hard working conditions:

> The rates paid for the work done by us are so fearfully low as to be totally inadequate[…]. To take what may be considered a good week's wage the work has to be so close and unremitting that we cannot be said to "live – we merely exist. We eat, we sleep, we work, endlessly, ceaselessly work, from Monday morning till Saturday night, without remission. As for recreation and enjoying the beauties of nature, the seasons come and go, and we have barely time to notice whether it is spring or summer. Certainly we have Sundays: but Sunday is to many of us, after our week of slavery, a day of exhaustion […]. "A living wage!" Ours is a lingering, dying wage[…]. [W]hile Royal Commissions are enquiring and reporting and making suggestions, some of the workers are being hurried to their graves. (Crewe 1718)

The letter of Chew visibly reveals that working-class women went through a harsh struggle for survival in consequence of the strict and exhausting labour which made them forget that they were human-beings with needs and emotions so that they were unaware of even the seasons owing to the tiresome life they had to lead. It is clearly seen that excessiveness of work caused not only their dehumanization, but sometimes also their deaths. In the Victorian Era, while women in the working field had to put up with the harsh rules and limitations, the obedient house-wives of the Victorian Era also suffered from the excessive control and restrictions, which prevented them from participating in social life, working field, and from expressing their ideas. Since these women were left behind with their domestic affairs, they

could not find the opportunity to get involved in life and indicate their viewpoints due to the restraints, hence they were expected to be obedient and to deal just with their children and their husbands at home. Therefore, many ordinary Victorian women can be described as 'the Angel in the House' (2) as Virginia Woolf defined in order to break the typical model of women and to illustrate the position of the nineteenth-century ordinary women, who were excessively submissive and self-sacrificing. In "Professions for Women," she highlights that women should participate in life, deal with human relations and prove themselves in the working arena (1-2). Most of the women in the Victorian Period, who stayed at home and looked after children without pointing out their feelings, can also be entitled with Woolf's phrase. In this perspective, examining the endless control mechanism in the lives of these women, also the workers and the children mentioned before, Foucault's concept of power that dominates everyday life comes to the fore once more as he underlines in "Truth and Power*"*:

> [The] form of power that applies itself to immediate everyday life categorizes the individual, marks him by his own individuality, attaches him to his own identity, imposes a law of truth on him that he must recognize and others have to recognize in him. It is a form of power that makes individuals subjects. (331)

As Foucault indicates, the powerless is subjected to the exercise of power and scrutiny in daily life and her/his movements even their individualities are shaped by these forces, which can be correlated with the situation of the socially and economically helpless Victorian people leading their lives under the influence of power relations in the working fields, educational institutions and even in their domestic lives. The effect of authority made them prisoners who implemented pressure and discipline in order to control the attitudes of those lacking supremacy. Therefore, the disillusionment and hopelessness of these desperate people and the domination of the powerful class over the powerless mark the frame of the Victorian England, and have a considerable influence upon the socio-economic issues in this century. It is noticeable that operating of power is very influential upon the conduct of the defenceless persons, as a result of which power determines the interaction among people. "Class is about power. The history of social class is about the way in

which men and women gained power over others, about how they used that power, how they maintained that power, and how those 'others' responded" (R. J. Morris 31). Thus, considering the implementation of power by the powerful over the powerless and taking into account the reaction of those exposed to the pressure of power relations, it is obvious that this mechanism constantly operating in every relation and field was very dominant in Dickens's time as well.

This concept can be based on the struggle of wealth, position and authority in the Victorian period. Since the fierce fight in society for the possession of power was dominant, the inequality between the poor and the rich had come into view. As the industrialists and the wealthy factory owners focused their attention on increasing the production with the purpose of earning more money, they abused their power by imposing it upon their workers including the women and the children. In such an atmosphere, the class difference inevitably appeared and caused the affliction of many unfortunate people.

In the Victorian society, the functioning of power in different institutions is a suitable vehicle for the analysis of power relations and their effects on human beings. In this sense, Charles Dickens reflects the outcomes of the social and economic change and the wide gap between the rich and the poor of England by presenting the concept of pressure, power and discipline in his novels. He portrays the suffering and frustrations of the powerless in a wide perspective and explores the inequality between the wealthy and the working-class. As it has been underlined by Reed, "Dickens generally knew what he wanted to say and generally said it with great power. He also knew what his audience wanted him to say […] because he shared with his audience many of the values they embraced" (112). Consequently, he effectively demonstrates the pressure inflicted upon the helpless with the purpose of underlining the trauma and the anguish these individuals underwent, particularly after the arrival of the Industrial Revolution, which efficiently reveals the reality of the nineteenth-century English society. Dickens's biography also coincides with the torments of the workers and the suppressed children who were doomed to be overwhelmed by the authoritative group of people. Having endured the arduous

working conditions in the blacking house where he had to work due to his father's imprisonment, Dickens stressed the injustices he was faced with in his childhood as follows: "In the little world in which children have their existence, whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustices that the child can be exposed to, but the child is small, and its world is small" (Rowland, ed. 77). In this outlook, the burden of the cruelties of a small child's world was depicted by Dickens, who was also tyrannized in his childhood by the harsh life conditions surrounding him like an iron barrier. So, his pity for the depressed and neglected children comes from his own miseries by which he had created a deep empathy between himself and those children. As Marcus underlines: "In [his childhood] the most intense emotions of poverty, loss, betrayal, loneliness, desolation, and enstrangement [were] to be found […]. He never stopped feeling these things, and he never stopped writing about them […]"(94). That is why he is both realistic and affectionate enough to create the atmosphere in which those children had been abused (See p. 157, Illustration 1). Collins, in *Dickens and Crime*, clearly expresses:

> It is a commonplace that his sympathy for suffering and neglected children, which lies at the root of his educational concern, drew much of its strength from the traumatic experience of his own childhood – the period, about his twelfth year, when the family was in financial straits, his father was in the Marshalsea Prison, and he was left alone in the world working at the hated blacking warehouse. (13)

Overpowered by the working conditions in the blacking factory, and faced with poverty and misery after the arrest of his father in the Marshalsea Prison, Dickens was intensely suffocated under the pressure of the hard conditions and the power relations in his own time. Similarly, his novels explored the vicious and insufficient living and working situations together with the economic problems, as well as psychological traumas of people owing to the contemporary practices of control and punishment. Thus, the impact of power relations, discipline and pressure imposed on people were depicted by Dickens, who shed light, in his novels, to the lives of the suppressed and restricted people in the nineteenth-century English society.

Having experienced the heavy weight of being a member of working-class, in his novels, Dickens analyzed the restraints in the lives of the powerless including the workers, women, children and prisoners, and he aimed at portraying the panorama of the Victorian England in which the abuse of power leading to the suffering, despair and vulnerability of the helpless. At this point, he also dealt with the effects of force upon the poor and the hopeless people of the nineteenth-century, who were exceedingly devastated by the opulent, powerful beings. From this perspective, Foucault's concept of power, discipline and the impact of constant surveillance upon the individual come into sight, which can be interwoven with the situation in Dickens's novels as well. Both Dickens and Foucault underlined the influence of control and observation upon the powerless by highlighting their prison-like lives in which they were constantly disciplined, inspected and punished. As a result, this shows that power relations and their influence on the defenceless people are the universal issues which have always taken the interest of people from all around the world, thus these topics gather different writers from various places on the same problem.

When control and supervision exercised on the workers, the poor and the children in the Victorian Age are taken into account, it can critically be analyzed in terms of the concepts of disciplinarian power, and Foucault's understanding of Jeremy Bentham's description of 'Panopticism' and the prison-like structure 'Panopticon' (See p. 158, Illustration 2). In *Discipline and Punish*, portraying the panorama of a society in which the restraint of the seventeenth-century people can be seen after the onset of leper, Foucault draws attention to the regulations and restrictions put into practice to control the actions of people and to maintain order in society and links this excessive discipline with the one in Bentham's exemplary design. He emphasizes not only in structures of confinement but also in the Panopticon-like societies, one can notice the continuous control that direct people with strict rules and constant surveillance. While Foucault exposes the docility and the dependence of the individuals in societies by applying his idea to Bentham's concept, Dickens, having experienced the infliction of inspection and coercion upon his own body in his childhood, presents the same issue in his novels by

portraying the power struggles and the constrictions in his own society. In this aspect, Foucault's re-conceptialization of Bentham's philosophy plays a fundamental role in understanding the pressure of power in the Victorian society.

Bentham's architectural figure 'Panopticon' can be likened to a prison in which every human conduct is being observed by a supervisor in order to train, discipline and punish people in their cells. The inspector is placed in a central tower in order to observe the conducts of "a madman, a patient, a condemned man, a worker or a schoolboy" (Foucault *D and P* 200). Hence, these people are controlled by constant observation, and even their slightest movements and the events they are involved in are monitored and recorded in order to reform the individual's attitudes, create order and increase efficiency as Foucault appreciates the same system for the improvement of societies and its citizens. In this manner, it is realized that Foucault's concept of power and discipline, which was exercised with the purpose of reforming the individual, turned into a negative force in the Victorian era because of those misusing this force. In fact, it can be assumed that the pressure of continuous surveillance and power made the nineteenth-century people mad and patient metaphorically, isolated them from the outside world, so they were excessively under the influence of confinement as if they were prisoners. Bentham, in *The Panopticon Writings*, asserts the design of the building and its function:

> The essence of [the plan] consists, then, in the centrality of the inspector's situation, combined with the well-known and most effectual contrivances for seeing without being seen. Of all figures […] this, you will observe, is the only one that affords a perfect view, and the same view, of an indefinite number of apartments of the same dimensions: […] without any change of situation, one may survey, in the same perfection, the whole number. (10)

In this respect, due to the restrictions, continuous supervision put into effect in societies, Foucault likens these communities to Bentham's Panopticon in which each person is under close watch without being aware of if they are seen or not, and he underlines how the roots of power and social conducts are created in institutions by stressing the influence of endless inspection and subjugation upon people. Furthermore, he emphasizes that the impact of power determines the movements of

people and turns them into the subjects of power. Since power exists within various institutions of society, people are always controlled and disciplined by applications which make them extremely surrounded by the systems of power arising in various levels, so "the individual is an effect of power" ("Two Lectures" 98) as Foucault suggests. He refers to Bentham's design by reflecting the similarities between the societies and 'Panopticon' in which people are constantly inspected and scrutinized. As a consequence, the impact of power imposed on the powerless in community and the wide spread of the practice of pressure, discipline and punishment in various social platforms create a centre of attention in the Victorian England. Similarly, Foucault emphasizes, in "The Punitive Society,", the ascendancy of power relations in society as follows:

> A general system of oversight and confinement penetrates all layers of society, taking forms that go from the great prisons built on the panopticon model to the charitable societies, and that find their points of application not only among the delinquents, but among abandoned children, orphans, apprentices, high school students, workers, and so on. (32)

Therefore, various groups of people such as the workers in the factories, the students in the educational institutions, and the abandoned children were suffocated like real prisoners owing to the disciplinarian approaches adopted in institutions which resembled Bentham's Panopticon where everybody was under extensive observation, as a result they were instructed to behave properly and controllably. In *Discipline and Punish,* Foucault gives a picture of Panopticon and its effects upon the individual:

> The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately. Each individual, in his place, side walls prevent him from coming into contact with his companions. He is seen, but he does not see; he is the object of information, never a subject in communication. (200)

In this perception, the individual turns out to be the powerless object of the powerful system of Panopticism, which hinders the communication and freedom of the

prisoner-like people with its extreme inspection. Thus, the Victorian society can be likened to the Panopticon where the powerless human-beings were subjected to excessive control, close scrutiny, psychological and physical force as if they were the real jailers.

Those terrorized by the power relations in the Victorian England were the working-class in the factories, also the women oppressed under the strict doctrines of the patriarchal society, and even the children suppressed by the limitations and prohibitions in educational and working institutions. Feeling as if they were in prison owing to lack of freedom, all these different people came together under the same grievance, so the physical and psychological force upon these Victorian people can be related to the situation of the prisoners in Panopticon. Likewise, Foucault also emphasizes the authority and punishment imposed on various people in different institutions, and likens people to the prisoners in Bentham's prison-like structure. Consequently, he concentrates on the concepts of power and discipline in society by dwelling on the formation of these concepts and their influence upon the behaviour of people. Hence, Foucault emphasizes that the disciplinary practices play an important role in supervising the individual conduct and observing every movement: "The practice of placing individuals under 'observation' is a natural extension of a justice imbued with disciplinary methods and examination procedures"(*Discipline and Punish* 227). Through such a mechanism, people are all the time disciplined as if they were the inmates of Panopticon. In this respect, it is doubtlessly asserted that Foucault's understanding of Bentham's 'Panopticism' efficiently portrays the social condition of England and the power relations in the nineteenth-century. Likewise, Dickens clearly reflects, in his novels, the confinement of people. While Foucault's Panopticon imposes power on the prisoners, the Victorian society practises power upon the individuals in various positions. In "Truth and Power," Foucault places emphasis on the restraint of individual behaviour on many levels of society: "[…] an increasingly controlled, more rational, and economic process of adjustment has been sought between productive activities, communications networks, and the play of power relations"(339). These relations pervaded the Victorian era as well by coming into

existence in different phases. Hence, the architecture of Bentham effectively represents the functioning of power and punishment in societies where the vulnerable are endlessly kept under control. Therefore, discipline and penalty can be said to be inflicted not only on people in prisons, but also those in various organizations of society in the nineteenth-century England. As a result, the social structure in this society can be associated with Bentham's design and Foucault's understanding of Panopticism. Considering the situation of the working-class, they were under the great observation and control of their masters in the factories so that they felt the jurisdiction and restraint experienced by Bentham's prisoners. Moreover, the children of the period were also the victims of the factory owners who put tyrannical rules into practice in order to get the maximum benefit of the child labour and to increase their own financial positions. In addition, the educators of the age destroyed many children's lives and caused their psychological depression by making them feel as if they were prisoners in the educational institutions. In this aspect, permanent discipline and restrictions imposed on children can be coincided with the situation of the prisoners under permanent inspection. Furthermore, the women of the nineteenth-century England were faced with the cruelty and the pressure of not only the masters in the working field, but also their husbands or fathers and the man-dominated society. So, these groups in the Victorian society led their lives as if they were the inmates of Panopticon.

The tyranny that took place due to the excessive discipline, exercised in the Victorian period and observed in the novels of Dickens can be read according to Foucault's reconceptialization of 'Panopticism'. In fact, in Dickens's novels *The Pickwick Papers* and *Hard Times*, the influence of power, pressure and control is especially highlighted. In *The Pickwick Papers*, Dickens depicts the unfavourable conditions in the prisons and reveals the idea of suffering, which cause inner conflicts, psychological problems and desolation of the powerless people. Thus, he also lays emphasis on the power relations, concept of control and sentence not only in prisons, but also in societies as Foucault does as well. In *Hard Times*, focusing on the effects of discipline by portraying the lives of the workers in the factories, Dickens indicates how these people were oppressed by the employers,

so these labourers depressed by the hard working conditions and the bad treatment of their masters can be depicted as the mechanized prisoners of the Victorian England. The labourers must be in a perfect harmony with the machines even if they ran the risk of losing their individualities, so it can obviously be recognized that "[t]he working body is assigned a position in space, must bend to the regular rhythm of the steam engine, of the belts, pulleys, and spinning machines, must work at a specified speed defined by mechanical operations"(Tucker 246). As a result, these human beings turned out to be mechanical creatures. Accordingly, Foucault's concept of power that makes the individual docile and subservient can be related to the disciplinarian system in the Victorian factories that transformed the workers into obedient machines. Furthermore, together with the misery of the working-class, Dickens reflects the suffering of the children within the educational institutions due to the harsh attitude of the teachers; consequently it is clear that "one of the problems with which Dickens was concerned in one way or another in nearly all his novels was the influence of environment, especially in childhood, upon habits and character" (House 220). In his novel, Dickens exposes the depression, frustrations and abuse of children under the cruelty of the administrators in educational institutions; therefore he gives emphasis to the negative impact of the surrounding upon a child's psychological development. In this manner, it is apparent that in the Victorian England the victims were not only the adults who could not stand the physical and psychological pressure on them, but also the children whose world was so little to bear the great depression in society. In the novel, the distress of children appears as a result of discipline and punishment practised at schools and in domestic life so that it can definitely be stated that "*Hard Times* is preoccupied with watching; it is filled with observing, surveillance eyes. *Hard Times* represents a system of disciplinary scrutiny, a hierarchical system of multiple gazes that enforce docility and obedience" (Malone 15). Illustrated as the subjects of docility and control both the workers in the factories and the children at schools are presented as the powerless group in the novel. From the very beginning of the novel, the abuse of power and the abolition of all the fancies from the children's lives can be observed in the words of Mr Gradgrind: "Now, what I want is Facts. Teach these boys and girls nothing but Facts" (1). Thus, the children in these places are forced to eliminate

all the vivacity and joy from their daily lives and directed to compliance and forced to obey the authority of the educators. So, from childhood, constant observation employed to create submissive people can be regarded as the most significant characteristic of the age, which proves the repression of the Victorian people, who were socially, physically and psychologically oppressed in their everyday lives.

The influence of the transition process in the Victorian period, power relations, restrictions and stress enforced on people are efficiently highlighted in Charles Dickens's *The Pickwick Papers* and *Hard Times*. Similarly, in *Discipline and Punish: The Birth of Prison*, Michel Foucault also emphasizes the regulations in society that keep people under discipline, and underlines the influence of the same issues on the individual by expressing her/his physical and psychological situation. In "Power and Sex," he indicates the reasons that lead him to question the issue of power and its impact on people, by emphasizing his major targets as follows "to investigate what might be most hidden in the relations of power; to anchor them in the economic infrastructures; to trace them not only in their governmental forms but also in the infra-governmental or para-governmental ones; to discover them in the material play" (119). Hence, analyzing these notions, he dwells on the effects of these forces upon the human being.

In this thesis, Foucault's reading of Bentham, his concepts of power and confinement will be applied to Dickens's description of the nineteenth-century English society in *The Pickwick Papers* and *Hard Times.* In the light of these issues, it is clear that characters in these novels, their position and imprisonment in society can be related to Foucault's understanding of 'Panopticon' and 'Panopticism'. When Foucault's analysis of these concepts is correlated with these novels of Dickens, the repression and restrictions in the nineteenth-century English civilization and psychological suffering of people living in this society can be examined as significant topics for discussion. As a consequence, in accordance with Foucault's emphasis on power, observation and discipline in societies, Dickens's these two novels *The Pickwick Papers* and *Hard Times* represent the

panorama of the subjugation and suffocation of the powerless in the Victorian period and demonstrate the psychological trauma and incarceration of the nineteenth-century people in English society.

Finally, in the Victorian period, England witnessed a process of ongoing change, especially after the rise of the Industrial Revolution. The technological advances and innovations, which completely changed the social and economic condition in England, played a considerable role in the rise of power relations, in living and working conditions of the working class, women and children. In this respect, the impact of this transition era upon the applications of force and restraints imposed on people are effectively reflected in Charles Dickens's *The Pickwick Papers* and *Hard Times*. Likewise, in *Discipline and Punish: The Birth of the Prison*, Michel Foucault also depicts the development of disciplinarian power in society that imprison people by highlighting the effect of supervision, punishment and coercion on the powerless. Therefore, in this thesis, Foucault's concept of power and inspection will be explored in relation to Dickens's description of the nineteenth-century English society in his novels mentioned.

CHAPTER I:

DICKENS'S PRISONS IN *THE PICKWICK PAPERS*:

A FOUCAULTIAN INTERPRETATION

The history of English prisons goes back to the Anglo-Saxon times, but in this chapter the major aim is to focus on the situation of prisons in the nineteenth-century, which were no different from the prisons in the eighteenth-century Analyzing the condition of the English prisons in the eighteenth and the nineteenth-centuries, it would not be wrong to assume that even if the strict and suppressing principles of discipline and punishment put into practice in these structures were different, the misery and the suffering of the prisoners were similar. The oppressive rules and the severe punishments that made the powerless experience pain and helplessness turned these places into suffocating structures. Especially in the 1700s and in Victorian England, many English went through very hard times physically and psychologically due to confinement. While exposing the situation of the eighteenth and the nineteenth-centuries' prisoners in England, it would be worth dwelling on the history of English prisons so as to portray the practices and the change in the English prison system.

Eighteenth-century English prisons, the local ones, consisted of two types of institutions: the jail and the house of correction. While the debtors and the felons were kept in the former, the latter contained those who were involved in trivial offences. Examining the state of the jail, what came into view were turmoil and negligence which led to unhealthy and insufficient living circumstances (McGowen 71). When the houses of correction are concerned, they can be described as the structures "where thieves, beggars, and other petty criminals would be put to hard labour in an attempt to reform their criminal tendencies […]. The aim was to reform the criminal as well as punish them for the wrong they had done" (Denovan 2). It is undeniable that there appeared "a shift away from penalties that employed the body in a public spectacle to sentences defined in terms of labour and time"(McGowen

76), which means that the brutal death penalties of the Anglo-Saxon times disappeared. Moreover, in eighteenth-century prisons, due to lack of order and system, chaos and confusion emerged among various kinds of prisoners including men, women, children, the criminals, the insane and the debtors. Furthermore, unless the economic position of all these groups of prisoners was good, they were doomed to be left behind without any privileges and any means of communication; in other words, they had to lead an isolated and restricted life that prevented them from having even their basic needs such as feeding and clothing (Richmond 1-2). Considering the number of English prisoners in the eighteenth-century, the total number of them was 4379 in 1799, while it was 4439 in 1782 (Howard *The State of the Prisons* 492). According to these rates, it can be said that there was a high number of people in prisons in that century. A detailed study of the conditions in prisons in the past has been made by John Howard, who visited various prisons of different countries in Europe including the English ones. Howard, having witnessed the insufficient living conditions in these structures, underlined, in *Prisons And Lazarettos: The State of the Prisons in England and Wales*, the distress of people:

> There are pri[f]ons, into which whoever looks will, at fir[f]t [f]ight of the people confined, be convinced, that there is some great error in the management of them. […] they are very mi[f]erable. Many who went in healthy, are in a few months changed to emaciated dejected objects. […] want of food is to be found in many county gaols. In above half these, debtors have no bread […]. I have often [f]een the[f]e pri[f]oners eating their water- soup and heard them [f]ay, "We are locked up and almo[f]t [f]tarved to death. (4-5)

In view of what has been described, it can be underlined that these prisoners experienced great agony due to lack of healthy conditions and their needs were so neglected that they could not find even a slice of bread to eat, therefore those having come healthy to these structures turned out to be sick, deserted creatures. Howard, in his work, explicitly portrays the pain of many English prisoners who had no beds to sleep on, no water to drink, no food to eat and even no air to breath (6-8) by criticizing the poor conditions in London prisons and asks the questions below in his *Prisons And Lazarettos: An Account of the Principal Lazarettos in Europe*:

> In what pri[f]on in London is there a proper [f]eparation of criminals, the old from the young, convicts from the untried? Where are the night-rooms for [f]olitary confinement and reflection? Where is any proper attention paid to sick and dying pri[f]oners? Where are the rules and orders of magi[f]trates for the direction of gaolers, and the government of pri[f]oners? (233)

Newgate, one of the best-known prisons of London, which remained between 1188 and 1902, contained felons, debtors and people awaiting executions (Simkin 1) was described by Howard, who reflected the chaos and misery in this structure. Disorder dominated the prison in such a powerful way that there was no separation of prisoners in terms of their ages and their crimes. Moreover, the suffering of the unhealthy people from lack of attention, care and health security and their being left behind with their own miseries prove the inadequacy of physical conditions and of precautions taken for life security. Besides, they were disciplined and punished by the gaolers who were not controlled by any administrator. In this sense, magistrates' neglecting controlling the rulers in the prison portrays lack of order and regulations, as a result of which the convicts were oppressed in the hands of the cruel guards of the prison. In the light of all this turmoil, the anguish and the vulnerability of these offenders can be evidently observed in Howard's words:

> In three or four rooms there were near one hundred and fifty women crowded together, any young creatures with the old and hardened, some of whom had been confined upwards two years: on the men's sidelikewise there were many boys of twelve or fourteen years of age; some almost naked. (*An Account of the Principal Lazarettos in Europe* 124)

In this respect, the eighteenth-century English prisons caused the distress of many convicts who became so powerless under the inadequate, unhealthy states of the congested prisons. The jail and the house of correction which were very dominant in this century, preserved their importance in the nineteenth-century as well. Average number of prisoners in the early years of the nineteenth-century was 19,000 (Emsley 30), while it was 14,196 towards the end of the century (McConville 247). Considering the decrease in the number of the prisoners; the impact of the physical

punishments, executions practised in front of the public eyes and the psychological torture of being punished in such cruel ways were the significant reasons of people's fear of being put to death in front of a lot of people. As all these practices caused mental depression of people, they felt the necessity to alienate themselves from crime in order not to experience the unbearable punishments. Consequently, the penalties were no doubt effective in the decline of the convicts' numbers. One can realize the significant change from the old punishment principles of the Anglo-Saxon and the eighteenth-century ones to the new understanding in the nineteenth-century.

While the eighteenth-century English administrators were putting physical punishments to the prisoners leading to executions in front of everybody, the nineteenth-century Victorian prison practices were put into effect in a subtler and more silent manner. According to 1819 Report from the Select Committee on Criminal Laws, between the years 1775-1784 the total number of executed in London was 414, and between 1785-1794 it was 375. In addition, from 1795 to 1804 the number reduced to 142, and in the very beginning of the nineteenth-century (1805-1814) what draws attention is that execution was eliminated (Emsley 11, 20). Thus, it can be deduced that in the nineteenth-century, instead of death penalty or corporeal pressure upon the convicts; psychological oppression was imposed in the dark, unhealthy atmosphere of the jails with constant surveillance, hard labour, ill-prepared food which demolished their both physical and psychological health and their individualities as well:

> The actual mid-Victorian prison building possessed a distinctive personality. The smell of the prison was offensive. […] the silence was incomplete, broken by sobs and cries of prisoners at night or the movements of guards […]. They were clothed in uniforms and assigned a number in place of their names. These measures were intended to facilitate the creation of new identity. (McGowen 96)

This quotation clearly explains that the Victorian prisoners had lost their freedoms, identities, and psychological health as a result of the excessiveness of discipline and

order. Hence, the understanding of physical punishment and its practice like a spectacle were replaced by the invisible ways that suppressed the offenders not only physically but also mentally. In *London Labour and the London Poor*, Henry Mayhew reflected the ideas and the feelings of a young man, a pickpocket in the districts of London about the practice of punishment. This prisoner who had spent a month in the Tothill-Fields Prison which was used in the Westminster area of central London between 1618 and 1884 (Leigh 1), and three months in the City Bridewell, expressed his experience in these structures:

> This was my first real imprisonment of any length. At first I was a month in Tothill-Fields, and afterwards three months in the City Bridewell […] The silent system was strict, and being very wilful. I was often under punishment. It had such an effect on me, that for the last six weeks of my imprisonment I was in the infirmary. (Mayhew 321)

Thus, it would be wrong not to think that the silent system and the intensity of discipline made this prisoner so oppressed and unhealthy that he found himself in an infirmary, and this shows the pressure of the hidden punishment in the nineteenth-century English prisons. While the supervisors of the Victorian prisons were making maximum use of the prisoners by forcing them to obey their commands and to work ceaselessly, at the same time they were keeping them under control by isolating them from not only the outside world but also from one another with continuous observation and quite discipline. Thus, they applied a practice that

> transform[s] bodies and their relations to one another into a generalized productive machinery – obedient, economical, and efficient […] [so the strict techniques were used] for training the individual to conform to a norm, utilizing 'corrective' mechanisms that coerce by means of continuous examination and hierarchical observation. (Bogard 2)

It can be understood that what dominated the nineteenth-century prisons was the idea of reforming the convicts with extreme inspection and authority by exercising power that made them extremely submissive. The groups of people in Victorian prisons were "composed of homeless boys, of old men unable to work, of habitual

drunkards who cannot get a steady job, [...] of vagrants who divide their time between begging and petty theft, and of workmen on the tramp, who have become terribly reduced, and will rather steal than enter the workhouse" (Morrison 187). In the light of the description of these convicts, it is inevitable to state that the prisoners constituted the group who came from the lower-classes and who experienced destitution, frustration and despair and who "were less and less content to accept living on a pittance in the midst of so many good things that could be obtained only with money" (McLynn 244). While the prisoners who had considerable amount of money had the chance of establishing their own living conditions, the poor were left behind with their own pains, which shows that even the prisoners were grouped in terms of their economic situation. However, whether with money or without, all of them felt the pressure of being confined and tortured. Taking into consideration their positions in society, what appeared was the fact that "prisoners were generally drawn from the lowest sections of society. Many came off the streets-starving, drunken, demented, filthy, lousy, and tubercular, suffering from mental and physical illnesses and weaknesses associated with long-term malnutrition and dissipation" (McConville 133). Therefore, the economic and social situation of people can be regarded as the crucial factors that led them to commit crime and to be sent to the prisons in which they were tyrannized both bodily and mentally. As Croall indicated, social inequalities in English society led many lower-class people to commit crimes (9), so they turned into desperate beings.

The groups of people mentioned above were trying to endure the heavy burden of especially the mental pressure which can be considered as more severe than the physical one. The application of intense surveillance and power in these structures can be related to the English philosopher and social reformer, Jeremy Bentham's design of the prison-like figure Panopticon in which people were highly disciplined both physically and psychologically by means of control. When the understanding of Bentham's Panopticism is taken into account, his definition related to 'Panopticon', the architectural figure was certainly very similar to a prison where individual's any conduct was observed. Appearance of excessive power and surveillance for determining every movement inevitably made people pay special

attention to their attitudes. Panopticon's including an annular building at the periphery, a tower at the centre, cells with two windows and a supervisor in the tower who constantly saw every human being in their cells unavoidably brought about the pressure of being scrutinized at any time. Though the aim was to recognize immediately the human behaviour so as to warn, discipline and reform, it inescapably created an atmosphere of psychological punishment upon the individuals. So, the gaolers' observing the people all the time without being seen caused these prisoners to improve a mechanism of self-discipline. The impossibility to perceive if they were gazed at or not obliged them to behave in a very disciplined way all the time, in consequence of which they turned into creatures controlled not only by the supervisors, but also by themselves. In this prison-like structure, "madmen, schoolchildren, workers, patients and criminals", put to be trained and corrected under great observations, could not escape from the mental pressure (Bentham *The Panopticon Writings* 10-11).

Foucault also dealt with Bentham's Panopticon and explored how the origins of power and social conducts were created in society by emphasizing the influence of power on the attitudes of people. In order to display the impact of power relations in society, he referred to Bentham's Panopticism and found out similarities between Bentham's philosophy and the practices in institutions, therefore he indicated that Panopticon was an appropriate example of power's invisibility in society (*Discipline and Punish* 197-98). When Panopticism is taken into account, what draws attention is that since people were not informed when they were observed by a supervisor, they have become accustomed to controlling one another so that they could correct their conducts by themselves. Thus, even though there was no physical torture, the idea of being monitored everywhere all the time had become a way of mental punishment. The gaolers' keeping the individuals under control with silence and invisibility instead of bodily torture in front of everybody proves that "punishment during the early nineteenth-century stops being a spectacle and becomes hidden within the walls of the prisons" (Shumway 117). Thus, the sentence had become more effective and continuous by means of the pressure of psychological torment and the

unrecognizable power as Foucault points out in *D and P:*

> Punishment, then, will tend to become the most hidden part of the penal process. Its effectiveness is seen as resulting from its inevitability, not from its visible intensity; it is the certainty of being punished and not the horrifying spectacle of public punishment that must discourage crime. (9)

That is to say, the isolation of the prisoner from the outside world and the indiscernible ways of punishment behind the iron walls created more effective methods of control. In *D and P*, Foucault deeply explores the spirit of discipline and punishment by comparing the principles of the eighteenth-century prisons with the new system of the nineteenth-century ones and makes clear the change in the nineteenth-century structures of punishment: "The body, according to this penalty, is caught up in a system of constraints and privations, obligations and prohibitions. Physical pain, the pain of the body itself, is no longer the constituent element of the penalty" (11). What Foucault demonstrates is the fact that the aim of punishment was no longer to give the prisoner physical soreness, but to alienate her/him from human-beings by preventing her/his activities, behaviour and even the slightest movements, in a word, her/his communication with all the things was constrained. While depicting the practices of power and sentence, Foucault clarifies the history of the prison system from the classical age to the nineteenth-century as well as the history of the condemned body. In "On Power ," he explains what he demonstrates in *D and P*:

> My idea was to try to write a book that was directly connected with a concrete activity that was taking place on the matter of the prisons. At the time a whole movement had grown up that challenged the prison system and questioned the practices involved in confining offenders. I found myself caught up in this movement, working, for example, with former prisoners, and that is why I wanted to write a history book about prisons. (100-101)

It is quite apparent from the quotation above that Foucault aimed at deeply examining the state of prisons, prisoners and the applications of discipline by shedding light on the structures of confinement that belonged to different ages

and places. First of all, he paid special attention to the improvement of discipline and punishment in societies and illustrated the position of the human body in the process of penalty since the ancient times. What he observed in the prisons was the influence of power upon the body, however the striking point was the change in the applications of power from ancient times as Foucault himself highlighted:

> The classical age discovered the body as object and target of power. […] the body that is manipulated, shaped, trained, which obeys, responds, becomes skilful and increase its forces. In every society, the body was in the grip of very strict, powers, which imposed on it constraints, prohibitions or obligations. (*D and P* 136)

It is evident from the statement that the condemned body had become the centre of power relations and sentences for the sake of reforming the individual manners; as a consequence, the target of prison rules in the previous times was to give pain and pressure to just the body of the prisoner. In this sense, through this technique, as Cook points out "disciplinary power creates docile bodies which will function efficiently, usefully and obediently" (111). Hence, the individual body was forced to obey the powerful mechanism, and was used physically with hard labour, but rather than training or correcting the person's behaviour, this practice turned out to be suffocating. For Foucault, the function of power and its influence on the individual both in prisons and in other institutions of society are important subjects. In order to show the different ways of disciplinarian power, he concentrates on both the most primitive practices and the most improved techniques in a contrasting and historical manner. In this outlook, he draws attention to the seventeenth-century prison system, according to which the prisoner had to control even his slightest movements, and his position must be in extreme coordination:

> A distance of two fingers must be left between the body and the table. The part of the left arm from the elbow to the hand must be placed on the table. The right arm must be at a distance from the body of about three fingers and be about five fingers from the table, on which it must rest lightly. A disciplined body is the prerequisite of an efficient gesture. (*D and P* 152)

It can be recognized that even the parts of the body were under constant discipline so that the individual could not take the control of his own body. A person who is unable to determine her/his position is certainly like an automatic device regulated by the others. As a consequence, this kind of extreme discipline dominating the individual's life for the sake of rehabilitation can obviously be regarded as repressive. Moreover, together with such an understanding adopted in the seventeenth-century, in the eighteenth-century prison system, the pain given to the body, once more, emerged in public executions as Foucault argued:

> The public execution did not re-establish justice; it reactivated power. Its ruthlessness, its spectacle, its physical violence, its unbalanced play of forces, its meticulous ceremonial, its entire apparatus were inscribed in the political functioning of the penal system. (*D and P* 49)

Thus, due to the brutality of the punishment, the prisoners turned out to be defenceless and miserable creatures whose penalties were carried out as an example and threat for the others. The cruelty of the eighteenth-century punishment was replaced by a new form. In the nineteenth-century, instead of the awful death penalties and the physical pain the prisoner had to bear; constant and invisible observation and discipline, isolation of the convict from everybody, even the other prisoners and his own family, restrictions imposed on her/his behaviour and forced labour came to the fore. Though the goal was to reform the individual conduct, it inevitably created docile bodies. In this outlook, Foucault refers to Jeremy Bentham's architectural design for confinement 'Panopticon.' in which every conduct of people is under excessive control and continuous surveillance. As the supervisors in the tower of this construction are not seen by the prisoners in their cells, these confined people are always alert due to the possibility of being monitored by the magistrates, consequently they have to be attentive all the time and to correct their manners. In this structure, what discipline people is not physical pain or the danger of death, but the invisibility of power which directs them to alter their manners as Foucault underlines: "The Panopticon functions as a kind of laboratory of power. Thanks to its mechanisms of observation, it gains in efficiency and in the ability to penetrate into men's behaviour […] (*D and P* 204). Hence, the

attitudes of human-being was restricted so as to give psychological punishment and to increase the productivity unlike the understanding of the earliest methods.

Rather than torturing the person physically with brutal and merciless manners, the body of the prisoner was located in a limited space in which s/he was disciplined by labour, observation and isolation from anything and anyone. In this sense, "the new discipline invades the body and seeks to regulate its very forces and operations, the economy and efficiency of its movements" (Diamond and Quinby 174). It is evident that the individual body was forced to be under unremitting control and surveillance so as to increase efficiency. Thus, a new form of punishment appeared as Foucault highlighted in "The Punitive Society:" "Prison became the general form of punishment, replacing torture. The body no longer has to be marked; it must be trained and reformed; its time must be measured out and fully used; its forces must be continuously applied to labor"(35). In this sense, the prison had become the place to reform the individual behaviour by means of excessive observation, work and order.

In the light of Foucault's detailed analysis, it is of great importance that no matter how the practices of discipline and punishment in prisons had undergone a period of enormous change, the individuals in these structures could not help feeling either physical or psychological power upon themselves. Especially Foucault's emphasis on Bentham's prison-like design Panopticon plays an enormous role in the recognition of a new system of control, according to which there was no longer the corporeal torture or death penalty, but there came into view emotional torment with extreme inspection and internment that made the body of the prisoner docile and defenceless. As Hooper and Macintosh suggest, "enclosure, confinement and portioning were the necessary steps for turning a heterogeneous mass of humans into a homogenous social order" (129). By means of these practices, the body of the being was kept under constraint, and order was maintained, which were the ultimate goals of Foucault's understanding of power. As a result, Foucault's concept of power can be defined as: "a force acting upon the body, through a series of relations, relays, modes of connection. It is transmitted, it cannot be possessed because it is

constantly in play, acting on individuals who are its conduits, its subjects" (Barker 78). So, the body of the being can be defined as the centre of power, discipline and constant observation. Combining Foucault's disciplinarian power with the one in the Victorian society, the same practices in different institutions came into sight, all of which were portrayed by Dickens, who wanted to question the imprisonment of people in society due to abuse of power. Thus, a parallel reading of Foucault's and Dickens's works shed light on the functioning of power relations in society and the impact of confinement upon the body and the psychology of the individual.

Dickens himself, having suffered in his childhood due to his father's imprisonment for debt in the debtors' Marshalsea Prison (See p. 159, Illustration 3) in Southwark London full of 300 debtors and being closed in 1842 (Sligo 1), witnessed the agony of the prisoners (Smith 130) and deeply dwelt on the situation of people in these structures and prison-like institutions like factories or educational establishments. His consciousness came from his own unhappiness and misery owing to his father's confinement and his hard times in Warren's Blacking Factory (See p. 160, Illustration 4) he had to work. As Johnson, in *Charles Dickens: His Tragedy and Triumph*, expresses "[i]t is more than a mere unavailing ache in the heart, however poignant, and however prolonged into manhood, that gives the Marshalsea and Warren's Blacking their significance in Dickens's life" (41), so the sad memories of his traumatic childhood enabled him to give his priority to the institutions that caused anguish of people. As an adult, he also dealt with the lives of imprisoned people as McKnight, in *Idiots, Madmen And Other Prisoners in Dickens*, states:

> Throughout his life, Dickens was fascinated by isolated, imprisoned figures – people trapped in private worlds […]. As a boy, he experienced intense periods of isolation that haunted him all his life. As an adult, he made a habit of studying the isolated and imprisoned, in particular in mates of workhouses, prisons, insane asylums […]. (1)

Therefore, due to his distressing memories and his concern for the condition of the oppressed, he dwelt on the miseries of many incarcerated and alienated individuals in structures of confinement. Since he concentrated on the concept of internment in physical and mental sense, and could not be deaf and blind to the suffering of the

vulnerable, prison was certainly one of the most noticeable structures for him to analyze the situation of the powerless, because it turned many persons' lives into disasters with its harsh regulations.

Dickens, with the purpose of observing the condition of the prisons and the state of the prisoners, made a visit to the London's Newgate Prison. In his "A Visit to Newgate Prison" (1836), he emphasizes that he was faced with nothing, but miserable men, women and children in a very bad situation in the oppressive atmosphere of the prison. In this work, he describes one of the prisoners who was doomed to die lonely in this structure as: "bound and helpless, whose hours are numbered, from whom the last feeble ray of hope has fled for ever, and whose miserable career will shortly terminate in a violent and shameful death" (201). It is obvious that Dickens, being aware of the problems of his time, deals with the agonies of the prisoners who had lost all their hopes and vivacity of life as a result of their confinement. Glancy argues that Dickens's effective portrayal of these issues comes from his own experiences in the prisons of his own time both in his childhood and adulthood (3). The most influential factors that contributed to his sharp and realistic depictions of prisons can be noted as: his father's imprisonment in debtor's prison, his observations there and also his visits to the prisons in England ("A Visit to Newgate" 201) and Philadelphia where he witnessed the agonies of people (*American Notes* 131). Therefore, deeply analyzing the condition of such people in prisons, he shed light to the powerlessness of them as a result of power relations practised in these structures. Dickens's challenge to these practices and to the administration of the structures is very clear in his highlighting the corruption of the Newgate Prison and the deterioration of its creatures in this manner:

> How much more awful is it to reflect on this near vicinity to the dying – to men in full health and vigour, in the flower of youth or the prime of life, with all their faculties and perceptions as acute and perfect as your own; but dying, nevertheless dying as surely – with the hand of death imprinted upon them as indelibly – as if mortal disease had wasted their frames to shadows, and corruption had already begun! (201-202)

Hence, those having entered into the prison as young and healthy individuals turned out to be sick, hopeless and dying creatures in consequence of the oppressive and unhealthy ambience of the jail cells and its pressure upon them. Moreover, lack of medical care and psychological treatment in these structures can be related to Foucault's emphasis on the influence of constant gaze and medicine upon the individual. As Foucault stresses, in "Confinement, Psychiatry, Prison," public hygiene and mental health could be achieved through supervising "whatever was in a state of disorder […]" (188). Thus, criminology, psychiatry and medicine created a regime of power that controlled human behaviour and maintained order. On the other hand, in Dickens's demonstration of the prisoners in Newgate, what could be observed was the insufficiency of medical control which caused mental and physical deterioration of the human beings. In this prison, prohibition of communication and the silence practised for order were very dominant and they can be associated with Bentham's Panopticon and Foucault's illustration of discipline. Dickens also highlights the extreme control and order as follows:

> Not a word was uttered during the time of our remaining, unless, indeed, by the wardswoman in reply to some question[…] In every ward on the woman side, a wardswoman is appointed to preserve order […] The wardsmen and wardswomen are all prisoners, selected for good conduct. (206)

It can be recognized that like the supervisors in Panopticon, here the wardsmen and the wardswomen perform the task of watching and preserving discipline; and isolation of the prisoners from the outside world is also very similar to the situation of the individuals in Bentham's design. Together with his visit to the Newgate Prison, Dickens's going to Philadelphia and having the opportunity to see its great prison, the Eastern Penitentiary (Dickens *American Notes* 131) enabled him to observe its prisoners who were in such a heart-breaking situation. As he was so deeply depressed that he expressed his feelings for one of the sufferers in this prison:

> He never hears of wife and children; home or friends; the life or death of any single creature. He sees the prisoner officers, but with that exception he never looks upon a human countenance, or hears a human voice. He is

> a man buried alive; to be dug out in the slow round of years; and in the meantime dead to everything but torturing anxieties and horrible despair. (133)

It can be understood that the prisoner depicted by Dickens was isolated from everybody and everything that make one's life meaningful and vivid. He was so alienated from the external world that he was defined as a man 'buried alive' who was banned to see a human or to hear a voice of a person, he was not allowed to see or hear of even his own family; all he experienced nothing, but desolation and fear. Therefore, it would not be wrong to assume that Dickens could not be indifferent to the affliction of the powerless wherever he came across them, whether they were in an English or in an American prison; even though the places were different, the common problem in these institutions was the suffering of the helpless. Especially, due to his father's confinement, his depressing memories related to prisons from his childhood play a considerable role in his illustrations, since the condition of these structures was unhealthy and insufficient as Collins puts it: "The criminal prisons of England were generally in a shocking state when Dickens was a boy – inefficient, corrupt, and lacking in any defined purpose" (*Dickens and Crime* 5). Thus, he saw all these insufficiencies in English prisons and depicted them in his works as a sharp observer of his own time. Consequently, he indicated, in the *American Notes*, the indifference towards these oppressed prisoners by noting the unconcern of the others about the position of a prisoner in the Eastern Penitentiary Prison: "His name, crime, and term of suffering, are unknown, even to the officer who delivers him his daily food" (*American Notes* 133). The officer is too indulgent to the prisoner's conditions that he does not know the misery and even the name of the convict. While criticizing lack of attention towards the heartbreaking situation of the prisoners, Dickens also stresses, in this work, his disapproval of the severe punishments and executions put into practice:

> I am persuaded that those who devise this system of Prison Discipline, and those Benevolent gentlemen who carry it into execution, do not know what it is that they are doing. I believe that very few men are capable of estimating the immense amount of torture and agony which this dreadful punishment, prolonged for years, inflicts upon the sufferers.

> (131) It is my fixed opinion that those who have undergone this punishment, MUST [capitals original] pass into society again morally unhealthy and diseased. (144)

It is undeniable that Dickens firmly reacts against the system carried out in the prison and opposes to the merciless attitude of the administrators who did not hesitate from punishing the prisoners in very cruel and strict ways or who carried out death penalties. He remarks that rather than correcting the individuals' behaviours, the system adopted in this place worsens the states of its inmates. Similarly, in one of his letters dated 19th November 1849, Dickens once more strongly gives emphasis to the bad administration and the harms of public execution: "[…] the public infliction of a violent death is not a salutary spectacle for any class of people; but that is in the nature of things that on the class by whom it is generally witnessed it should have a debasing and hardening influence" ("Capital Punishment" 252). It is apparent that Dickens harshly criticizes the practices of torture leading to death penalty that gave pain not only to the convict but also the others who saw the process of agony. Even if the punishments did not all the time result in public executions, it is certain that the strict and vindictive ways adopted in prisons could not reform the conduct of the prisoner, so Dickens believes that those in these fields would become psychologically ill after their confinement. In this respect, Dickens had a sense of strong empathy for the suffering of the powerless people as he was also the member of that society. That is why he tried to shed light to the importance of human love, sympathy and mercy by demonstrating the corruption and the harsh treatments in institutions like prisons and harsh treatments practised in these places. His closeness to the victims of the wrong systems in society was one of the most important elements that made the public regard him as a close friend of humanity as it was also indicated in an unsigned article of *Sunday Times,* dated 12th June 1870:

> He [Dickens] lived not only before our eyes, but in our very hearts. He not only had a place there, but home – a home, too, which he continually occupied […]. For Charles Dickens was the dear friend of men and women and children, even as he was the strong warm friend of humanity. (Collins, ed 512)

It is evident from this quotation that due to his sensitiveness to the problems of the public and his attention to the situation of the miserable, people had seen him as one of their close friends. Since Dickens was the supporter of the powerless and the strong opponent of those practising cruel rules that suppressed people, he reflected the panorama of these persons such as the prisoners in his novels. Analyzing the situation in prisons and the hard times experienced by the inmates under the oppression of the powerful administrators, Dickens's interest in this issue came to the fore.

Before dwelling on Dickens's concepts and his illustration of the Victorian society in his novels, it would be worth emphasizing the difference of his writing and understanding from the styles of the other novelists in the nineteenth-century. In this age, the realistic novel, in which the social issues of the time, the real social life of people were depicted, appeared. Considering the writers of the era, like Elizabeth Gaskell, George Eliot, Thomas Hardy and Charlotte Brontë, it is obvious that while these novelists focused on the characters in their novels, Dickens's primary concern was to demonstrate the social and economic situation in his time and the influence of these conditions upon people. Therefore, he regarded novel as a social instrument for reform, as a result he portrayed the positions of Victorian people in different institutions of society and illustrated the literal and mental confinement of these people as a consequence of the social events of the time.

In this sense, Dickens's first novel, *The Pickwick Papers* (1836/7) is considered to be one of the most striking works in which he highlighted the grief and despair in the English prison, despite its comic sense in the beginning. "*The Pickwick Papers* began life as a series of magazine sketches and it was as only gradually that Dickens discovered he had imagined characters and situations with the potential to develop into a great comic novel" (Ellis, ed. *The Pickwick Papers* 9). In spite of the amazing adventures of the people in the novel, the part about the condition of the notorious London prison, Fleet Prison (1197-1842) used for debtors and bankrupts

containing about 300 prisoners" (Jackson 1) contributes considerably to the dark and serious tone of the work. So, "Pickwick […] contains […] indications of Dickens's darker vision and of the concern with social issues that would stamp his work as characteristically Victorian" (Davis 314). Mr Pickwick's travelling with his friends, his coming across different types of people and situations make him close to the Fleet Prison, which was one of the major prisons where debtors and bankrupts were confined from 1197 to 1842 in London (Jackson 2). Mr Pickwick's period in this place of confinement will efficiently portray the distress of many people and the hard and suffocating nature of life in these structures of internment. So, as Forster highlights, "It [The Pickwick Papers] is chiefly devoted to a delineation of the interior of Fleet Prison, of its various inmates, and of the scenes of misery and profligacy […]" (36). Not only Mr Pickwick's suffering, but also the anguish of the other prisoners shed light to the unbearable atmosphere in the prisons of England. Mr Pickwick's first reflection about the prison cell and his conversation with the gentleman who accompanies him highlight the unfavorouble condition of the English prisons and the helplessness of its convicts:

> 'Oh,' replied Mr Pickwick, looking down a dark and filthy staircase, which appeared to lead to a range of damp and gloomy stone vaults, beneath the ground, 'and those, I suppose, are the little cellars where the prisoners keep their small quantities of coals. Unpleasant places to have to go down to; but very convenient, I dare say.' 'Yes, I shouldn't wonder if they [was] convenient,' replied the gentleman, 'seeing that a few people live there, pretty snug. That's the Fair, that is.' 'My friend,' said Mr Pickwick, 'you don't really mean to say that human beings live down in those wretched dungeons?' 'Don't I?' replied Mr Roker, with indignant astonishment; 'why shouldn't I?' 'Live! Live down there!' exclaimed Mr Pickwick. 'Live down there! Yes, and die down there, too, [w]ery often!' (*P P* 534)

Mr Pickwick's thinking that the cellars are used for keeping prisoners' small quantities of coals shows that it is really unthinkable that a human being can live in such a dark and depressing place. The "dark and filthy staircase" and the "damp and gloomy stone vaults" effectively illustrate the oppressing and disheartening atmosphere of the prison. In such a dark and isolated structure, "beneath the ground"

(*P P* 534), it is very hard for the prisoners, who have to continue living without seeing the sun and breathing the air outside, to lead their lives in these uncomfortable underground rooms without any hygiene and order. In these prisons, prisoners should be educated and rehabilitated; but, in fact they turn out to be the aliens to society. Therefore, their hopelessness and docility certainly come from their isolation from the vitality of life. Furthermore, these people stay in these unhealthy cellars for such a very long time that they also come to the end of their lives there. They are doomed to "live down and die down there" (534). It is clear that they have no right to demand more than they are offered. Moreover, it is undeniable that the impossibility of release is such a powerful psychological pressure upon them that they have to bear not only the burden of living such a gloomy, dirty and uncomfortable place, but also the emotional depression due to their inability to escape from this bodily and mental torture. In this sense, Dickens exposes the ills in the nineteenth-century English prison system through Mr Pickwick's experiences and reflections. This character's observation of the unhealthy condition of a room in this prison proves the misery in the English prisons as well:

> Mr Pickwick had been eyeing the room, which was filthily dirty, and smelt intolerably close. There was no vestige of either carpet, curtain or blind. There was not even a closet in it. Unquestionably there were but few things to put away, if there had been one; but, however few in number, or small in individual amount, still remnants of loaves and pieces of cheese, and damp towels, and scrags of meat, and articles of wearing apparel, and mutilated crockery, and bellows without nozzles, and toasting toasting-forks without prongs, do present somewhat of an uncomfortable appearance when they are scattered about the floor of a small apartment, which is the common sitting and sleeping-room of three idle men. (551)

The hard, severe and filthy side of this prison comes to the fore in such a concrete way that it is doubtless a person staying in this structure can not remain physically and mentally healthy. From the description of the room, it is evident that an individual in such a filthy place, which contains "remnants of loaves and pieces of cheese, and damp towels, and scrags of meat" (551), can hardly provide her/his

needs and can hardly stay physically and psychologically healthy. It would be true to claim that those living in these structures can be likened to slaves who are left behind as miserable creatures with no social and economic freedom. Insufficiency of food as well as the unhygienic and disordered state of the room efficiently portray the hard and intolerable life the convicts have to lead there. It is no doubt that those living in such a suffocating area, "filthily dirty and smelt intolerably close," (551) lose all their vitality and become distressed as it is stressed in the novel as well:

> There were many classes of people here, from the labouring man in his fustian jacket, to the broken -down spendthrift in his shawl dressing-gown, most appropriately out at elbows; but there was the same air about them all – a listless jail –bird careless swagger, a vagabondish who's afraid sort of bearing. (537)

Even if the class of people in the prison varies, what is similar about them is that they are like 'listless jail-birds.' While bird is associated with freedom, here a bird in a jail without any energy can be related to the confinement of the prisoner both literally and metaphorically. While the convict is surrounded by the thick walls and iron bars of the prison; her/his hopes and aspirations are restricted as well, so psychological imprisonment takes place. In this sense, what come into view are Foucault's concept of power and his dealing with the control of the individual, physically as well as mentally. In *The History of Sexuality*, his emphasizing how power spreads and circulates in many stages of society is clear in his words: "Power is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points […]" (94). Foucault underlines the dominance of power over all the living things, which proves that it is impossible to be exempt from power relations. Though it is not possible to visualize or attain it, its influence upon people is recognizable through the relations among people in institutions. In this sense, the incarceration of people in the English prisons of Dickens's time and the power relations practised in these structures could be observed. However, while Foucault concentrated on the positive results of these relations, Dickens dealt with the negative outcomes of them upon Victorian people. Like Foucault, Dickens also analyzed the impact of power upon

people and the inevitability to run away from it. Moreover, while examining the application of force in society, he supported the necessity of equality for everyone by reflecting the social and economic ills of his time in his novels. As the novelist, Thomas Adolphus Trollope underlines, "his [Dickens's] benevolence, his active, energising desire for good to all God's creatures, and restless anxiety to be in some way active for the achieving of it, were unceasing and busy in his heart ever and always" (73). As he could not be indifferent to the inequalities in community, he focused on the places of inspection and control, and one of the most significant structures of discipline was the prison. In the *Pickwick Papers*, the wretched condition of the Fleet Prison was portrayed so dramatically that it would be impossible not to see the bodily and the emotional imprisonment of the English prisoners in the Fleet Prison, and not to recognize the similarity between the permanent supervision they were exposed to and the one imposed in Panopticon and several structures of society as Foucault asserts. Nevertheless, unlike Foucault, Dickens stresses the undesirable effects of power and pressure through his depiction of a very depressed and suffering man in the prison:

> There was only one man in the room, and he was leaning out of window as far as he could without overbalancing himself, endeavouring, with great perseverance […]. As neither speaking, coughing, sneezing, knocking, nor any other ordinary mode of attracting attention, made this person aware of the presence of a visitor, Mr Pickwick […]. (550)

Considering the distress of the man and his indifference to his environment, it is significant that the physical as well as the psychological restriction in the English prisons caused many vulnerable individuals to suffer. The man described in the quotation becomes a creature which is a living death though he is physically alive, he is isolated from the vividness of life and all the living things so that speaking, knocking or any other movements can not draw his attention. This shows how the prisoners were apathetic beings who had no enthusiasms or interests due to intense isolation and discipline. In *The Pickwick Papers*, Mr Pickwick, experiencing the burden of being a prisoner whose hopes of freedom fade away day by day, feels the

pressure of imprisonment and finds himself in a helpless, weak, desolate and wretched position as it is described:

> There is no disguising the fact that Mr Pickwick felt very low - spirited and uncomfortable; not for lack of society, the prison was very full […] But he was alone in the course vulgar crowd, and felt the depression of spirit and sinking of heart, naturally consequent on the reflection that he was cooped and caged up, without a prospect of liberation. (539)

The reason for Mr Pickwick feeling alienated and lonely, despite many people's presence in the prison, lies in his despair and suppression due to his confinement and because of the impossibility of being released. When his psychological depression is taken into consideration, what draws attention is also Foucault's emphasis on the mental docility of the prisoners and their submissiveness to discipline in consequence of the impact of power. While the body of the individual in prison seems to be controlled and confined, in fact the conducts and movements of her/him are disciplined as Foucault suggests: "In effect, what defines a relationship of power is that it is a mode of action that does not act directly and immediately on others. Instead, it acts upon their actions: an action upon an action, on possible or actual future or present actions" ("The Subject and Power" 340). Therefore, the control of every deed and the hopelessness of liberation make the individual feel weak and low. People's suffering comes from not only their living behind the walls of the prisons, but also from their mental distress owing to the constant surveillance practised with the purpose of regulating their actions. In this angle, Dickens's interest in the power relations practised within the English prisons can be related to Foucault's analysis of the confined people who are kept under control so as to be trained. But, Foucault's concept of power, which is positive and productive, turns out to be a destructive force in the nineteenth-century English prisons as it is realized through the depiction of a prisoner who is "wan, pale, ghastly" and "moan [ing] painfully" (582). It is important to note that due to lack of vitality and energy, the prisoner 's face is "wan and pale" and his painful moaning shows his suffering. Thus, in the Victorian England, the regulations practised in the

prisons and lack of healthy conditions were the significant kinds of power whose pressure was very devastating. In the novel, Dickens illustrates the situation in the Fleet Prison so efficiently that it is impossible not to realize the chaos and the inadequate living conditions the prisoners had to endure: "There were the same squalor, the same turmoil and noise, the same general characteristics, in every corner; in the best and the worst alike. The whole place seemed restless and troubled; and the people were crowding and flitting to and fro, like the shadows in an uneasy dream"(599). The portrayal shows that all of the individuals in the Victorian prisons, whether they were from poor families or from better districts, suffered from tumult, crowd and discomfort. Therefore, in his novels, Dickens pointed out the hard times these people had to struggle with and reflected how they were oppressed as a result of their powerlessness. In this sense, Foucault's concept of power and Dickens's emphasis on the impact of power relations upon the individual can easily be interrelated with one another.

Like Foucault, Dickens, being very conscious about the impact of power and discipline, analyzed the situation of people in institutions under these forces and aimed at reflecting the severe practices that caused the persons' desolation. What he tried to emphasize was the necessity of equality for all the human beings and the right of every individual to live humanely. Therefore, by portraying the ills and the wrong practices in various structures, he supported the rights of the powerless, and prison was an appropriate place to portray the pressure of power and the suffering of the hopeless and vulnerable creatures as it is apparent from the quotation below:

> The poor side of a debtor's prison, is, as its name imports, that in which the most miserable and abject class of debtors are confined. A prisoner having declared upon the poor side, pays neither rent nor chummage […] He becomes entitled to a share of small quantities of food […] The just and wholesome law which declares that the sturdy felon shall be fed and clothed, and that the penniless debtor shall be left to die of starvation and nakedness. This is no fiction. Not a week passes over our heads, but, in every one of hour prisons for debt, some of these men must inevitably expire in the slow agonies of want, if they were not relieved by their fellow-prisoners. (*P P* 554-55)

People belonging to the most destitute class in the debtor's prison were left behind the iron bars which were the barriers to the freedom outside. Being doomed to die lonely owing to insufficiency of food, cloth and healthy materials, these individuals were all alone with their dooms. Neither the opportunities of the external world nor the ones in the prison were made use of by them; their endeavours to endure hunger, pain and despair demonstrate that the conditions of the nineteenth-century prisons were ineffective in rehabilitating the individual. What should be stressed is that it was impossible to correct the wrong-doings and to eliminate chaos and corruption in society in such structures where there was a crying need for improvement. Dickens reflects the heavy burden of wrestling with the insufficient conditions in these places through his illustration of the misery:

> […] a man, with his wife and a whole crowd of children might be seen making up a scanty bed on the ground, or upon a few chairs, for the, younger ones to pass the night in. […] the noise, and the beer, and the tobacco-smoke, and the cards, all came over again in greater force than before. (*P P* 536)

It is obvious that the people depicted by Dickens are so helpless that they have to be content with a 'scanty' bed on the 'ground.' Moreover, the unhealthy atmosphere of the prison and the disorder demonstrate the hard living conditions the prisoners have to put up with, all of which can be regarded as the sources of pressure. When the prisons are concerned, Foucault's analysis of these structures and the impact of power in these fields come into being as he analyzes in "On Power": "In my studies of […] the prison, it seemed to me that the question at the centre of everything was: what is power? And, to be more specific: how is it exercised, what exactly happens when someone exercises power over another?" (101-102). It is of importance that Foucault focuses on not only the power in Panopticon, but also its influence upon human beings in different fields of society that resemble Bentham's design. As Miller emphasizes, "[…] the abstract idea of panopticism illuminated a host of real institutions that were in the process of transforming modern life" (222). In this respect, one can come across the practice of power and its impact upon the

individual not only in this prison-like figure, but also in real prisons, working areas and educational institutions.

Paying special attention to these applications of discipline exercised particularly in the structures of imprisonment and being concerned with the outcomes of power, Foucault strongly examined its practice in constructions of confinement. In this sense, before dwelling on the operation of these forces in organizations of society, he explores, how the creatures in Panopticon are shaped in order to find out the link between this figure and the real buildings resembling it. But, the point which is striking is that the efficiency of power in this prison-like figure comes from its invisibility: "Prisoner should constantly be observed by an inspector. The inmate must never know whether he is being looked at any moment; but he must be sure that he may always be so" (*D and P* 201). Therefore, due to the possibility of being observed at any time and the impossibility of seeing the figure controlling them, these prisoners are put into a situation they will feel the pressure of power despite the fact that it is unrecognizable. Hence, instead of a strict physical punishment, psychological penalty is put into practice. Similarly, in the Victorian prisons, in spite of the disappearance of the bodily torture, the mental torment could be observed with the isolation of the disciplined prisoners whose "[…] miserable and destitute condition […] remains the same" (*P P* 554). Hence, the prisoners were psychologically punished and turned into submissive creatures. Therefore, Foucault's emphasis on the functioning of mental pressure is closely related to the condition of the English inmates of the Victorian period, especially in Dickens's depictions.

It is of course undeniable that all of the jailers felt the pressure of being confined and tortured in the nineteenth-century structures of incarceration, however it is impossible not to see the impact of financial situation upon living conditions also in these structures. Thus, it is clear that even the prisoners were grouped in terms of their economic situation as they were as well in society. Influenced by the helplessness of these people, Dickens puts emphasis on the class difference and the importance of money, a very important source of power in these prisons. While the

poor had to put up with poverty and misery, the one with a better economic income was provided with cloth and food. This situation is also reflected by Dickens, in his novel, in the description of a prison room which is furnished with money: "[…] in a short time the room was furnished with a carpet, six chairs, a table, a sofa bedstead, a tea-kettle, and various small articles, on hire, at the very reasonable rate of seven – and – twenty shillings and sixpence per week" (554). It is obvious that while those with an amount of money in the prison can make use of some opportunities, like better cells, healthy food or more comfortable beds, the others whose economic position is not good are deprived of even these basic needs. Thus, "while the sturdy felon shall be fed and clothed, and that the penniless debtor shall be left to die of starvation and nakedness" (*P P* 554). It is apparent that inequality between the poor and the wealthy was dominant even in the prisons, which constituted another form of power that metaphorically confined people in Dickens's period.

Therefore, Dickens did not hesitate to expose the inequality not only in the English society, but also in its prisons. It is seen that in spite of the fact that human beings were brought together in one place, all of them did not have the same opportunities as a result of their economic situations. This shows that in Dickens's time "money is a weapon of immense power" (House 59). Consequently, those having money were powerful while the poor had to survive in very low conditions. Thus, money in the prison was one of the most significant elements that controlled the practice of power relations:

> Money, was in the Fleet, just what money was out of it; that it would instantly procure him almost anything he desired, and that, supposing he had it, and had no objection to spend it, if he only signified his wish to have a room to himself, he might take possession of one, furnished and fitted to boot, in half an hour's time. (*P P* 552)

The most significant thing that draws attention was that not only in Victorian society but also in the Fleet Prison there was a wide gap between the people in terms of their financial positions. Those economically in better condition had the power to furnish their rooms in a very short time with whatever they wanted, whereas the

others who had no money did not have such a chance. So, this situation among the prisoners caused a great hostility, which was the result of wrong administration. It proves that the helpless was not only doomed to be intensely disciplined by the administration and the gaolers, but they also had to be content with very limited opportunities while some of their fellows who had considerable amount of money could attain better things. Even in these structures, the conflict between the strong and the weak, which was a very significant sign of the functioning of power relations, continued as it did in society.

Focusing on the inevitability of these relations in institutions, especially in prisons, and the impact of these practices upon people, Foucault portrays how people are surrounded by them. Considering the influence of pressure in the Victorian England, Foucault's analysis of these forces should certainly be examined. In this sense, Dickens's striking demonstrations of his own era's prisons in which control and isolation were very dominant become crucial. Dickens, in the novel, highlights that not only the prisoners but also their families are subjected to the pressure of confinement:

> A young woman, with a child in her arms, who seemed scarcely able to crawl, from emaciation and misery, was walking up and down the passage in conversation with her husband, who had no other place to see her in. As they passed Mr Pickwick, he could hear the woman sob; and once she burst into such a passion of grief, that she was compelled to lean against the wall for support, while the man took the child in his arms, and tried to soothe her. (539-40)

It is seen that the woman depicted with her child in the prison is in such a depressing situation that she crawls and sobs with pain. Even if her husband is confined within the iron bars of the prison, it is clear that she is also metaphorically imprisoned due to the pressure of poverty and hopelessness, so she can not stand on her feet without leaning against a wall. This woman's moaning with an infant and her inability even to move slowly strongly demonstrate the painful condition of the powerless woman with no economic and psychological support. She is so vulnerable and desperate that

rather than easing her husband in the prison who needs consolidation and comfort, she is relieved by the suffering man. In this manner, it is very painful to recognize the agonies of these people as a result of poverty and indifference both in English prisons and outside these places. This shows the corruption in the English prisons as well as the society and its power upon many helpless beings. Portraying not only the situation of Mr Pickwick whose "[…] health was beginning to suffer from the closeness of the confinement" (599), but also the distress of many prisoners and their families, Dickens underlines the ills in the Victorian structures of confinement. Thus, the consequences of imprisonment analyzed by Foucault are also explored by Dickens. In order to show the sorrow of the prisoners, Dickens exposes the reflections of some of them and one of the suppressed persons here expresses his torment and the unconcern of the others to his unfortunate position:

> If I lay dead at the bottom of the deepest mine in the world; tight screwed down and soldered in my coffin; rotting in the dark and filthy ditch that drags its slime along; beneath the foundations of this prison; I could not be more forgotten or unheeded than I am here. I am a dead man; dead to society. In this place, there is not one to raise his hand above my bed when I lie dead upon it, and say, "It is a blessing he is gone." (*P P* 553)

The prisoners feel so powerfully in their veins the suffocating atmosphere of the prison that they feel as if they were dead due to lack of communication with other people and because of the insensitivity of the others towards their wants. As a consequence, this man regards his position as worse than even a dead person's situation in his coffin, since he is lonely with his own anguish and nobody pays attention to his problems and even to his death. Despite the fact that he is alive, he is spiritually dead and has become an isolated, alienated man. In this sense, as a severe opponent of the unfair and oppressing practices that turn people into despondent and piteous individuals and strictly criticizing the misfortunes in the English prisons, Dickens portrays the discomfort and the disorder in these places:

> In the galleries themselves, and more especially on the staircases, there lingered a great number of people, who came there, some because their rooms were empty and lonesome, others because their rooms were full

> and hot; the greater part because they were restless and uncomfortable […]. (*P P* 536-37)

Those in this structure were in a very desperate situation due to crowd, insufficiency of physical conditions and the feeling of loneliness. As the voice of the powerless in the Victorian society, Dickens drew attention to the pain of these convicts: "Some were shabby, some were smart, many dirty, a few clean; but there they all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menageria" (*P P* 597). Their resemblance to the beasts caged behind the iron bars proves that they have lost all their vitality, liveliness and all their characteristics related to human beings, so they turned out to be creatures without any purpose, any expectation and hope within the walls of their 'cage;' therefore, they were likened to the "beasts in a menageria" just lounging. In this sense, life had no meaning for the people in the Victorian prisons; as a result, it is very clear that they felt the power of imprisonment and were psychologically suppressed.

Similarly, Foucault also illustrated the powerlessness of the human being due to power relations both in Bentham's Panopticon and in various institutions of society. According to him, there arises an "obedient subject" "[who is] subjected to habits, rules, orders, an authority that is exercised continually around him and upon him, and which he must allow to function automatically in him" (*D And P* 129). Thus, power creates submissive creatures trying to cope up with the limitations and regulations continuously imposed on them. Considering Foucault's theory that brings forward the docility of the individual, there appears Dickens's emphasis on the passivity of the vulnerable in society. In *The Pickwick Papers*, the description of a helpless, poor, old man in the Fleet prison shows how the powerless individuals have become obedient and dehumanized even to their own sufferings as a result of hopelessness:

> On the opposite side of the room an old man was seated on a small wooden box, with his eyes riveted on the floor, and his face settled into an expression of the deepest and most helpless despair. A young girl – his little grand-daughter – was hanging about him: endeavouring, with

> a thousand childish devises, to engage his attention; but the old man neither saw or heard her. […] His limbs were shaking with disease. (555)

The important thing that should be mentioned here is that the person in prison has become a stranger even to his own family because of his physical and psychological suffering. The condition of the man reflected by Dickens justifies not only the unhealthy state of the prisons, but also the negative impacts of this upon the individual. It is no doubt that dirt, the insufficiency of health security and lack of medical treatment cause the affliction of the man with his disease. In such a dreadful position, he neither hears nor sees his granddaughter who tries to attract his attention. The reason for Dickens's illustrating the sorrows of an ordinary, old and a poor man lies in his sympathy towards the powerless groups of people in the Victorian society as he himself went through the same distress and helplessness during his childhood, which confirms that "[…] Dickens's descriptions of debtors' prisons […] came directly from the time when his father was in the Marshalsea" (House 61). Furthermore, together with his painful memories, in his visits, he had the opportunity to observe the bad conditions in the English prisons and saw the pain of many defenceless people there; so in his works, he tried to show the pressure upon them. In this respect, it can be concluded that the practices of discipline in the English prisons, rather than improving the physical and psychological situation of the individual, caused the emergence of unhealthy, isolated and devastated beings. For Foucault, disciplinary power is practised with the purpose of training and reforming the wrong manners: "It is the individual as he may be described, judged, measured, compared with others, in his very individuality; and it is also the individual who has to be trained or corrected, classified, normalized […]"(*D and P* 191). What is very crucial here is that Foucault's concept of power consists of observation, measurement and classification of the individuals with the aim of correcting them. On the other hand, it is undeniable that his concept of discipline and psychological punishment, which is positive and productive in this sense, becomes in the nineteenth-century England, especially in the places of confinement, a harmful pressure upon human beings who were suffocated due to the lack of liveliness and the interaction with the other things in life.

It is seen that Foucault's disciplinary power put into practice to rehabilitate the persons comes to the fore in Dickens's time as transformed into a suffocating restraint from which Victorian people suffered. That is why Dickens focuses on the contradictions in prisons and depicts these conflicts in his novel as well by means of images as it can be seen: "[…] a prisoner's wife – who was watering, with great solicitude, the wretched stump of a dried-up, withered plant, which, it was plain to see, could never send forth a green leaf again […]"(555). From the quotation, the similarity between the "dried-up, withered plant" and the prisoners can be identified. Like the plant which can never produce green leaves, the creatures confined there have also no chance to be vital and energetic due to the oppression imposed on them. Similarly, considering the plant watered by the woman despite its uselessness, it is also impossible for the individuals in this prison to gain the things they have lost – their hopes, physical and psychological health, their families and friends – even if they get away from this suffocated structure. By putting such an image into the scenes of Fleet Prison, Dickens highlights the resemblance between the metaphorically "dried-up and withered" prisoners and the dying plant. The situation of these people in English prisons clearly proves that the practices in these structures could neither help the improvement of the beings nor change their attitudes in such a positive manner that they could be in harmony with other people in society.

Hence, in his work, by demonstrating these issues with his multidimensional perspectives, Dickens tries to expose the condition of those suppressed by the stress of power, punishment and cruelty in the nineteenth-century English prisons. In the novel, particularly a dying man's terrible condition in his cell reflects these beings' crying need for not only air and freshness, but also energy, vividness of life and communication:

> Open the window.' Said the sick man. The noise of carriages and carts, the rattle of wheels, the cries of men and boys, all the busy sounds of a mighty multitude instinct with life and occupation blended into one deep murmur, floated into the room. 'There is no air here,' said the sick man faintly. 'The place pollutes it. […] it grows hot and heavy in passing these walls. I cannot breathe it.' (583)

The prisoner is strongly longing for any people or any object that will remind him of the continuing life outside. He has been so deprived of the liveliness of the external world that even the noise of the carriages or cries of men are consolations for him, because the pressure of isolation from the real world has a great influence upon the individual. Being locked up without any contact with the others and suffering from its pressure, this man can not help complaining about lack of air. Therefore, both physically and metaphorically he can not breathe. Similarly, Foucault also dwells on how the individuals in the structures of confinement were kept under control by the weight of power and confinement. In order to show this issue, in *D and P*, from the seventeenth-century to the nineteenth-century, he refers to the history of power relations and its influence upon creatures. However, for Foucault, despite the alterations in practices, what is common about the prisons is that it imprisons both people's bodies and souls. In this outlook, in *The Pickwick Papers*, the deplorable situation of the prisoners of the Fleet clearly sheds light on the powerlessness of them under very insufficient conditions. One of these prisoners liken the place to a grave; that is to say, those in these structures are like 'living deaths.' Although they are physically alive, they can not experience the vivacity of life as it is indicated: "Twenty years, my friend, twenty years in this hideous grave! My heart broke when my child died, and I could not even kiss him in his little coffin. My loneliness since then, in all this noise and riot, has been very dreadful. May god forgive me! He has seen my solitary, lingering death" (583). This inmate expresses the dreadful results of isolation and indicates that he could not see his child even in his coffin. Therefore, by means of this character, Dickens underlines how the Victorian convicts were left behind with their own agonies, without any support. Thus, their loneliness and its heavy power reveal that they do not really live. Consequently, after the death of the prisoner who likens the structure to a grave, it is stated that: "He had grown so like death in life, that they knew not when he died" (583). Since he could not feel the energy of life and he was like a 'living death' although he was alive, the others did not realize his death when he actually died. This shows the unbearable living conditions in the Victorian prisons, as a result of which the suffering prisoners turned out to be, first metaphorically dead, then physically. So, they had to renounce everything they had as it is recognized as follows: "The

Chancery prisoner had been there long enough to have lost friends, fortune, home, and happiness […]" (553). This inmate can be regarded as a representative of the real prisoners of Dickens's time who had to resign all their relatives, possessions and energies. With these descriptions, it is once more seen that Foucault's concept of power, in Victorian England, was practised in such a different way that rather than creating productivity and reformation in prisons, it caused disciplined and restricted individuals.

Dickens demonstrates the unhealthy atmosphere of these structures and the affliction of people not only through Mr Pickwick's experience in the Fleet Prison, but also by means of the other tales which highlight the discipline and power practised on people in the English prisons. The story 'The Old Man's Tale about the Queer Client' efficiently reflects the suffering of the prisoners in the Marshalsea Prison along these lines: "[…] want and misfortune are pent up in the narrow prison; an air of gloom and dreariness seems" (269). It is evident that due to hopelessness and lack of adequate living conditions, the prisoners are doomed to endure all the bleakness and the darkness of their cellars. Therefore, it is very apparent that the English prisons were not healthy and comfortable structures for the human beings who were longing for breathing the fresh air and seeing the brightness of the sun even just a moment. So, it is clear that nobody deserves going through such a physical and psychological torture as Mr Pickwick and his servant Sam Weller indicate: " 'I have felt from the first, Sam.' Said Mr Pickwick, with much solemnity, 'that this is not the place to bring a young man to.' 'Nor an old' [man] neither, sir.' observed Mr Weller" (559). It is evident that neither a young nor an old man can tolerate the hardness of the life in these establishments. Considering Mr Pickwick's friend, Jingle's physical deterioration in the Fleet, one can realize that those leading their lives as healthy beings before imprisonment turn out to be suffering creatures as it is perceived: " He (Jingle) was very pale and thin, […]. It was easy to see that he had suffered severely from illness and want, was still very weak" (594). It is no doubt that the reason of this man's torment and sickness lies in the very bad conditions of the English prison. Hence, it is very difficult for a human being to bear the pressure of confinement and lack of hygiene without any support and any comfort.

Paradoxically enough, even though the aim of exercising discipline in prisons should be the rehabilitation and the reformation of the human being as Foucault also underlines, in the Fleet the individuals find themselves worse than they have ever been. Paying attention to the fact that Dickens illustrated the situation of a factual prison from his own time in the novel, it is very explicit that the English prison system could not lead to a positive change in terms of people's conducts.

Thus, Dickens, by illustrating the agony in this prison through the reflections of Mr Pickwick, displays the pressure imposed upon the feeble people of the nineteenth-century England. It is noticed that Mr Pickwick's shutting himself in the prison cell for three months, his physical and mental problems, come not only from his own confinement, but also from his frustrations, like Dickens, for the misery of the other prisoners. The character expresses his pain towards the distress of the others in these words: "I have seen enough […]My head aches with these scenes, and my heart too. Henceforth I will be a prisoner in my own room"(599). It is obvious that what makes Mr Pickwick lock himself up in his own room is, in fact, his protest against the inadequate condition in the prison, towards which people are indifferent. So, as he can not help being extremely grieved for the desolation of his fellows, he isolates himself in order not to see the helplessness of these individuals. It is seen that "the atmosphere and the inmates' conditions greatly affecting[ing] Pickwick [make him to] proceed […] to the heart of [the] physical and psychological imprisonment – his own room" (Herzog 60). After his release, Mr Pickwick's realization of the grief of these unhappy persons can be seen: "[…] Alas! How many sad and unhappy beings had he left behind!" (620). Thus, demonstrating the sorrows of these people, Dickens pays special attention to the suffering of the defenceless by criticizing the system in English prisons and the pressure put into practice in these structures.

Reflecting the social panorama of the confinement places in the Victorian England and depicting the influence of imprisonment upon the individuals, Dickens underlined how these people were disciplined. In this sense, what can be drawn here is the fact that owing to his ability of empathy, Dickens had a great attention to the situation of the poor and powerless in English society: "He saw life […] from

the point of view of the poor of a great city. […] he believed that when institutions and their administration were remedied the fundamental goodness of human nature would make the reform of individuals an easy matter" (Baugh, Chew and Altic 1351). That is to say, while focusing on the feelings of the vulnerable, at the same time he revealed the ills in the institutions, because the cruel supervisors and their regulations in these establishments caused many English to suffer enormously.

At this point, in *The Pickwick Papers*, Dickens, as the voice of the powerless, puts emphasis on the subjugation of not only prisoners, but also the families of the convicts, women and children. The heartbreaking situation of a prisoner and his family is reflected in this manner: "The healthy , strong-made man, who could have borne almost any fatigue of active exertion, was wasting beneath the close confinement and unhealthy atmosphere of a crowded prison. The slight and delicate woman was sinking beneath the combined effects of bodily and mental illness. The child's young heart was breaking" (270). The ones in prison are confined and suffering within the walls of this place while those who are outside are leading prison-like lives without any hope. In consequence of poverty and despair, the wife and the child are left behind with their own misery, both physically and psychologically in a very bad state. So they can be regarded as the prisoners of the Victorian society which deprived them of the social and economic opportunities of life. It is no doubt that English prison system made, also the physically independent individuals in society, experience the burden of imprisonment.

From the issues emphasized, it is indisputably concluded that in the nineteenth-century English prisons, the practices of punishment and power made terrible wounds. By combining Dickens's portrayals of the Victorian prisons and the idea of confinement with Foucault's principle of incarceration in Panopticon and in society, the bodily and mental confinement of the creatures in the nineteenth-century prisons of England can efficiently be highlighted.

Analyzing Dickens's effective depictions related to imprisonment in English society, it should be emphasized that although he was not an offender within the

walls of the prison, he was a prisoner of the society because of the mental pressure he lived through, so owing to his psychological confinement, he was conscious about the ones living as if they were in prison in consequence of power relations and their pressure. In his novels, together with the representation of the real prisoners, additionally he portrayed the incarcerated lives of those who were metaphorically locked up. Likewise, what should be underlined is also Foucault's highlighting the fact that not only in prisons, but also in all layers of society, there appear power relations and discipline:

> The omnipresence of power: not because it has the privilege of consolidating everything under its invincible unity, but because it is produced from one moment to the next, at every point, or rather in every relation from one point to another. Power is everywhere; not because it embraces everything, but because it comes from everywhere. (*The History of Sexuality* 93)

Power is spreading so rapidly in every relation that it is possible to recognize its presence everywhere at any time. It is such a dominant element that it shapes not only all the human conducts and relationships, but also the workings of institutions. In this perspective, by means of this force, what is aimed is the maintenance of social order and control in society by disciplining the individuals. Nevertheless, in the nineteenth-century England, excessive observation and restraint caused people to go through the feeling of psychological confinement.

Victorian people's experiencing the mental imprisonment as well as the physical one is effectively reflected by Dickens in *The Pickwick Pap*ers. The story titled 'The Stroller's Tale,' is a significant example that proves the metaphorically imprisoned lives in Dickens's times. The miserable situation of the pantomime actor and his helplessness against the harshness of living conditions are presented: "Neglected disease and hopeless poverty were as certain to be his portion as death itself. He could obtain no engagement. He wanted bread" (39). The lack of economic freedom and the insufficiency of the living standards make this person feel as if he were in a prison from which he can not escape. The social and financial obstacles that deprive

him of even a slice of bread can be associated with the iron bars of a prison. While a prisoner can not reach freedom due to the bars surrounding him, an individual in society like this actor hardly breaks the socio-economic restrictions which resemble the thick walls of a jail. Therefore, what Dickens wants to demonstrate is that even if a being leads his life outside a structure of imprisonment, it does not mean that s/he is totally independent and content, as a result s/he can also be titled as a confined person owing to the pressure of hard living conditions and its powerful influence upon her/him. As House indicates, "he [Dickens] has built up so carefully and realistically scenes of poverty, depression, and unhappiness […]" (63) that his characters in his works remind one of the citizens of the nineteenth-century English society. In the novel, the impact of poverty and the unhealthy environments which also psychologically constraints people is demonstrated so as to portray the unbearable conditions the lower class have to endure. The description of an inn clearly shows the pressure felt by the poor:

> What fine places of slow torture they are! Think of the needy man who has spent his all, beggared himself, and pinched his friends, to enter the profession, which will never yield him a morsel of bread. The waiting – the hope –the disappointment - the fear – the misery – the poverty – the blight on his hopes, and end to his career […]. (265)

It is apparent that the inequality among classes in the Victorian period is highlighted by Dickens by means of his fictional characters and the depiction of their surroundings, so the social position of a person in community is a very crucial factor which leads to psychological incarceration.

In the light of the issues mentioned above, it is no doubt that one should focus not only on the inmates of English society, but also on those living like prisoners owing to incessant supervision, which made them the prisoners of the Victorian society as well. Similarly, Dickens argued that the institutions of his community, the Victorian society itself, could be titled as a symbolical prison and referred to the other factors that turned the lives of different types of groups into unendurable jails. One of the very significant situations in the Victorian England that brought about metaphorical

imprisonment was the pressure of observation imposed on the woman. In this period, women were regarded by society as passive and uncreative creatures who could only deal with domestic issues at home (Ellis *The Women of England* 50). Owing to the negative ascribing, women were left behind and put into a very miserable condition that forced them to obey the restrictions of the man. In *The Pickwick Papers*, there emerge significant portrayals related to women's vulnerability in front of the powerful men. In the tale 'The Convict's Return,' the characteristics of a man, who is the reason of his wife's suffering with her little son, are represented: "He was a morose, savage-hearted, bad man; idle and dissolute in his habits; cruel and ferocious in his disposition […]. No one cared to speak to the man whom many feared and everyone detested" (76). The description of this man explicitly exposes his merciless and tyrannical attitudes that without doubt make his wife feel as if she were in a prison in which she struggled enormously in order to survive with her son: "Of the acuteness of that woman's sufferings, of the gentle and enduring manner in which she bore them, of the agony of solicitude with which she reared that boy, no one can form an adequate conception" (76-77). This woman's struggle of life with her child, despite the fact that her husband is "brute"(77) and behaves her "cruelly"(77) reflects the powerful's abusing his power and the self-sacrificing attitude of the powerless woman for the sake of her son. Considering such a family in the Victorian age and the psychology of the woman subjected to her husband's harsh manners, it is certain that though she is not in a real prison, she is confined within the walls of her own house by her husband who makes her the convict of such a restricted and intolerable life. Although she does her best to support and protect the little child, it is unavoidable for the woman to keep her psychological health and to bring up an infant mentally strong. In this outlook, the symbolically imprisoned woman is unquestionably a very realistic example for the situation of those in the Victorian age doomed to be restrained in society.

In this sense, Foucault also exposes the metaphorical imprisonment of human beings who feel as if they were locked up in a cage, because they are forced to live in accordance with the others' instructions and prohibitions like those in Bentham's prison-like structure Panopticon. "Jeremy Bentham's design for the Panopticon, a

model prison, captures for Foucault the essence of the disciplinary society" (Diamond and Quinby 176), because the strict rules and power relations seen in this prison are also observed in domestic life, which leads Foucault to identify the aim of discipline as: "to establish presences and absences, to know where and how to locate individuals, to set up useful communications, to interrupt others, to be able at each moment to supervise the conduct of each individual, to assess it, to judge it, to calculate its qualities or merits" (*D and P* 143). As a result, the individual constantly scrutinized and disciplined, is confined physically and psychologically in such a way that s/he can not behave freely and can be defined as a constrained creature like those in jails. Consequently, it is clearly asserted that many people may undergo the burden of spiritual confinement even if they are not in actual prisons.

Considering the impact of power imposed on women in the Victorian period, it would be worth examining Queen Victoria as a woman and as a ruler of the kingdom. Taking her position in her own marriage into consideration, her submission and devotion to her husband Prince Albert can be recognized (*Victorian Station* 2). Her taking decisions that would determine the political and social outline of the state, only with the approval of her husband, shows that the man hegemony was on the foreground, even in the queen's life. Although the state was ruled by a lady, the suffering of the women in this era due to their social and economic situation drew attention. While it was a woman who held power in her own hands to determine the policies which would shape the affairs of the state, she was unable to enable the contentment and freedom of the women, therefore this vulnerable group suffered to a great extent owing to lack of social and economic rights. A woman, Queen Victoria, was governing the country; but, paradoxically enough, her equals experienced inequality and degradation during her own reign. In this respect, it can be indicated that even the queen of the kingdom could not act according to her own will and could not rule her country without a man's instructions. Thus, it is evident that for the Victorian women, whether ordinary ones or those from royal family, it was hard to prove their identities independently.

Another significant figure of this era, Florence Nightingale, who was known with her deep attention to the sick and the wounded soldiers in the Crimean War, also focused on the position of the woman in the Victorian society (Ford 1). In her work *Cassandra* (1851), Nightingale explicitly highlights the feeling of imprisonment women were faced with owing to the limitations in the society: "Women are never supposed to have any occupation of sufficient importance, not to be interrupted […].They have accustomed themselves to consider intellectual occupation as a merely selfish amusement […]" (211). With these lines, Nightingale underlines the fact that since women were regarded as insignificant creatures who had no right to deal with an occupation of their own, they themselves were also influenced by this belief. Accordingly, their involving in an intellectual task was regarded as unnecessary and egocentric. Consequently, women could not avoid feeling imprisoned both at home and in society. In this manner, as a sharp observer of the situation of the nineteenth-century women, Nightingale asks:

> When shall we see a woman making a study of what she does? Married women cannot; for a man would think, if his wife undertook any great work with the intention of carrying it out, […] – that he would not have so good a dinner – that she would destroy, as it is called, his domestic life. (221)

It is easily deduced that the man regarded the woman as the source of his comfort at home, as a consequence he was against his wife's working or her engaging with a work of her own. In this sense, women's participating in the social life was considered by men as a threat for their ease. In this perspective, Dickens also puts emphasis on the disciplined lives of women in his novel in order to show the power practised on the women, so he stresses that it is not necessary to stay within the walls of a prison to experience the burden of confinement, which brings about Foucault's stress on the inevitability of power relations in every phase and its supremacy over everyone: "To live in society is, in any event, to live in such a way that some can act on the actions of others. A society without power relations can only be an abstraction" ("The Subject and Power" 343). It is undeniable that all the people are doomed to be subjected to discipline and power which will shape their behaviours and social manners. Thus, it would not be wrong to state that power

accesses so rapidly to all levels of society that nobody can escape from it. The Victorian women were also a significant group that could not avoid being exposed to it.

Reflecting the depression of women in his own period, Dickens aims to indicate that many women faced both physical and psychological power as he points out in 'The Stroller's Tale,' of his novel. In this story, the pantomime actor who is suffocated by poverty and inadequacy of his income turns out to be the oppressor of his wife and child: "I beat her […] I beat her yesterday, and many times before. I have starved her and the boy too[…]" (41). From the quotation, it is clear that the man does not hesitate from imposing his bodily power over the woman. Relating the painful situation of this woman to the ones in the nineteenth-century English society, one can very clearly stress that the man's exercising his force illustrates another form of imprisonment, since such a treatment causes nothing, but a sense of emotional confinement. The man's worrying about his defenceless condition after losing his own health and power shows that for this man the weak has to be suppressed and punished by the strong: "[…] now I am weak and helpless, […] she'll murder me for it; I know she will" (41). His awareness of his own vulnerability in front of the woman whom he constantly beat and his fear of being killed by her obviously demonstrate that the Victorian man believes the frail has no alternative, but to submit to the exercise of power. Thus, this apparently represents many Victorian man's belief that the authoritative has the right to keep the feeble under continuous control and punishment. This woman's docility and depression due to her physical and mental pain surely expose her demoralization and fragility after long years of constant torment and restraint. These nineteenth-century women's feeling themselves inferior and their incapability to challenge come from the fact they were looked down on all the time by the man-dominated society which caused them to experience the feeling of imprisonment. Their being left behind at home without participating in the working field and social life absolutely played a considerable part in their vulnerability. Hence, they unavoidably transformed into creatures who had to put up with all the physical and psychological torture of the man as the husband of the lady in the tale points out: "If she had been a woman she

would have died long ago. No woman could have borne what she has" (42). It is evident that the man himself accepts the fact that his wife has unbelievably survived in spite of the power and pressure he exercised upon her. Thus, the situation of this woman was certainly observable in many Victorian families in which the men continuously abused their power and turned their dwellings into prison-like structures. So, the houses of the Victorian period could also be considered to be the places of internment. Similarly, in the novel, the story called 'The Convict's Return,' also sheds light on the same situation. The husband's mistreatment and his abusing his power over his wife, as mentioned before, prove the repression of the powerless woman because of the hegemony of the powerful man:

> The man systematically tried for many years to break her heart; but, she bore it all for her child's sake [..] and the recollection of what he had been to her, awakened feelings of forbearance and meekness under suffering in her bosom, to which all God's creatures, but women, are strangers […]. People who passed the spot in the evening- sometimes at a late hour of the night- reported that they had heard the moans and sobs of a woman in distress, and the sound of blows. (77)

The woman becomes the victim of her husband practising excessive power on her so that she turns out to be a suffering and submissive creature for the sake of her child. "Ill-usage, and insult, and violence"(78) make her feel the pressure of power on her shoulders, as a result she is described as "powerless"(79). The husband's imposing his corporal force upon his wife and the woman's devotion to this man despite her bodily and mental affliction definitely display how the Victorian women were confined to endless limitations and practices of power at their own homes, in a word, in the prisons the powerful husbands create. Hence, what comes to the fore is the omnipresence and functioning of power everywhere and in every relation as Foucault asserts: "Power must be analyzed as something which circulates, or rather as something which only functions in the form of a chain" ("Two Lectures" 36). It is obvious that power is always at work in a systematic way in society so that attitudes, social manners and the slightest movements of people both in places of confinement and in society are determined by it. Consequently, it is obvious that discipline, surveillance and domination were dominant not only in prisons, but also in

Victorian families. Taking the social and economic position of women into account in this period, it is clear that there was a wide gap between the man and the woman. While the former was holding power in his own hands, the latter experienced the burden of being feminine. Consequently, "it is a thing so accepted among women that they have nothing to do […]" (Nightingale 213). Moreover, considering their social and economic positions, they had no right to vote or to own property while the men were responsible for all the belongings of their wives and for the custody of their children as it has been indicated:

> The property rights of women during most of the nineteenth century were dependent upon their marital status. Once women married, their property rights were governed by English common law, which required that the property women took into a marriage, or acquired subsequently, be legally absorbed by their husbands. (Brinjikji 1)

In addition, the wife could not use even her own possession and could not demand more even after divorce (Craik 2). It is significant that there was a huge discrepancy between the man and the woman of the age, which portrays the vulnerability of Victorian women. In this aspect, the famous poet of the Victorian age, Caroline Norton's struggle against her husband she separated from was indeed important. She was one of the victims of the man dominance and suffered due to physical oppression during her marriage. She indicates the punishment practised on her by her husband as a result of her remark in a discussion: "This remark was punished by a sudden and a violent kick; the blow reached my side; it caused great pain for several days, and being afraid to remain with him, I sat up the whole night in another apartment" (*Spartacus Educational* 1). Her expression clearly demonstrates that these women were subjected to abuse of man power. However, her efforts to attain legal rights were not in vain. Also, having separated from her husband, Norton's attempts to gain the right of access to her children "was instrumental in the passage of the Infants and Child Custody Bill of 1839 " (Tucker 31). This act banned the men to separate their wives from their children after divorce, which reveals that Norton played a considerable role in the women struggle. Moreover, by means of the Matrimonial Causes Act put into effect in 1878, women gained the

right to divorce. Furthermore, Married Women's Property Act in 1884 made the woman independent, and with the Guardianship of Infants Act in 1886 women gained the right to guard their children after their husbands' death. Finally, the 1887 Married Woman's Property Act enabled women to own their own properties (Craik 1-3). On the other hand, before the legislation of these acts, the Victorian women were faced with all the degradation of the masculine and suffered as powerless figures. Eliza Bisbee Duffey expresses this social difference between men and women and the necessity to achieve equality:

> Boy and girl as they are, with the same life pulsing in their veins and drawing its sustenance in precisely the same manner, with the same physical and mental needs, nature calls imperatively for an equally active life for both. They both want the air and the sunshine […]. But instead of this equality, while boys have their liberty more or less freely granted them, girls must stay at home and sew and read, and play prettily and quietly, and take demure walks. (70)

Although both the woman and the man were created with the same bodily and psychological needs and talents, Victorian women were excluded from the opportunities of life and were not allowed to stand on their own feet. In "Women's Status in Mid 19th Century England," Wojtczak also argues that "[women] had to obey men, because in most cases man held all the sources and women had no independent means of subsistence" (1). Thus, they were obliged to perform the tasks that could be carried out at home. As a result, isolated from the real world, they were suppressed inside the walls of their houses as if they were prisoners. In this respect, their vulnerability and defencelessness come to the fore. This reminds one of Foucault's stress on the variety and continuity of power relations as he himself underlines:

> It seems to me that power must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization; as the process which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them; as the support which these force relations find in one another, thus forming a chain […]. (*The History of Sexuality* 92)

Emphasizing the stability and inevitability of power relations in society, Foucault explicitly highlights the permanent cycle through which these forces operate and become dominant. In this outlook, all the people are involved in this system that turns them into disciplined human beings. Analyzing the situation of the Victorian women, it is very apparent that this power mechanism had doubtless a considerable influence on these women who were continuously observed and controlled. By reflecting the sorrows of these women, Dickens supports the weak and the tortured in society. Considering the physical and psychological pressure upon the women at their homes in the Victorian period, one can recognize the similarities between Dickens's woman characters and the real ones in the English society. Most of them sacrificed themselves to the comfort and happiness of their husbands and children as Sarah Stickney Ellis, in *The Women of England*, underlined by indicating their characteristics:

> Is any one sick, I must visit their chamber without delay, and try to give their apartment an air of comfort, by arranging such things as the wearied nurse may not have thought of […]. Did I fail in what was kind or considerate to any of the family yesterday; I will meet them this morning with a cordial welcome, and show, in the most delicate way I can, that I am anxious to atone for the past. […] I am consequently the most at liberty to devote myself to the general good of the whole […]. (24)

As it is seen, English women in the nineteenth-century did their best to meet the needs of their families without considering their own wants. Since they were expected to resign all the social opportunities of life in a man-dominated society, they completely devoted themselves to the wellbeing of the others, therefore they concentrated on looking after the sick and delighting people with their best. As they could not voice their feelings and ideas because of the conventions of the time, they were very powerless; consequently Victorian men abused their power and practised it upon the woman, as a result the women were repressed. The Victorian women were restricted by the masculine domination and were supposed to deal with merely the domestic affairs as Mendelson and Crawford put:

> The work of women of the middling and upper ranks shared certain common features with that of poorer women. Women's work always included responsibility for a household and, if they were mothers, the care or supervision of children. Compared with men of the same social rank, they had limited choices of occupations and professions, and less access to training. (301)

Hence, they were forced to dwell on just the housework and to look after their children. That is to say, it was hard for them to make use of the social and economic opportunities of the outside world. While men had the opportunity to prove themselves in the working arena and to benefit from every right, women were of secondary importance, especially before the legislation of the rights mentioned before. As a consequence, they were subjected to the pressure of the physical and the mental power of the patriarch. As their voices could not be heard in the social field, they can be described as the individuals "who pass to and fro upon the earth with noiseless step, whose names are never heard […] (Ellis 50), which justifies how they were isolated from the society and could not have the rights that men had. It was impossible for them to be active participants of the social life, as a result of which they had to accept the rules of the man. These women's submissiveness due to their powerlessness and the authority of the powerful masculine can be associated with Foucault's concept of power, since he also pays special attention to the obedience of the continuously controlled imprisoned beings who are subjected to permanent discipline and punishment. Here, the situation of the Victorian women under permanent confinement is an appropriate example for combining Foucault's and Dickens's concepts. For, both of them expose the outcomes of incessant discipline and restraint upon people's psychology.

As far as the practice of force upon the woman is concerned, the arranged marriages of the nineteenth-century England come to the fore as well (Thomas "A Woman's Place" 1). The situation of the women obliged to marry someone they do not approve of can be regarded as a kind of confinement though it is not physically restrictive, because the woman is repressed psychologically due to the orders of the powerful man, so the house she lives in becomes a prison for her from which she can not run away. In this respect, in *The Pickwick Papers*, Dickens touches this

issue as well by creating the story 'A Madman's Manuscript.' In this tale, the woman forced to marry the rich man can be regarded as a prisoner who has no choice, but to bear the weight of man power. The distressing situation of the woman can be seen in the words of her husband:

> I was rich; and when I married the girl, I saw a smile of triumph play upon the faces of her needy relatives, as they thought of their well-planned scheme, and their fine prize […] I pitied - the wretched life to which her cold and selfish relations had doomed her. (140-41)

Like a prisoner who has to submit to all the limitations and commands put into practice in a prison, here the woman is treated as if she were a convict in a place of confinement where strict regulations and force are imposed. Her father's and brothers' obliging her to marry for the sake of money shows that the woman is regarded as an object, not a human being as the bridegroom indicates: "[…] she had been sacrificed to me, to relieve the poverty of the old white-headed man, and the haughty brothers" (140). The men' ignoring the feelings of the woman and considering merely their self-interest cause mental incarceration of the woman who suffers from enduring the pressure of power as it is represented by her husband: "For nearly a year I saw that face grow paler; for nearly a year I saw the tears steal down the mournful cheeks […]. She had been weeping; for the traces of the tears were still wet upon her cheek" (141). The woman's constant pallid face and her bursting into tears obviously explain the physical as well as psychological deterioration of this woman who is not strong enough to eliminate or overcome the stress of force that is exercised by the man-dominated society. Thus, the condition of this lady is very close to the situation of those confined to their dooms determined by the Victorian men. Therefore, the point to which Dickens draws attention is that not only in prisons of England but also in the Victorian society there appear restricted lives resembling those in the structures of imprisonment. Like the imprisoned ones in Panopticon, the nineteenth-century people were leading such disciplined lives that they were like the inmates of this structure, since [this was a construction] "observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events

are recorded" (*D and P* 197). Considering the ceaseless inspection and the endless control of every conduct in this establishment, it would not be wrong to link this kind of confinement with the metaphorical imprisonment of the Victorian people; for they went through the same sense of incarceration in the nineteenth-century English society.

From woman to man, from children to adults, Dickens exposes the stress of power upon the individual. He also criticizes the prison-like lives of the youth who are doomed to live the imprisoned lives chosen for them by their adults. So, in the story 'The True Legend of Prince Bladud,' of the novel, portraying the harsh treatment of a king towards his son and the punishment of confinement he practiced on his child, Dickens handles the issue of discipline and punishment and its influence upon different types of people. Deciding to punish his son by confining him in a turret surrounded by a stone wall for a year (477), the king abuses his power and puts it into practice in order to force his son to marry a girl he does not want. In this perspective, it is apparent that this young man is oppressed not only physically in a prison, but also psychologically by being obliged to lead a prison-like life chosen by his father. Considering the suffocation of the Victorian youth because of the pressure imposed on them, it would not be wrong to stress that they were emotionally caged, despite their physical freedom. Even if an individual is not put into a prison, s/he can not be regarded as completely independent unless s/he can lead the life that s/he has chosen; consequently, those who are under close watch and discipline have to bear the acuteness of the imprisoned lives. As a result, they can be defined as the sufferers of the exceeding power and of the pressure exercised on them. It is obvious that people outside prisons also experience the burden of subjugation. At this point, what should be analyzed is Foucault's demonstration of the individual's control under the constant discipline of the unseen power mechanism in Bentham's Panopticon: "In order to be exercised, this power had to be given the instrument of permanent, exhaustive, omnipresent surveillance, capable of making all visible, as long as it could itself remain invisible"(*D and P* 214). From this statement, it is evident that permanent observation and limitations made people feel the practices of power. As Diamond and Quinby state, it is "a finer

control of the body's time and of its movements – a control that cannot be achieved without ceaseless surveillance […]" (192). It is obvious that like the creatures in Panopticon, the Victorian people were also under the intense influence of emotional confinement in consequence of the continual discipline and watch.

These illustrations of Dickens can be intermingled with the situation of the powerless Victorian citizens who felt the pressure of being controlled all the time. Dickens, having recognized the isolation of those suppressed by the power relations, explored the sorrows of these people in physical and mental prisons. In this regard, Dickens and Foucault come together within the issues of bodily and psychological confinement and dominance of power over people. While Dickens dealt with the imprisoned lives by dwelling on the influence of power upon the feeling of internment, Foucault put emphasis on the omnipresence of power and its constant operation through relations. In this sense, "Jeremy Bentham's nineteenth-century prison reforms provide Foucault with a representative model for what happened to society in the nineteenth-century" (Felluga 1). What is of importance here is the influence of Bentham's Panopticon on Foucault's interpretation of the idea of imprisonment. Foucault's analysis of this model prison certainly contributed to his examination of the power relations. Like him, Dickens also concentrated on the impact of power and imprisonment upon the individual, whether women or men, whether child or adult, young or old, under observation, discipline and punishment. Dickens, together with the effect of power upon the Victorian prisoners, shed light also to the outcomes of control upon many nineteenth-century individuals living like inmates. Those suffering from economic insufficiencies, the women excessively controlled and observed by the man-dominated society, children forced to lead the constrained lives chosen by their adults were the different groups of people who were exposed to discipline and forced to lead prison-like lives. In this respect, it would not be wrong to indicate that the Victorian people were like the prisoners of Bentham's structure in which endless surveillance was dominant. It is doubtless that both those in English prisons and the ones in the nineteenth-century English society felt the functioning of power. In this regard, Dickens and Foucault who examined the consequences of power relations and the feeling of detention upon the human-

being in both physical and metaphorical sense, come together with their concepts. In the light of all the issues analyzed in this chapter, it is clear that the situation of the confined in Dickens's *The Pickwick Papers* can efficiently be explored through Foucault's concept of power and incarceration.

CHAPTER II:

PSYCHOLOGICAL IMPRISONMENT IN DICKENS'S *HARD TIMES:* FOUCAULT'S CONCEPT OF POWER AND SURVEILLANCE IN SOCIETY

In nineteenth-century English society, people from different social classes experienced the feeling of confinement due to the pressure of power practised in educational institutions, factories and within the families even if they were not really put into the structures of imprisonment. In *Hard Times*, Dickens's portrayal of these metaphorically confined people is the result of his sharp observation of his own society in which the vulnerable at schools, working fields and within the family relations were put under heavy oppression.

If force and control imposed on these people are taken into account, what should be focused on is Foucault's analysis of power and societies as the centre of supervision. He emphasizes the dominance of power in prisons by underlining the unavoidability of power relations also in all the institutions of societies where people are continuously inspected as if they were in prisons, stating that: "Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?" (*D and P* 227-28). Considering the similarities between jails and the other establishments in terms of their regulations and practices, Foucault likens the permanent control exercised in places of confinement to the continuous scrutiny practised in different fields. In this sense, "factories, schools, barracks, hospitals" (227-28) look like prisons in which individuals are under constant and invisible surveillance in order to be trained. Nevertheless, in the educational institutions of Victorian England, rather than enlightening students, broadening their knowledge and skills or encouraging their imagination, the teachers created individuals who were repressed and restrained as a consequence of harsh rules that limited their creativities, self-improvements and their freedoms. Similarly, Victorian women as well as their children were also excessively disciplined at home by the men who were more dominant and more influential in the nineteenth-century England. These

women and the infants were captivated not by the iron bars of a prison, but by the walls of their own houses in which they were physically and psychologically subjected to man power. Therefore, it is certain that “power is found in all social relations” (Cook 110). In addition, as well as women the workers also went through hard times because of the strict order and hard labour in the Victorian factories ruled by the wealthy masters of the time. While these people belonged to different social groups, they came together at the centre of power relations which dominated all the social relations in this society. In this respect, people in many institutions were just like the prisoners who were fed up with relentless scrutiny. Omnipresence of power and control in every field among everyone obviously shows that nobody can be exempt from them as Foucault stresses: “Power is employed and exercised through a netlike organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power” (“Two Lectures” 36). These practices are carried out in such a circular way that they are endless and influential at every stage. The constant transmission of power in society creates an incessant ring through which the human beings are monitored. It is evident that scrutiny of even the slightest movements with the purpose of maintaining social order created a society surrounded by close observation.

People’s being scrutinized and restricted at any moment brought about the necessity to be alert all the time, as a result of which psychological imprisonment came into being. Such applications were so intense that individuals could not take their own decisions, shape their living styles, choose what they wanted and could not lead their lives in accordance with their own desires. This situation results in nothing but both bodily and mentally restrained people who have to obey all the things determined for them. In this sense, what is crucial is Foucault’s illustration of Jeremy Bentham’s Panopticon as it is mentioned in the first chapter, where relentless discipline is carried out so as to preserve order and reform the behaviour of people. Analyzing Foucault’s analysis of the human condition in prisons and outside, it should be noted that power is exercised on people everywhere. Thus, all the individuals are bound to be directed by relations of power even if they are not really located in jails. Even though they seem as if they are physically independent,

in fact their condition is worse than those bodily confined. When psychological incarceration of people in society is noticed, what draws attention is how these people are transformed into powerless and passive beings by the social system which governs their movements, attitudes and choices. As Ransom argues, "[w]ith both governance and disciplines, the goal is to persuade groups of individuals to behave in a certain way without provoking them into thinking critically about what they are being asked to do" (30-31). Thus, they get used to performing in the way they are expected and changing their conducts, as a consequence of which Foucault's concept of productive power that is employed for training beings turns out to be a restrictive force in the nineteenth-century England that causes psychological internment rather than enabling to reform the citizens. Thinking critically is regarded as dangerous as it is thought that it can lead people to question their situations and the practices employed around them. People interrogating the social developments and the condition of the individual do not hesitate to go against the restrictions, prohibitions and exercises of power applied in society, therefore those putting forward their judgements and resisting the forces that limit their independence, become threats to the oppressive and disciplinarian approaches. In this respect, the disciplines do their best to eliminate psychological freedom by exercising extreme control upon the individual.

The ones in the English society, even those who were bodily free, were subjected to continuous inspection in family life, schools and working fields. To be at the centre of discipline and observation causes nothing but "strict divisions [among people] the penetration of regulation into even the smallest details of everyday life through the mediation of the complete hierarchy that assured the capillary functioning of power […]" (*D and P* 198). As Foucault underlines, power dominates every level of society as the capillaries spread over the human body, which shows that power relations in society are so dominant that nobody can be discarded from them. In this angle, focusing on the condition in the Victorian society, ascendancy of control and its impact upon many citizens also come into view in Dickens's depictions. This justifies that:

> [he] was qualified to undertake a profound examination of Victorian society through a unique blend of abilities and experience. Dickens was in a position to know a very a great deal of what went on in his own time, and he had the observational and analytical powers to profit from this experience. (Smith 158)

Owing to his unbelievable skills of observation and criticism, he shed light to the social ills in institutions where abuse of authority was dominant. Thus, through his works, it is perceived that; impact of power, which pervaded many structures of English society, caused many people to experience the stress of psychological incarceration. In his novels, by reflecting the torments of people suffocated as a result of permanent regulations, he demonstrated how human beings were influenced by power relations that surrounded them like the iron bars of prisons; moreover, he powerfully portrayed the panorama of many Victorian in different ages, organizations and social classes by exposing the vulnerability of these people forced to put up with the strict rules. One of the most significant groups of people subjected to incessant observation was the children, and Dickens, being concerned with the situation of abandoned, neglected and the suppressed children due to his own agonies of his childhood, dealt with the condition of these little beings not only in the streets or prisons, but also at schools. Between 1824-26, his visit to William Jones' school, Wellington House Classical and Commercial Academy, revealed how these students were mistreated and ignored by those preoccupied with their self-interest as it is explicitly seen in his article "Our School": "The boys trained the mice much-better than the masters trained the boys" (40). The educational system of the institution was so insufficient that the boys' training the mice at school was regarded by Dickens as better than the education they acquired from the teachers. Likewise, his another observation of a Ragged School of England, in his paper "Ragged Schools" sent to The Daily News in 1846, demonstrated his special attention to the injustices and ill-treatment the young were faced with as it is apparent in his words: "[…]miserable rooms, upstairs in a miserable house. […] nothing natural to youth about them: with nothing frank, ingenious, or pleasant in their faces […]. The appearance of this room was sad and melancholy, of course how could it be otherwise!"(189-90). They were in such a depressing situation that

the main characteristics of the young 'vitality' and 'liveliness' were discarded from their lives due to the insufficiencies in this structure so that 'melancholy' pervaded the room. Dickens goes on showing the wrong doings in this Victorian Ragged School along these lines:

> The new exposition I found in this Ragged School, of the frightful neglect by the State of those whom it punishes so constantly […] together with the sight I had seen there, in the heart of London; haunted me, and finally impelled me to an endeavour to bring these Institutions under the notice of Government […]. ("Ragged Schools" 190)

It is seen that Dickens fights for the rights of these people by highlighting these ills and questioning the function of the government and the authorities as regards the condition of the education centres. By exposing the conditions of the powerless in the Victorian period, he voices their torments in his novels and displays exercises of power in many phases of society. So, it is evident that "Dickens's personal involvement with the social world of his own time is one of the most fascinating aspects of his life and the transformation of the material into the social panoramas of the novels is a touchstone of his artistic process" (Smith 129). In this manner, in *Hard Times*, Dickens, illustrates such a despotic school manager like Thomas Gradgrind who takes no notice of the feelings and the psychological health of his students and his own children. This leads Dickens to portray the sorrows of many children of his own time. These trainers permanently governed the students and observed their slightest movements, and these were certainly kinds of power practices which dominated the everyday life as Foucault puts it by analyzing Bentham's Panopticon in which human beings', together with the students' every conduct is watched for rehabilitation. The students' imprisonment in this structure can be realized in these words: "if [the ones] in Panopticon are schoolchildren, there is no copying, no noise, no chatter, no waste of time" (*D and P* 201).

In *Hard Times*, the children disciplined at schools, the women constrained by the man-dominated society, and the workers restricted in the factories, are the groups of people subjected to psychological confinement. In this novel, Dickens;

> exalts instinct above reason, intuition of heart above positive sciences; he attacks education built on statistics, figures, and facts […], combats the pride, hardness, selfishness of the merchant and the aristocrat; falls foul of manufacturing towns, towns of smoke and mud [by] satiri[zing] oppressive society. (Taine 331)

Dickens not only criticizes the aristocrats solely dealing with facts and figures, disregarding emotions and mental needs of human beings, but he also rejects such a harsh and inhumane way of utilitarian system, just based on self-interest and restraints. He makes this approach, put into practice in various structures of Victorian society such as at training organizations, factories or within families, as the centre of *Hard Times*. He attacks the effects of the industrialization upon the human beings who are mechanized like the machines of the manufacturers working with no delay. The smoke and the mud of the factories, dominating the society with the onset of the Industrial Revolution, permeate the town in the novel and the workers in these working fields are suffocated due to the continuous observation, control and long working hours determined by the selfish masters, like Mr Bounderby. Another thing highlighted in the novel is the fact that the students are also repressed owing to the disciplinarian educational system, merely depending on reason and restricting the children's physical activities and psychological improvements. Such an oppressive society, which metaphorically confines people within social and economic relations, is not certainly different from a prison where individuals are directed with severe bodily and emotional forces and commands of the supervisors. Dickens, in the novel, stresses the impact of intense discipline in different fields and confirms that many people were subjected to pressure and limitations in the nineteenth-century England. One of the most noticeable institutions he was disapproved of was the school behind the walls of which children went through grief and torture as a result of the authoritarian trainers like Thomas Gradgrind who turned the lives of many little beings into disaster. The description of Mr Gradgrind as a person who has "square wall of a forehead, wide, thin and hard set mouth, inflexible, dry, and dictatorial voice, square coat, square legs, square shoulders, [and] his very neckcloth, trained to take him by the throat with an

unaccommodating grasp, like a stubborn fact" (1) clearly underlines that the physical characteristics of the trainer at the school is definitely compatible with the dictatorial, strict and the insensitive attitudes applied within the educational philosophy of the Victorian period. The children brought up by such educators will doubtless become individuals who pay no attention to the emotions, human suffering, affection and gratitude and who consider just their own needs. In the novel, these students are forced to obey the rules of educators who abuse their power and mistreat them. From the very beginning of the novel, excessive surveillance imposed on the little children is clearly recognized in the words of Mr Gradgrind, the manager of a nineteenth-century school :

> Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, Sir! (1)

Rather than contributing to the social and mental progress of these little beings and preparing them as qualified individuals for the future; teachers, who are responsible for their education, imprison these young and naive children in these education centres as if they were restrained prisoners. Thus, it is very evident that the main training philosophy and the regulations of such Victorian schools dominate these students' lives with facts by moulding their personalities in accordance with hard realities, which eliminate the improvement of their imaginations, creativity and dreams. Mr Gradgrind's bringing his students as well as his own children in harmony with merely truths of life and his ignoring the children's fancies and vivacities show that the Victorian philosophy of education depends on filling the minds of children with severe notions. It is this education system which completely removes all the liveliness of the students and instructs them to consider their self-interest. In this sense, the influence of Jeremy Bentham's concept of utilitarianism, in *An Introduction to the Principles of Morals and Legislation*, comes to the fore. As it was explained before, one's self-interest, well-being and happiness are first and

foremost according to this philosophy, for which s/he can close her/his eyes to the others' conditions and become indifferent towards their suffering or vital needs. The rightness or imprecision of an action is determined by how much pleasure or pain it gives for the ones who inflict power and pressure upon the others with the purpose of increasing their profits (Bentham 1-2). Hence, there emerge self-centred human beings concerned with their own advantages. In this respect, in the nineteenth-century English schools, the strict instructions that repressed the little beings with excessive inspection were mainly the results of the managers' and educators' obsession with power. The Victorian teachers shaped the children's characters in conformity with egoism, insensitivity and inflexibility and caused their alienation to the anguish of other people. Similarly, Dickens condemns the philosophy of education by illustrating the wrong applications in these schools, in *Hard Times* and by exposing Mr Gradgrind's "[…] educational system [which] is utilitarian, aggressive, dictatorial, and destructive"(Harrison 1). Dickens expresses his disapproval of this authoritarian system adopted in England in order to show the impact of the Industrial Revolution that dominated the English life.

The Industrial Revolution, with the developments it brought about in terms of social and economic relation, played a considerable role in the emergence of the idea of 'utilitarianism' which changed the outline of society. The transformation of the working understanding from the domestic practice to the factory system and the masters' obsession with increasing their wealth and power by keeping the working-class under severe discipline and control created a new structure which made the strong more powerful and the powerless more vulnerable (Matthew 33). The mechanization of the workers in the industrial field where they were forced to labour to a great extent resulted in the oppression of those obliged to carry out the instructions of the factory owners. They claimed the rightness of these practices by basing it on the utilitarian understanding, according to which an action is right if it enables one to experience pleasure, happiness and to gain profit. This belief permeated all the relations in English society and all the regulations exercised in Victorian institutions as well as the educational ones. Such a practice, which disregarded the condition of the weak used for the advantage of the strong,

inevitably led to a wide gap between these groups in terms of their physical and psychological situations. In his work, Jeremy Bentham underlines that people could do anything to attain benefit and to get away from pain (2), which would give rise to the aggravation of many defenceless beings in society, whose prosperity and necessities were ignored by those merely concerned with their own gains. If this attitude is applied to the Victorian times, the period when the wealthy masters of industry turned the lives of the working-class into imprisonment by abusing their power and torturing them both bodily and mentally with the painful and unbearable working conditions, the spread of the utilitarian understanding among the powerful appears. In the same manner, John Stuart Mill's utilitarian concept, in *Utilitarianism*, which sustains the rightness of an action if it brings pleasure and supports its imprecision if it leads to pain (4), should also be dealt with concerning the condition of Dickens's era. The strict directions and exhausting working conditions in the factories exercised with the intention of increasing the administrators' wealth and well-being enabled the happiness of solely the powerful who misused their positions. Although their system did not create an atmosphere everybody experienced peace and satisfaction, they claimed the perfection of such an instruction with the pretext of the pleasure they themselves achieved. The same understanding spread the other institutions of the age such as the schools. In this outlook, in *Hard Times*, "[t]he ideas and practices centrally attacked in the novel are identified as those of Utilitarianism […]" (Coles 151) which made many school children repressed.

The human beings' endless imprisonment even outside the real prisons comes into sight and reminds one of the perfect camps, in which close watch and limitations were very strong. In the same manner, though the children were not in the places of incarceration, they were disciplined and confined at Victorian schools as if they were the figures in the eighteenth-century "disciplinary camps" indicated by Foucault in *D and P*:

> In the perfect camp, all power would be exercised solely through exact observation; each gaze would form a part of the overall functioning of

> power. The camp is the diagram of a power that acts by means of general visibility. For a long time this model of the camp or at least its underlying principle was found in urban development, in the construction of working-class housing estates, hospitals, asylums, prisons, schools: the spatial 'nesting' of hierarchized surveillance. (171-72)

Like those in the 'perfect camp,' the students at schools were also endlessly controlled so as to be trained in accordance with only the facts and the concept of utility. Thus, there appears close similarity between the camps which became a model for the hospitals, prisons as well as the schools and the Victorian educational fields that kept the infants under extreme surveillance, but the function of these camps was to preserve social order and to amend the manners in such a way that productivity and efficiency would increase; whereas the schools exposed by Dickens, rather than enabling individuals to become more effective, created submissive and machine-like creatures that followed the instructions of their masters. Accordingly, "discipline and training can reconstruct [force] to produce new gestures, actions, habits and skills, and ultimately new kinds of people" (Gutting 95) in such an excessive way that Foucault's concept of power, which is for the improvement of society, appears as a restrictive force, particularly in educational fields, controlling every conduct and eliminating freedom of citizens. The children in *Hard Times* are also subjected to the same system that changes the manners, motions and the ways of thinking. So, they lose their own characteristics and go through a process of metamorphoses, at the end of which they carry all the instructions of their educators as if they were automatic devices. Their subservience comes from nothing but from the practices of power including austere order, limitations and the "surveillance, which produces the knowledge necessary for the administration of [...] power" (Booker 126). The powerful trainers' manipulating every behaviour and viewpoint of the infants causes mental suppression and despair of these little beings so that they experience a considerable personal transformation. This situation is not only observed in Dickens's *Hard Times*, but also in his *Nicholas Nickleby* and *Oliver Twist* in which the pressures of severe order are once more depicted. In this regard, though the major aim of this thesis is not to analyze these novels, it is worth mentioning them to show how the social pressure was

applied on children in the Victorian era. Since Dickens challenges those who are indifferent to human suffering, he himself closely deals with the desolate condition of the children of his own time not only in *Hard Times* but also in *Nicholas Nickleby* by indicating: "Of the monstrous neglect of education in England, and the disregard of it by the State as a means of forming good or bad citizens, and miserable or happy men, this class of schools long afforded a notable example" (3). In this novel, there appear little children who suffer from inadequate conditions and also from the teachers' imposing their power at the school where Nicholas is trained. Similarly, in *Oliver Twist*, the administrators of the workhouse Oliver is brought up, like those in the teaching fields in *Hard Time*s and *Nicholas Nickleby*, also cause many infants' mental deterioration due to the strict regulations they exercise (2). These two novels, like *Hard Times*, expose the abuse of power in these places and the maltreatment of children; and Dickens, being a very concerned person about the powerless left behind to their own dooms, stresses that the ills in educational institutions largely depend on the inattention of the government to the issue of schooling as he also questioned it in his works. Hence, as a man of literature, he did not hesitate to point out, in his novels, the wrong applications which bring about the mental imprisonment of many infants under the control of cruel teachers. Mr Gradgrind in *Hard Times*, one of the best examples of a cruel trainer, whose philosophy is based on strict rules, unchanged and unquestionable realities, is depicted:

> A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. With a rule and a pair of scales, and the multiplication table always in his pocket, Sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. (2)

Such an educator respecting only facts and calculations, practising these absolute truths in real life and compelling his students to adopt this notion would no doubt bring up individuals unconcerned to others' feelings and ideas. Their understanding of weighing and measuring even the human nature demonstrates the rigid kind of education of the narrow-minded teachers who make the lives of many little beings detention. In this outlook, Foucault's emphasis on psychological imprisonment of

the individual in society also comes into sight. The children at such schools, like the ones in educational centres, prisons and hospitals defined by Foucault, were constantly monitored under excessive discipline as well. While permanent observation and power the individuals are faced with is compatible with Foucault's concept of surveillance in society, their outcomes do not coincide with one another. Considering Foucault's understanding of power relations exercised in order to protect social order and increase productivity, it is evident that their results in Dickens's period gave considerable harms to people, including children, especially in psychological sense.

Mistreatment of the youngsters in the nineteenth-century English society is quite dominant in Dickens's works that demonstrate the merciless masters abusing their power for the sake their own advantages. The dialogue between Mr Gradgrind and the new student Sissy Jupe epitomizes the psychological internment of students at English schools whose regulations and power practices resemble the ones in real prisons:

> "Girl number twenty," said Mr Gradgrind, squarely pointing with his square forefinger, "I don't know that girl. Who is that girl?"
> "Sissy Jupe, Sir," explained number twenty, blushing, standing up, and curtseying.
> "Sissy is not a name," said Mr Gradgrind. "Don't call yourself Sissy. Call yourself Cecilia."
> "It's father as calls me sissy, Sir," returned the young girl in a trembling voice, and with another curtsey.
> "Then he has no business to do it." Said Mr Gradgrind. "Tell him he mustn't. Cecilia Jupe. Let me see. What is your father?"
> "He belongs to horse-riding, if you please, Sir."
> "We don't want to know anything about that, here. You mustn't tell us about that, here. Your father breaks horses, don't he?"
> "If you please, Sir, when they can get any to break, they do break horses in the ring, Sir."
> "You mustn't tell us about the ring, hear. Very well, then. Describe your father as a horse breaker. He doctors sick horses, I dare say?"
> "O yes, Sir." (2-3)

His calling Sissy as number twenty proves that children are regarded as not individuals but machines or commodities as if they had no personalities or feelings.

Losing their individualities, children like Sissy turn out to be passive and disciplined creatures, who have no identity or independence because of the severe educational system that replaces the students' minds with hard facts. Brought up by such an approach whose ultimate target is to create docile bodies trained to perform what the others asked for, Sissy is no doubt one of the victims of this harsh power practice completely changing the manners, habits and life perspective of human beings. Mr Gradgrind's altering even the name of this student as Cecilia by rejecting his father's calling her as Sissy visibly shows that the Victorian teacher abuses his authority by determining the pupils' characteristics and manipulating their daily lives. Moreover, he alters Sissy's definition related to his father's job and opposes her depiction of his father's breaking horses in the ring, through which Dickens aims at illustrating the hard-hearted masters of education trying to dominate children's life styles and to limit their imaginations. Mr Gradgrind's practices to restrict the creativities of also his own children, Louisa and Tom, are so intense that they are strongly instructed to renounce wondering and discovering new things as it is deduced from Mr Gradgrind's advice to Louisa: "Louisa, never wonder!"(43). This justifies how these little infants are taught to accept just facts and to reject sentiments so that they are supposed to act automatically to "settle everything […] by means of addition, subtraction, multiplication, and division."(43). In this sense, what comes to the fore is Foucault's concept of power that is dominant in every conduct of the person as he himself explains in "Truth and Power":

> […] a real and effective "incorporation" of power was necessary, in the sense power had to be able to gain access to the bodies of individuals, to their acts, attitudes, and modes of everyday behaviour. Hence the significance of methods such as school discipline, which succeeded in making children's bodies the object of highly complex systems of manipulation and conditioning. (125)

As Foucault asserts the control of the school children with the assimilation of power, the Victorian students, represented in this novel, are also the manipulated individuals being governed by means of power relations that relentlessly keep them under gaze. Hence, it is undeniable that disciplinary power is omnipresent in

every structure of society permeating several institutions like the educational fields with the purpose of "either increase[ing] or decreas[ing] the range of [the targeted] actions of people" (Nola 109). It is applied in order to produce or eliminate an attitude by keeping the deeds of people under continuous control which creates a mechanism ruling the movements of the persons. This system is so widespread in societies that it can easily be seen in different fields, times and among several groups, invisibly dominating all their manners. In this respect, Foucault also emphasizes the discipline employed in educational institutions at the beginning of the nineteenth-century as it can be seen: "[…] children [was] to be carried out in the same way: few words, no explanation, a total silence interrupted by only signals […]" (*D and P* 166). The intensity of control and order Foucault reveals was also valid in the training centres of the Victorian society. Here,

> Foucault's concern is to describe not the ideals of education […] but the detailed organization of the (monitorial) school, [the] devices for organizing space and time; body techniques; practices of surveillance and supervision; […] procedures of administration and examination. (Hunter 147)

All these elements analyzed by Foucault also came to the foreground at Victorian schools as important factors that determined the movements of the children. Together with little individuals, the same practice was felt by all the members of community, who were controlled to a great extent by exercises of power, in teaching centres, working places, or within family relations. The aim was to restrict them both bodily and mentally in such an effective way that they could not avoid these practices. Not only their demeanours but also their ways of thinking were influenced by exercises of power at any place and at any time, which justifies that production of power does not belong to just a certain space or instance. Accordingly, "Foucault's point is to stress that there are no necessary or universal forms for the exercise of power to take place: our society bears witness to the production of quite specific practices which characterise the ways in which power relations function within it" (Mc Houl and Grace 65). When the interaction among people in society is observed and their transmitting power upon each other is monitored, one can easily realize that everybody is influenced by dominance of power within every

communication as it is seen in *Hard Times* where many children, like Sissy Jupe, are persistently disciplined and gazed. In this manner, [Dickens] is the author of oppressors and victims, oppressing and suffering" (Samuels 28).

Even the children who are not strong enough to shape their lives and to take decisions freely were manipulated by the powerful firm administrators with the pretext of giving education and correcting the human conduct. Such an approach would inescapably be destructive for the mental improvement of the youngsters whose creativities and powers of imagination are extremely restricted as it is noticeably seen when Sissy's psychological confinement due to Mr Gradgrind's strict educational attitude, is taken into account:

> Now, let me ask you girls and boys, Would you paper a room with representations of horses?"
> After a pause, one half of the children cried in chorus, "Yes, Sir!" Upon which the other half, seeing in the gentleman's face that Yes was wrong, cried out in chorus, "No, Sir!" – as the custom is, in these examinations.
> "I'll explain to you, then," said the gentleman, after another and a dismal pause, "why you wouldn't paper a room with representations of horses. Do you ever see horses walking up and down the sides of rooms in reality – in fact? Do you?" "Yes, Sir!" from one half. "No, Sir" from the other.
> "Of course, No," said the gentleman, with an indignant look at the wrong half. "Why, then, you are not to see anywhere, what you don't see in fact; you are not to have any where, what you don't have in fact. What is called Taste, is only another name for Fact." (5)

Papering a room with horses is certainly related to creative power and freedom of inspiration which are discarded by Mr Gradgrind whose stiff and cruel educational approach mentally imprisons many little creatures behind the walls of schools. Some students' reply "Yes" to his question demonstrates that they have not lost their imaginative power and their creativity yet as most of the children at their age should also nourish such senses. The others' preferring to respond to his question with a negative statement after seeing the harsh gaze in his face shows that the Victorian administrators are opposed to everything incompatible with reality, as a consequence of which the infants are programmed to reject all the things associated

with fancy. Their response "in chorus" is another significant evidence for indicating that they are like puppets whose conducts are controlled by their masters, which eliminates their individualism. Furthermore, due to the "painful discipline being exercised over an unruly creative urge", (Barnard 42) children's powerless situation in front of the powerful adults obviously displays how these vulnerable beings are imprisoned mentally even if they are not in real prisons. The trainer's "indignant" gaze to those who have still the power to imagine and his emphasis on the necessity to respect just reality reveal that those getting education are forced to lead prison-like lives, based solely on realities which isolate them from joy and fantasies as it is recognized from the depiction of the town, Coketown:

> Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact. (20)

In such an atmosphere it is certainly expected to observe metaphorically confined people, trying to escape from the suppression of permanent inspection. Thus, as Foucault indicates in "The Punitive Society", even those physically independent could not avoid imprisonment and relations of power:

> At the beginning of the nineteenth century, a new *optics*, an organ of generalized and constant oversight; everything must be observed, seen, transmitted: organization of a police force; instituting of a system of records, establishment of a panopticism. A new *mechanics*: isolation and regrouping of individuals, localization of bodies; optimal utilization of forces; monitoring and improvement of the output; in short, the putting into place of a whole *discipline* of life, time, and energies. (35)

Underlining the inevitability of continuous supervision, Foucault emphasizes the transformation of societies to Bentham's Panopticon in which prisoners, school children, factory workers and madmen were under endless control. Isolating, monitoring and directing people for productivity would absolutely result in disciplined lives. Since all the things must be scrutinized and identified in order to preserve order; time, energies and living ways of the individuals were disciplined as

if they were in real prisons. Applying this situation to the Victorian times, it is undeniable that many citizens were also regulated by a dominating force that caused restricted bodies and restrained minds. In this perspective, among people in English society confined physically and especially mentally, the students, like those in *Hard* Times came into view, because the "schooling facilitated the production and circulation of knowledge amongst bodies under controlled conditions, including relations of teaching, learning, micro-discipline […]" (Deacon 85). With such an understanding, the administrators' imprisoning these children by limiting their imaginative power is very clear when the dialogue between Mr Gradgrind and his student Sissy Jupe is observed:

> " Suppose you were going to carpet a room. Would you use a carpet having a representation of flowers upon it?"
> There being a general conviction by this time that "No, Sir!" was always the right answer to this gentleman, the chorus of No was very strong. Only a few feeble stragglers said Yes: among them Sissy Jupe.
> "Girl number twenty," said the gentleman, smiling in the calm strength of knowledge. Sissy blushed, and stood up.
> "So you would carpet your room – or your husband's room, if you were a grown woman, and had a husband – with representations of flowers, would you? said the gentleman "Why would you?"
> "If you please, Sir, I am very fond of flowers," returned the girl.
> "And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?"
> "It wouldn't hurt them, Sir. They wouldn't crush and wither, if you please, Sir. They would be the pictures of what was very pretty and pleasant, and I would fancy_"
> "Ay, ay, ay! But you mustn't fancy," cried the gentleman, quite elated by coming so happily to his point. "That's it! You are never to fancy." (6)

Carpeting a room with motifs of flowers is inevitably associated with fancy and creativity which are strongly avoided by the utilitarian Victorian educationalists, like Mr Gradgrind obsessed with solely self-interest. This assumption is quite similar to papering a room with representations of horses, which is also asked to test children's imaginative power and remove their inspirations if they have any. The general certainty in the chorus to answer the teacher's question strongly in a negative way and only "a few feeble stragglers" who respond to the hypothesis in a positive manner highlight that the majority of them have started to lose their

imaginations and dreams excluding the minority that resists resigning their fancies. Unlike the hesitations of these students while giving reply to papering a room with horses before, this time most of them are determined and confident enough to disapprove of imagining and saying "No" to Mr Gradgrind, who aims at throwing away all the hopes of children and their cravings with his disciplinarian system. In the Victorian society, such administrators caused many students to undergo psychological imprisonment due to the harsh regulations they exercised. Sissy's positive reply to his trainer's question despite all the oppressions of this educator shows that she is still strong and imaginative enough to insist on her own idea in spite of her friends' vulnerability and Mr Gradgrind's authority. Thus, Dickens, reflecting these issues that took place in the nineteenth-century English educational institutions, illustrates how these places were like prisons for the powerless who could not challenge the system. Moreover, considering the endless examination imposed on another child in the novel Louisa, comes to the fore and it is doubtless that she is not different from the prisoners of Panopticon, who are directed by the commands of the others. That is why "Foucault argues that the simple efficiency and apparent equity of the Panopticon enables its spread throughout society" (Driver "Geography and Power" 149). In the novel, the school, which is similar to Bentham's structure, is like a prison for Sissy whose efforts not to renounce fancy is very clear. Though Mr Gradgrind persists that people or goods like tables, chairs, boots harm the blossoms on the floor, Sissy insists on carpeting the room with flowers, which is definitely the symbol of a child's longing for creativity and dreams that should be, indeed, encouraged by the adults for the mental health of the infants. This apparently exposes that her teacher is so preoccupied with the facts that he does not allow his student to experience even her own dreams that can contribute to her psychological improvement. He puts into practice his educational philosophy both at school and at his own home as it is realized: "It was his school, and he intended it to be a model. He intended every child in it to be a model – just as the young Gradgrinds were all models" (7). This quotation precisely reveals that in the novel "Dickens makes a just observation about the affinities and practical tendency of Utilitarianism, as in his presentment of the Gradgrind home and the Gradgrind elementary school, he does about the Utilitarian spirit in Victorian education"

(Leavis *Dickens: The Novelist* 253). Disregarding the individualities of children and their psychological needs, he regards himself as if he were a prison supervisor, regulating all the acts of people. In this angle, what comes into being is Foucault's analysis of societies resembling prisons owing to the practices of power and discipline as he himself asserts in "Critical Theory / Intellectual History":

> In fact, there are power relations. They are multiple; they have different forms, they can be in play in family relations, or within an institution, or an administration-or between a dominating and a dominated class power relations having specific forms of rationality, forms which are common to them. (38)

Hence, it is easily realized that power relations are all the time in the foreground in different structures such as within families, several institutions and administrations. In these fields, as Besley claims, power shapes the deeds of the self, determining the individual conduct (313) in such a considerable way that in different forms, situations and among different people there appear circulation of power that gives shape to social organization and the interaction of human beings. All these are recognized both in the Victorian society and in its institutions as well as at schools where many creatures are disciplined by those who exercise their authority like Mr Gradgrind forcing his students to follow the dictates of just facts:

> You are to be in all regulated and governed […] by fact. We hope to have, before long, a board of fact, composed of commissioners of fact, who will force the people to be a people of fact, and of nothing but fact. You must discard the word Fancy altogether. You have nothing to do with it. You are not to have, in any object of use or ornament, what would be a contradiction in fact. (6)

Apparently, the Victorian educational system, which obliges the children to resign all their imaginative power, energies and their feelings and to deal with facts, imprisons them like the walls of prisons. The dilemma between reality and fancy is very noticeable when the domination of "facts," its impact upon education and students' manners and the disappearance of "fancy" are taken into account. Thus, it is very important to notice that confinement does not mean to be locked up in real

prisons and being deprived of physical and psychological needs in these structures. In fact, incarceration is closely related to one's being constantly observed and restrained not only bodily but also mentally at any time and any place. Thus, societies are beyond question like prisons endlessly disciplining individuals and dictating their conducts so that people lose their freedom of thought, can not behave and even think in the way they prefer. Especially the feeble are doomed to lead the lives determined for them by the powerful whose only interest is to gain authority and to rule the others. Associating this situation with the omnipresence of power functioning everywhere, human being's incarceration in society emerges as it is indicated by Bevir in "Foucault, Power, and Institutions:"

> Modern society supervises all aspects of our life. A host of rules govern not only prisons, but also schools, factories, hospitals, the military, and other institutions. We regulate and normalize ourselves in our sexual relations, health, education, work, and much else besides. (350)

What is deduced is the fact that nobody is given the opportunity to live exactly independently and to disregard the others' commands, as a result of which they have to be self-controlled while performing their tasks in different organizations of society. Hence, what dominate almost all the societies particularly the Victorian one are invisibility of power relations and people's disciplining each other. Since power comes into view in different forms and conditions, it is also very recognizable in educational environments like Sissy Jupe's school in *Hard Times*. The students are inspected in such a disciplined and uninterrupted manner that they have begun to control even one another and to be attentive all the time. They are so deeply influenced by this disciplinarian system that they get accustomed to directing the movements' of one another, as a result they turn out to be subservient and passive beings due to the pressure of power. The severe philosophy of training students through such an understanding shows the functioning of power so as to preserve constant restraint as it is recognizable in the words of Mr Gradgrind:

> You don't walk upon flowers in fact; you cannot be allowed to walk upon flowers in carpets. […]you cannot be permitted to paint foreign birds and

> butterflies upon your crockery. […] you must not have quadrupeds represented upon walls. You must use […] for all these purposes, combinations and modifications of mathematical figures which are susceptible of proof and demonstration. This is a new discovery. This is fact. This is taste. (6)

By banning his students, even in their dreams, from carpeting the walls of a room with the representations of flowers or animal figures, from painting foreign birds and butterflies on their plates, this administrator ventures to govern even the minds of the students and to discard all the fantasies from their brains which will indeed cause mental imprisonment of these little beings who are hungry for broadening their imaginations and learning new things. Rather than giving them the opportunity to create their own ideas or aspirations, those educators in the nineteenth-century England eliminated the vividness of life by replacing them with 'facts'. Besides, the phrases "can not and must not" used by this educationist signify the dominance of bans and obligations within the understanding of training these Victorian pupils. As a result, there appear machine-like beings behaving always with the directions of the more powerful who dehumanize people by their stern rules. These people are like the twenty-first century robots formatted and encoded by the scientists with whose instructions they act. Since the movements of Mr Gradgrind's students and children are directed by the doctrines of the educators, they are not different from such mechanical machines programmed by the commands of the others. This teacher regulates every action of his own children as well and it is easily noticed when his accusing Tom and Louisa of going to a circus, the place of fun, fancy, meaning of life for children even sometimes for the adults:

> Thomas, though I have the fact before me, I find it difficult to believe that you, with your education and resources, should have brought your sister to a scene [circus] like this. You! Thomas and you, to whom the circle of the sciences is open; Thomas and you, who may be said to be replete with facts; Thomas and you, who have been trained to mathematical exactness; Thomas and you, here! […] In this degraded position! I am amazed. (11)

Although a circus is quite a suitable environment for little beings owing to the enjoyable and funny shows of animals and their trainers, it is banned by the

Victorian educator, who strongly disapproves of pleasure, joy and vitality and merely concentrates on educating children with scientific realities and unchangeable facts so that it is a "degraded position" for him to watch a scene like this. Such an education system lacking sensations, affection and creativity will certainly brainwash youngsters who undoubtedly suffer from psychological imprisonment. Even his repetition of "Thomas and you" signifies the authority and the pressure he wants to put on these children. In this manner, Foucault's concept of continuous discipline in society becomes visible as it is pointed out by Malone: "*Hard Times* is preoccupied with watching; it is filled with observing, surveillance eyes. *Hard Times* represents a system of disciplinary scrutiny, a hierarchical system of multiple gazes that enforce docility and obedience" (15). Dickens's and Foucault's theories related to control mechanism and power relations come together and prove that the Victorian people including the students as well witnessed the impact of infinite scrutiny and disciplinarian power in several organizations of community. Another student in the novel faced with the surveillance mentioned is Mr Gradgrind's student Bitzer. Considering his attitudes, what is quite significant is that he behaves as if he were an automatic apparatus whose movements are regulated and determined by a system, which exposes destructiveness of excessive control and inspection. In this sense, his definition of a horse, which is closely related to statistics without any fancy, confirms that these students can not behave in the way children should do and can not feel anything children should experience: "Bitzer," said Thomas Gradgrind. "Your definition of a horse." "Quadruped. Graminivorous. Forty teeth, namely, twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth" (4). This depiction, which is not really conforming with a child's understanding of life, shows the destructiveness of the strict education for the souls and hearts of children. Considering Sissy Jupe's innocence and her inspirations at the beginning of the novel, it should be underlined that "[…] Sissy Jupe and Bitzer is a contrast between the education, practical but often inarticulate, which is gained by living and doing, and the education, highly articulated, which is gained by systemization and abstraction" (Williams "The Industrial Novels: *Hard Times*." 13). So, with such an understanding of education the little creatures like

Bitzer are trained in such a manner that they have got used to just mathematical figures and statistical knowledge that turn them into prototypes waiting for the instructions of their masters as Louisa also tells Tom how she is programmed to forget all the vividness and beauties of life: "I don't know what other girls know. I can't play to you, or sing to you. I can't talk to you so as to lighten your mind, for I never see any amusing sights or read any amusing books that it would be a pleasure or a relief to you to talk about, when you are tired "(45). The activities indicated by her such as reading funny books, seeing entertaining sights, singing songs or playing, these are the facilities all of the children are yearning for doing to enjoy themselves even if Louisa is deprived of these pastimes children are very fond of and should be involved in. She is described as "watching the fallen leaves […] [and] the falling ashes at home" (152) and as a person who has "a fire with nothing to burn [and with] a starved imagination" (11). While the fallen leaves and ashes are surely related to her psychological deterioration and lack of vitality, the presence of a fire that can not burn is associated with the energy of youth in herself, limited and kept under control so that she has a "starved imagination." Consequently, instead of fun, amusing activities and creative games, "[h]er remembrances of home and childhood were remembrances of the drying up of every spring and fountain in her young heart as it gushed out" (177). Like the sources without any water, her childhood is without any creative, entertaining facilities that will contribute to her mental improvement. In this outlook, it is absolutely asserted that even the little infants are surrounded by relations of power that highly influence their actions, therefore it will not be wrong to claim that "power is an aspect of our action that impinges on other people and affects their future actions" (Rozmarin 3). Thus, due to the omnipresence of this force, not only present but also coming deeds are kept under constraint so as to preserve order. The same influence emerges if the condition of the students and their submissiveness to the disciplinarian system are taken into account. It is evident that though the target is to create self-discipline, in the Victorian era this practice results in dehumanization with its dominance and its extreme exercise in life. It is no doubt that the students brought up with these severe regulations will be narrow-minded, self-centred and merciless adults who are indifferent to human feelings and needs. In this respect, at the end of the novel,

Bitzer's challenge to his educator Mr Gradgrind, asking for his student's help for his son Tom's escape, very apparently demonstrates the collapse of his own utilitarian system that encourages solely self-interest and disregards others' suffering:

> "Bitzer," said Mr Gradgrind, broken down, and miserably submissive to him, "have you a heart?"
> "The circulation, Sir," returned Bitzer, smiling at the oddity of the question, "couldn't be carried on without one. No man, Sir, acquainted with the facts established by Harvey relating to the circulation of the blood, can doubt that I have a heart."
> "Is it accessible, cried Mr Gradgrind, "to any compassionate influence?"
> "It is accessible to Reason, Sir. And to nothing else."
> "What motive – even what motive in reason – can you have for preventing the escape of this wretched youth," said Mr Gradgrind, "and crushing his miserable father? See his sister here. Pity us!"
> "Since you ask me what motive I have in reason, for taking young Mr Tom back to Coketown, it is only reasonable to let you know. I am going to take young Mr Tom back to Coketown, in order to deliver him over to Mr Bounderby. Sir, I have no doubt whatever that Mr Bounderby will then promote me to young Mr Tom's situation. And I wish to have his situation, Sir, for it will be a rise to me, and will do me good." (257)

Bitzer's reply to his master related to the question "Have you a heart?" resembles his definition of a horse which is very factual and scientific in accordance with Gradgrind philosophy rejecting emotions, sensitivity and fondness. While the trainer is asking for mercy with this question, Bitzer replies it in a very realistic way by indicating that nobody can survive without a heart as it is established by Harvey, who confirmed "the continuous circulation of the blood within a contained system […] in one direction" through "the valves in the heart" (*SJSU Virtual Museum* 1). The harsh and very pragmatic attitude of him is certainly the outcome of the disciplinarian educational system preventing students from experiencing the fancies of childhood. Hence, instead of compassion, the heart is only compatible with reason, the starting point of the stern training philosophy of the Victorian times, so that Bitzer's heart is based on nothing but this reason and despite the man's begging, his indifference to his trainer's depressed situation show that the utilitarian and greedy educator is faced with "the rebound of his formulae upon himself " (Leavis *The Great Tradition* 276) in such a very ironic situation that the student brought up

with the system filled with merely one's own profits defends himself with this philosophy in front of his philosopher. Mr Gradgrind, whose educational understanding turns the little children into miserable and submissive beings, ironically enough himself becomes "miserably submissive." Bitzer's awareness of the advantages he will gain on condition that he delivers Tom to the wealthy Mr Bounderby displays the deterioration of human affection, cooperation, benevolence as a consequence of extreme discipline and observation implemented on people. Hence, rather than training the individuals and reforming their conducts, the Victorian educators abused their power in such a great extent that the powerless suffered the loss of their mental freedom and health. In the novel, Mr Gradgrind's suffocating and oppressive educational notion is strongly rejected even by his own son Tom, mentally repressed by the system:

> I wish I could collect all the Facts we hear so much about, and all the Figures, and all the people who found them out: and I wish I could put a thousand barrels of gunpowder under them, and blow them al up together! However, when I go to live with old Bounderby, I'll have my revenge. I mean I'll enjoy myself a little, and go about and see something, and hear something. I'll recompense myself for the way in which I have been brought up. (46)

His desire to eradicate all the facts and to do away with the disciplinarian education by exploiting the things related to reason and figures with a gunpowder indisputably reflects that he is so depressed by the severe examination and prohibitions that he swears to take revenge and to compensate for his training by leaving the house to stay with the wealthy factory owner Mr Bounderby. In this manner, it is evident that Foucault's power put into practice for rehabilitating people and conserving order in society, in the Victorian period, was a psychological pressure intensely restricting the everyday life and even the slightest movements as Elden points out: "The understanding of power, as disciplinary power, is for Foucault a certain way in which political power touches and affects bodies, in all their actions and reactions, even down to the soft fibres of brain"(46). The political power of the utilitarians is so influential that people's bodies, conducts as well as their minds are under control

that causes them to feel as if they were confined in prisons as Tom, also emphasizes by pointing out, “staying at home was like staying in jail” (121). In Dickens’s novel, the students are one of the metaphorically imprisoned groups suffocated owing to the notions of self-discipline, obedience, utilitarianism. Thus,“[Dickens] presents Gradgrindism – with its devotion to hard facts, with its dehumanization […]” (Beauchamp 70) in order to portray the destructiveness of dictatorial approaches in education. In this manner, the dialogue between Tom and his master Mr Gradgrind highlights that this system does not have any positive contribution to the psychological improvement of the human being and also to the acquisition of the fundamental values such as love, support and confidence in the words of Tom: “But I am sure you know that the whole social system is a question of self-interest. What you must always appeal to, is a person’s self-interest. It’s your only hold. We are so constituted. I was brought up in that catechism when I was very young, Sir, as you are aware (258).” His reliance on egoism and his accusing Mr Gradgrind of his own selfish and cruel attitude effectively illustrate the detriment of the educational system which makes the children become replete with solely facts, egocentricity and merciless attitudes. The effects of intense discipline exercised not for reforming children but for gaining self-advantage brings about docile bodies programmed to perform their tasks with the dictates of those abusing power. In fact, “[d]iscipline, for Foucault, is like a ‘diagram’ or scheme of the forces that create individuals, differentiating and separating them from a confused mass of bodies, composing and realigning their relations and turning them into a productive order” (Bogard 2). Here, it is very important to state that while Foucault’s disciplinarian power is applied in order to attain ‘productive order’ by keeping people under control, the practices of power employed in the Victorian society removed efficiency by disrespecting human feelings. In this outlook, the terrible results of the wrong system are experienced by its own master as well as it is seen within the dialogue between Bitzer and Mr Gradgrind:

> “Bitzer, I have but one chance left to soften you. You were many years at my school. If, in remembrance of the pains bestowed upon you there, you can persuade yourself in any degree to disregard your present interest and release my son, I entreat and pray you to give him the benefit of

> remembrance."
> "I really wonder, Sir," rejoined the old pupil in an argumentative manner, "to find you taking a position so untenable. My schooling was paid for; it was a bargain; and when I came away, the bargain ended." (258)

Mr Gradgrind's asking for pity, forgiveness and support and Tom's rejecting his request by emphasizing that he was educated with the notions of self-interest that obligated him not to be concerned with the others' distress show that the Victorian educational philosophy confined students psychologically by imposing them to regard all the human relations as a bargain and as a matter of profit. Thus, it was inevitable for them to become adults alienated from vital feelings such as human love, compassion and benevolence on account of excessive inspection and discipline. Accordingly, instead of productivity and order, lack of efficiency and control appeared in Dickens's time, which clearly demonstrates that the nineteenth-century English schools made many children feel the suppression of being imprisoned within the dictatorial system. Hence, little individuals were metaphorically incarcerated in these institutions as Dickens effectively sheds light to this reality in *Hard Times* as well.

In this period, from different sections of society, one can notice various people metaphorically imprisoned due to the authoritarian practices mentally restraining the individual. Applying this situation to the lives of the Victorian women, the same kind of supervision can also be seen. The power of men and their abusing this force brought about the feeling of confinement for women restricted psychologically within the walls of not real prisons but their own houses in which man domination was in the foreground. Being left behind at home, isolated from the social world and having no alternative but to obeying to the commands of their husbands or fathers (Woolf 2), these women had neither freedom nor voice which definitely shows their suppression in the nineteenth-century English society. As Duffey points out, "girls, whose energies are still the most powerful, have no opportunity for working off their surplus vitality in […] boisterous ways, for the restraint is never lifted from them" (70). Because of this restriction, even if they had the necessary skills and knowledge

to compete with the men, they could hardly prove themselves in the social and working field despite their eagerness and competences. As the defender of the vulnerable, in his novels as well as in *Hard Times*, Dickens also illustrated the sorrows of these woman leading prison-like lives suffocating them to a great extent. Especially the pressure of the man in the Victorian society made them bodily and mentally submissive and disciplined. In this sense, regarding the unremitting control and surveillance these women were subjected, there inevitably appears Foucault's re-conceptualization of Bentham's Panopticon where people are constantly under observation and command as Foucault asserts in *D and P*: "power is mobilized; it makes itself everywhere present and visible; it invents new mechanisms; it separates, it immobilizes, it partitions […]" (205). It is not necessary to be in Panopticon to undergo the operating of power, because power is so dominant in every relations of society that its functioning everywhere and every situation is known and felt even if it is not in the hands of a certain person. Thus, it is not wrong to suggest that the vulnerable in the Victorian families including women and children who experienced the effects of the same power relations were certainly like the individuals in Panopticon.

In *Hard Times*, demonstrating the impact of this confinement upon different types of people as well as women, Dickens efficiently draws attention to the practices of power and pressure limiting every movement of the individual. Recognizing Mr Gradgrind's philosophy of education carried out to discipline the students not only at school but also in his own house in which his children Louisa and Tom and his wife Mrs Gradgrind are under persistent control, it is seen that the nineteenth-century English families particularly the woman led restrictive lives as if they were in real prisons. Hence, it should be taken into consideration that several structures of society operate like places of internment restraining human beings both physically and emotionally. This educator's obsession with a disciplinarian training based on solely reason is very evident in his own words: "I have systematically devoted myself to the education of the reason of my family. The reason is the only faculty to which education should be addressed" (16). This kind of system depending on just facts, disregarding vivacity of life and human freedom suppress

the individuals in such a serious way that they lose the control of even their own lives like Louisa trained to consider everything from "the strong dispassionate ground of reason and calculation" (86) and expected to marry an old and a wealthy master Mr Bounderby. It is so evident that the Victorian women were left behind by the man-dominated Victorian society that obligated them to discard all sensations and human love for the sake of financial reasons as it is observed from the dialogue between Louisa and her father:

> "Father," said Louisa, "do you think I love Mr Bounderby?" (86).
> "Well, my child," he returned, "I – really – cannot take upon myself to say."
> "Father," pursued Louisa in exactly the same voice as before, "do you ask me to love Mr Bounderby?"
> "My dear, Louisa, no. No. I ask nothing."
> "Father," she still pursued, "does Mr Bounderby ask me to love him?"
> "Really, my dear," said Mr Gradgrind, "it is difficult to answer your question."
> "Difficult to answer it, Yes or No, father?"
> "Now Mr Bounderby does not do you the injustice, and does not do himself the injustice, of pretending to anything fanciful, fantastic, or sentimental." (87)

This conversation efficiently proves that this girl is regarded as a machine without any emotions and yearnings. Asking a woman to love someone is absolutely related to ignoring her individuality and personal choices. The pressure upon the woman is so repressive that the powerful ventures to control even her heart and to ignore her own feelings or ideas, by which Dickens shows that the ladies in the nineteenth-century England were repressed by the dictates of the man dominated-society, as a result psychological imprisonment came into view. Mr Gradgrind's eliminating "anything fanciful, fantastic, or sentimental" (87) between partners in marriage clearly illustrates that the Victorian lady becomes the victim of the utilitarian philosophy and the greed of her father that dehumanize her. Hence, the marriage proposal imposed on this girl captures her like the iron bars of a prison cell from which it is impossible to escape. Due to "the artificial barriers [Mr Gradgrind] had for many years been erecting, between himself and all those subtle essences of humanity"(*H T* 88), he is unable to realize her daughter's repressed emotions, her

yearning for freedom and her misery. As he was also brought up by the same system, he does not have any awareness of her emotions or any respect for her own ideas. For he is accustomed to submitting to this philosophy, he behaves automatically in this manner. Considering his values, it is hardly possible for such feelings as sympathy, tenderness and tolerance to break these barriers that only welcome hard facts and all the things related to self-advantage. Such an understanding, unquestionably, confines people mentally and takes their liberties away. In this outlook, Foucault's concept of psychological incarceration of the individual in several structures of society is definitely associated with the Victorian women' situation who were all the time under extreme surveillance and manipulation. Therefore, "the Panoptic diagram thus becomes something like a general diagram of the disciplines, the map of what Foucault will come to call a disciplinary society" (Bogard 3). It means the power practices in this age transformed the society into a Panopticon in which one could not behave by her/his free will. The results of such an application were no doubt detrimental for the Victorian women. In the novel, it is exercised in such an extreme and destructive way that Louisa, at the end, rejects his father's suffocative applications turning her life to nothing but torture: "I curse the hour in which I was born to such a destiny" (193). Considering Foucault's productive power carried out to discipline individuals and attain efficiency, what is very noticeable is that the positive outcomes of this application were replaced with the suppression of women in the Victorian era, as the same situation is also recognized within the analysis of the students. By exposing Louisa's subservient attitude to her father, Dickens reflects how women were put into terrible situations in his society on account of power relations and disciplinarian exercises. In this sense, it is undeniable that "Louisa Gradgrind […] is the victim of a terrible fatherly experiment" (Humpherys 177), which makes her a 'living death' despite her youth and energy. The rigid approaches employed towards the woman in this period like the father's stern educational understanding, just counting on profits of situations, causes Louisa to suffer from imprisonment due to the utilitarian expectations of her father as it is apparent:

> I would advise you to consider every other question, as you have been accustomed to consider every other question, simply as one of tangible Fact. The ignorant and the giddy may embarrass such subjects with irrelevant fancies, and other absurdities that have no existence, properly viewed – really no existence –[…]. Now, what are the Facts of this case? In considering this question, it is not unimportant to take into account the statistics of marriage. (87)

Rather than accepting a marriage which is based on love and confidence, Mr Gradgrind insists that his daughter should pay attention to its materialistic advantages and should not respect anything fanciful or romantic. This effectively explains that the Victorian women were regarded as merely objects in the hands of men assessing everything related to these ladies' manners, life styles and even their dooms. Unsurprisingly, they turned out to be the prisoners of this society obligating its people to behave in accordance with not their own expectations but the others'. As a consequence, these people could not take their own decisions and determine their positions like the prisoners of Panopticon. Since "[i]nspection functions ceaselessly [and] [t]he gaze is alert everywhere" (*D and P* 195) in this structure, the Victorian society can be likened to this construction due to the similar power practices and extreme surveillance inflicted upon people. In this respect, Louisa's helplessness to reject the decisions taken by her father, her being continuously inspected by him and her losing the control of her own life reveal that the Victorian women were psychologically confined to the social doctrines of the man-dominated society compelling them to do everything as they were told. Her eluding Mr Bounderby by starting a secret relationship with another utilitarian and selfish man, James Harthouse, is also an escape from the stress of the endless control and prohibitions. It is certain that extreme discipline leads to undesirable situations that can damage the individual's life. Louisa's crying for the wrong decision taken by her father underlines the destruction of the disciplinarian and distressing approaches applied for the sake of self-interest:

> Where are the graces of my soul? Where are the sentiments of my heart? What have you done, O father, what have you done, with the garden that should have bloomed once, in this great wilderness here? If it had ever been here, its ashes alone would save me from the void in which my

> whole life sinks. What have you never nurtured in me, you have never nurtured in yourself; but O! if you had only done so long ago, or if you had only neglected me, what a much better and much happier creature I should have been this day! (193-94)

Stressing the lack of emotions, affection in her heart, Louisa, in fact, becomes the voice of many Victorian women repressed by the extreme limitations and the interventions of the men who abused their power. Likening her soul to a garden without any flowers or colours, like a wasteland, and indicating even the ashes of a more flexible training could have saved her; she exposes how the stringent rules and prohibitions of the strong men destroyed her psychology. Disregarding the importance of compassion, love and forgiveness, this man isolates her daughter from these feelings and causes nothing but mental deterioration that can not be compensated. That is why, Louisa is sure that if she had been left behind alone with nobody to guide her, she could have been much healthier and contented as an independent person who could have taken her own decisions. The situation of ladies like her obviously illustrates the fact that the nineteenth-century community made many people live through the stress of imprisonment even if they were not really locked up as Foucault also questions this reality, in "On Power":

> Who makes decisions for me? Who is preventing me from doing this and telling me to do that? Who is programming my movements and activities? Who is forcing me to live in a particular place when I work in another? How are these decisions on which my life is completely articulated taken? All these questions seem to me to be fundamental ones today. (103)

The questions with which he deals prove that he focuses on people's ruling the others' lives, disciplining their manners, resolving their choices and influencing their living styles. He underlines the fact that the individuals turn out to be instructed and programmed creatures ready to perform the tasks expected from them as a result of this system. Consequently, they can not take their own decisions, plan their actions, or determine where to live, what to do, how to behave; instead all these are arranged by the system that allows the powerful to be active. It is this mechanism which creates robot-like individuals who lose the power of controlling

their own positions and who get used to obeying the orders of the stronger. Despite the fact that everybody has the right to change her/his condition, these people unavoidably find themselves in a field where exercises of power are so dominant that they are not given the opportunity to make decisions even for the important situations related to their lives, like Louisa, who is forced to marry someone she does not want as she also says to her father: "you proposed my husband to me. I took him. I never made a pretence to him or you that I loved him. I knew, and, father, you knew, and he knew, that I never did" (195). A person, like this young woman, whose every behaviour is organized and directed by another person, becomes a prisoner of not a prison but of the society in which s/he lives. Her confinement at home and her isolation from the outside world as if she were a jailer can clearly be seen when her reply to his father's question is taken into consideration:

> "You have never entertained in secret any other proposal?"
> "Father," she returned, almost scornfully, "what other proposal can have been made to *me*? Whom have I seen? Where have I been? What are my heart's experiences? "What do I know, father," said Louisa in her quiet manner, "of tastes and fancies; of aspirations and affections; of all that part of my nature in which such light things might have been nourished?" (90)

Contemplating the striking response indicating the impossibility for her to break the barriers surrounding her like the bars of a prison, what should be stressed that she is so alienated from the real life that she is not allowed to see anyone, to go anywhere or to experience any sensations. Thus, her restricted life that prevents her from communicating with different people or finding friends with whom she can share her feelings or secrets causes her to resign all the joys, desires and hopes a child should have. Thus, such an educational understanding worsens the improvement of infants and brings about irremediable results as Louisa says to her father: "All that I know is, your philosophy and your teaching will not save me" (196). The children brought up like Louisa in Dickens's time were doubtless like the Panopticon inmates who have no freedom or flexibility. In this manner, "[…] the historical emergence of Panopticism was not only confined to prisons, but began to be employed

throughout society" (Roberts 35) as it emerged in the nineteenth-century England and played a considerable role in the living styles and understandings of people. Due to the practices of power and discipline in society, "individualization is 'descending': as power becomes more anonymous and more functional, those on whom it is exercised tend to be more strongly individualized; it is exercised by surveillance rather than ceremonies, by observation rather than commemorative accounts […]" (*D and P* 193). Hence, it is of importance that many Victorian citizens, especially the powerless women, were influenced by the same invisible applications of control and scrutiny affecting their movements and restraining their individuality to such a great extent that they could neither lead the life they desired nor put forward their ideas and prove themselves. In *Hard Times*, portraying how lots of people as well as women of his own period were mentally imprisoned in society as a result of social pressure, Dickens disclosed the fact that the human beings suffered the loss of their personalities, freedoms, dreams, creative thinking and their psychological health. It should be noted that if individuals lose their individualities, they become targets for the others; or unless they have freedom and dreams, they can not produce new things and can not get pleasure from life due to their hopelessness and lack of aspirations. When they are faced with the pressure that restrains their thinking power and mental wellbeing, they are unable to voice their viewpoints and feelings independently, which will result in psychological deterioration. Educated in accordance with the dictatorial and strict understanding of utilitarianism; Louisa is also deprived of the vitality of life, joy and aspirations that a child at her age should have as she herself exclaims:

> The baby-preference that even I have heard of as common among children, has never had its innocent resting-place in my breast. You have been so careful of me, that I never had a child's heart. You have trained me so well, that I never dreamed a child's dream. You have dealt so wisely with me, father, from my cradle to this hour, that I never had a child's belief or a child's fear. (90)

It is noticeable that Dickens highlights the destructiveness of Victorian training and its negative effects upon the individual by creating a character like Louisa fed up

with the oppressive limitations of her father imprisoning her by means of intense discipline. Brought up with such a system imposing extreme control upon the child and disregarding the mental needs such as compassion, dreams, hopes and love an infant should yearn for, the children like Louisa, in the nineteenth-century English society, suffered from the continuous observation and unquestionable commands of their parents, as a result of which they could not experience the pleasures of childhood. In this sense, as a child and as a woman, this girl represents many helpless beings in Dickens's time forced to put up with the agonies and the pressure of stern restraint that ignores human feelings. In this manner, it is very significant that little girls in the Victorian family structure were generally regarded as objects with no emotions so that it was impossible for them to get away from the pressure of power relations leading to psychological confinement. One of the sufferers of this training, Louisa, who is obligated to lead the life determined by her father, expresses her repressed feelings by cursing the authoritative system of Mr Gradgrind:

> […] if I had been stone blind; if I had groped my way by my sense of touch, and had been free, while I knew the shapes and surfaces of things, to exercise my fancy somewhat, in regard to them; I should have been a million times wiser, happier, more loving, more contented, more innocent and human in all good respects, than I am with the eyes I have. (193-94)

Her longing for an education style that allows her to experience everything and to find her way through her own steps and her sense of touch, instead of the others' directions and interferences, perfectly ascertains that she has not come into contact with fancy, enjoyment and the things in the outside world due to the restrictions of her father's disciplinarian teaching approach. A person who claims that she could have been "a million times" experienced, satisfied and notably more "human," if she had been blind and had no one to guide her, must be so demoralized and suffocated in consequence of the austere regulations. What comes to the fore is that the utilitarian approach respecting just facts and permanent supervision of people's conducts destroys the lives of everybody as Mr Gradgrind, himself, comes to realization after seeing Louisa's suffering at the end: "I mistrust myself now. I have supposed the head to be all-sufficient. It may not be all-sufficient […]" (200). The

results of this kind of excessive power and surveillance are, no doubt, disastrous both at educational fields and within the families of Dickens's time. The dominance of these practices in society and their impact upon everyday life of men are also analyzed by Foucault as McHoul and Grace indicate:

> […] modern society for Foucault heralds the existence, unique to itself, of a new mechanism of power. This mechanism is a new way of consolidating power into ensembles concerned with the management and administration of life. […] it is a mechanism which ensures the efficient functioning of power's control over life processes. (62)

This new apparatus of power is so influential and widespread that every movement of the individual in daily life is permanently observed and directed for the development of society and improvement of human beings. Paradoxically enough, the more these applications are put into effect in several environments of society, the more people become suffocated and depressed under the intense inspection mechanism as it is also the case in Dickens's time.

Thus, in *Hard Times*, dwelling on the grief of various groups of people due to the abuse of power, Dickens calls into question the effect of ceaseless discipline upon creatures and how their manners were determined by the powerful. The negative outcomes of this severe implementation led to enormous changes in the lives of women completely surrounded by the man hegemony as it is valid not only for Louisa but also for her mother Mrs Gradgrind, who is too powerless to indicate her own ideas and to prevent her daughter's marriage. Her hesitations related to the way she will call Mr Bounderby, her son-in-law, show the unsuitability of the proposal and her helpless condition even if she does not want to sacrifice Louisa for the sake of self-interest:

> I shall be worrying myself, morning, noon, and night, to know what I am to call him! Whatever I am to call him, Mr Gradgrind, when he is married to Louisa! […] It's impossible to be constantly addressing him and never giving him a name. I cannot call him Josiah, for the name is insupportable to me. You yourself wouldn't hear of Joe, you very well know. Am I to call my own son-in-law, Mister? (91)

Rather than pointing out the fact that it will be a disaster for Louisa to marry such a man much older than herself, Mrs Gradgrind unwillingly accepts this marriage and doubts how she will name him, which proves that the Victorian women were so vulnerable and obedient that they could not voice their own ideas even for the decisions related to the future of their children. Her powerlessness shows that the opinions of the Victorian women were so disrespected that they were isolated from not only the social issues but also the personal matters in the man-dominated society. They were certainly like the docile bodies in the Panopticon, who were under permanent control that confined these beings both bodily and psychologically. As Brown, in *On Foucault*, also asserts, "Foucault believes that there is no outside to power […]. Everyone has power exerted against or for him or her" (31). It is noteworthy that the women of Dickens's age felt the function of these power relations in their everyday lives, as a consequence of which mental deterioration took place though the aim was to discipline the individual. It is easily seen that in the Victorian era, "independence was an intrinsically masculine quality, in so far as women, as daughters, sisters or wives, were dependent on the participation of their fathers, brothers or husbands […] (Green 4). In this manner, it is not surprising to notice the restrictive life Mrs Gradgrind leads as if she were a prisoner in her own house. Her helpless condition and her inability to resist her daughter's marriage can clearly be recognized in her own words: "[…] if your head begins to split as soon as you are married, which was the case with mine, I can not consider that you are to be envied […]. However, I give you joy, my dear – and I hope you may now turn all your ological studies to good account […]" (91). Instead of making efforts to change her husband's mind and persuading him to stop this marriage, she submissively accepts the situation in such a rational manner that she mentions the advantages of this proposal by advising her to make use of her "ological" education, based on just scientific figures and factual knowledge. Even if she also warns Louisa about the problems that may occur after marriage emphasizing it is the case with her own matrimony, she is still too weak to point out that it will be a terrible mistake to consent to this offer that can cause the mental depression of her daughter. When her confession is taken into notice, related to her repentance as soon as she became Mrs

Gradgrind, it is very apparent that she was also faced with the man power that gave no permission to woman opinions and feelings and regarded these ladies as insignificant figures. That is why she, like her daughter, was the victim of the man-dominated society which did not appreciate women's ideas, as a consequence most of the Victorian women had to submit to the arranged marriages imposed upon them. Her mother's saying to Louisa, "it was all your father's doing" (178), which shows that Mr Gradgrind's strict educational understanding caused her daughter's distress. The woman's vulnerability to alter the situation despite her awareness is due to the fact that the man hegemony oppress them so powerfully that they are alienated even to the matters about their own children. In this manner, "the very sign of woman's traditional status and economic position" in the Victorian age (Fabrizio 62), as well as the men' treating the ladies as if they were inferior and unimportant, are efficiently reflected by Dickens in *Hard Times*. Mrs Gradgrind, whose thoughts and emotions are discounted, represents the repressed English women of Dickens's times as it can be seen in the novel. She is left behind suffering the loss of love, affection, respect and concern, which makes her passive and obedient towards the ongoing life at home and outside. Since she is used to living with the reality that nobody cares for her or pays attention to her condition, as many Victorian women were also tormented because of it, she gets surprised after hearing Louisa's question: "I want to hear of you, mother […]" (178). Her reply, "You want to hear of me, my dear? That's something new, I'm sure, when anybody wants to hear of me" (178) effectively portrays that the women in English society were of secondary importance so that it was an unnatural thing for them to see someone who was concerned with their positions and problems. The authority of the men and their strict doctrines suppressing women were very dominant in the nineteenth-century community, metaphorically imprisoning women and separating them from the social and private matters as it is noticeable as well when Mrs Gradgrind's deprivation of even talking to somebody to share her feelings is recognized. Therefore, as a docile being ready for the others' directives, she utters how she is anguished owing to her powerlessness: " […] whenever I have said anything, on any subject, I have never heard the last of it: and consequently, that I have long left off saying anything" (179). Considering her statement, what is noteworthy is that her suggestions or

beliefs are not regarded as important by the powerful father at home, who does not feel the necessity to take his wife's advice or to communicate with her to solve their common problems. Since her ideas have never been put into practice, she has turned out to be a silent, inactive and compliant individual who prefers not to speak anymore. So, "Mrs Gradgrind's ceasing to talk throughout the novel indicates the brutality of her suppression" (Humpherys 181). It is impossible not to liken these Victorian women to the prisoners of Panopticon and also not to find a very close link between these women and human beings described by Foucault as prisoners of society despite their physical independence. This highlights how they were obligated to lead prison-like lives which unsurprisingly shows that Mrs Gradgrind, who is accustomed to be subjected to the pressure of the man power and pressure, is not strong enough to support her daughter and eliminate the disciplinarian force oppressing her as it is seen from the dialogue between them:

> Louisa: "I was encouraged by nothing, mother, but by looking at the red sparks dropping out of the fire, and whitening and dying. It made me think, after all, how short my life would be, and how little I could hope to do in it." Mrs Gradgrind: "Nonsense! Don't stand there and tell me such staff, Louisa, to my face when you know very well that if it was ever to reach your father's ears I should never hear the last of it. After all the trouble that has been taken with you! After the lectures you have attended, and the experiments you have seen!" (48)

A young person's pondering on the shortness of her own life, her pessimism and hopelessness owing to lack of meaning in her living manner can not be reconciled with the vitality and the expectations the youth normally nourish in their breasts. While the old generally think about death, passing of time and the disappearance of vividness; Louisa, despite her young age, deeply contemplates about the impossibility for her to enjoy life and spend her time as she wishes, which proves the destructiveness of the utilitarian education with strict rules and obligations. Her comparing the "whitening and dying red sparks" with her own life which also fades away effectively underlines the psychological depression of such a human being just at the beginning of her life and the negative outcomes of excessive supervision. Moreover, the mother's indifference to her daughter's condition and her reminding

Louisa of Mr Gradgrind's probable disapproving reaction to the things she says, display how the extreme power and prohibitions in women's lives make them docile creatures. Hence, Mrs Gradgrind's stressing the instructions and the researches Louisa has experienced and her condemning the girl for her questioning attitude, reveal that little beings are supposed to take steps that will be consistent with the stiff educational system giving no permission to wonder, think or to interrogate. Such an understanding will unavoidably create powerless people like Mrs Gradgrind and Louisa, whose ideas are regarded as insignificant and worthless. The woman's insistence on accepting the absolute opinions of her husband and trying to change her child's mind are the products of the dictatorial approach equipped with just restrictions, undisputable dictates, and the suppressing rules, all of which mentally give harm to especially women and young woman as it is highlighted in *Hard Times* as well. This situation confirms that many Victorian ladies felt the agonies and despair, the prisoners were faced with in real prisons, which brings together Dickens's and Foucault's emphasis on the resemblance of societies to places of confinement.

Together with the extremely disciplined lives of children at teaching institutions or at their own homes and the restricted ladies within the family relations; the workers in the nineteenth-century English factories were also affected negatively by the same strict control in consequence of the Industrial Revolution that brought about the utilitarian approach and the idea of self-interest the wealthy of the time adopted, like the factory owners, as it was underlined in the beginning of this chapter as well. The labourers, having worked in cooperation, respect and autonomy with each other, had to put up with being observed and directed by the prosperous industrial masters who strongly supported the power practices, including endless order, long and tiring working-hours, with low wages, due to their devotion to their own profits. Closing their eyes to the sufferings, the physical and the mental conditions of the workers who lost their economic independence, these affluent proprietors of industrial units abused their power by oppressing the powerless class with severe inspection and exhausting working orders. That is why, "[…] the new ideology of the ruling and the capitalist classes, which denied to the labourer the fruits of his work and

condemned him to a life of poverty and squalor, was assailed with sustained and impassioned disapproval"(Cannadine 8). In *Hard Times*, Dickens, illustrating how this social change led to enormous alterations both in the country and on people's living manners, also attacks this practice by reflecting the mechanization of human beings as a result of the improvements in the working fields. The increasing number of machines made it necessary to employ more labourers in order to catch up with the rapid process of production. But, it was hard for these workers not to be oppressed by the continuously operating machines. The rapid functioning of these devices gave harm not only the working-class, but also the country surrounded by smoke. It is possible to recognize the effects of the Industrial Revolution through the depiction of the town, Coketown, described as:

> […] a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; […] a town of unnatural red and black like the painted face of a savage. […] a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. (19)

The red bricks' being enclosed with "smoke and ashes", due to the permanently working machines in the factories, shows that the revolution changed not only the condition of people but also the appearance of the town covered with "tall chimneys" from which perpetual smoke comes and spreads over the surrounding. These "new machines […] created wealth [by] devour[ing] men" (Cruikshank 46). While the industrialist' prosperities and advantages increased by means of these mechanical devices, at the same time, these wealthy men caused the physical and psychological deterioration of the workers and the citizens, who were suffocated by the "killing airs and gases" (56) of the industrial units. By portraying the restricted life of the worker, Stephen Blackpool, oppressed by the constant surveillance and the hard work, Dickens criticizes the exploitation of the workers and the utilitarian system adopted in many fields of society as well as in the factories, which destroyed both bodily and mental health of the labourers. The representation of Stephen as an old, suffering and weary man underlines how he is depressed because of the factory system and his social position in society:

> Stephen looked older, but he had had a hard life. It is said that every life has its roses and thorns; there seemed, however, to have been a misadventure or mistake in Stephen's case, whereby somebody else had become possessed of his roses, and he had become possessed of the same somebody else's thorns in addition to his own. A rather stooping man, with a knitted brow, a pondering expression of face, and a hard-looking head sufficiently capacious, on which his iron-grey hair lay long and thin. (57)

Although everyone's life consists of roses and thorns, Stephens' contains solely thorns, which justifies that he, as a working-class man, has undergone the misery of endless working hours, insufficient economic condition, abuse of power that made him look older than his own age. Clearly, "training of actions could enhance the […] productive forces of collections of bodies, while maintaining strict coercive control over them. Discipline was thus a means of reinforcing the capture of individual capacities while increasing their production" (Patton 364). Hence, though productivity in the factory increases, the human energies decrease and their freedoms disappear. Within such a mechanism, Stephen's stooping position is closely related to his vulnerability, docility and lack of vitality in front of the powerful factory owners who practise extreme observation and control upon people like him. His knitted brow, his worried situation, and his hard-looking head are doubtless associated with his discontent, distress and his helplessness owing to the suffocating tempo he has to bear in the factory and to his endless efforts to endure this exhausting working condition. His iron-grey hair is the symbol of the **hard times** he has experienced to survive and his struggles to stand on his own feet. Even if he is not a real convict, he can easily be likened to a metaphorical prisoner who feels the permanent scrutiny and discipline of the powerful in the Victorian community. O'Neill asserts this control mechanism as well by stating "[…] [w]orker discipline was the main ingredient aimed at improving the moral habits of the labouring poor, to make them orderly, punctual, responsible and temperate" (162). In this respect, Foucault's emphasis on the order practised in the institutions of the seventeenth and the eighteenth century societies also draws attention to the fact that similar exercises of power were imposed on the workers of the Victorian period:

"Constant supervision, the pressure of supervisors, the elimination of anything that might disturb or distract; […].Time measured and paid must also be a time without impurities or defects; a time of good quality, throughout which the body is constantly applied to its exercise" (*D and P* 151). This explains that the person, for the sake of productivity and efficiency, is under ceaseless discipline and isolated from anything that may cause to decrease her/his competences. Moreover, the time spent for exercise contains just the concentration of the body and the soul on her/his task. The same situation can clearly be seen if the Victorian workers' state is observed in their factories where they were alienated from the outside world, with the intention of achieving effectiveness and increasing the production, which dehumanized them to a great extent. The effect of the rapidly working process is realized even from the sky of Coketown, filled with "the monstrous serpents of smoke trailing themselves over [the town]" (61) signifying the unremitting activity of the industry, being a threat for not only the environment, but also the bodies and the souls of the labourers. Considering the employers obsession with unrelenting production and work, it is obvious that "the nineteenth-century saw a steady increase in the degree of control by employers over their employees' work habits […] and an insistence upon strict timekeeping. Enhanced control was associated with mechanisation, which involved investment in expensive machinery […]" (More 182). Accordingly, the employees were expected to finish their tasks faster in a shorter time without dealing with their own needs and health, which completely altered the old habits based on cooperation and respect. The emergence of the control mechanism largely depended upon the demanding work and man power which were vital for producing more and more in accordance with the workings of the new machines. However, while this mechanization process contributed to the efficiency in the working fields, it suppressed the workers with the strict rules and the never-ending inspection it brought about. That is why the Victorian factories are very close to Foucault's illustration of the several institutions where the same kind of order and discipline are employed:

> What was now needed was an intense, continuous supervision […] It also took into account the activity of the men, their skill, the way they set

> about their tasks, their promptness, their zeal, their behaviour. As the machinery of production became larger and more complex, as the number of workers and the division of labour increased, supervision became ever more necessary and more difficult. (*D and P* 174)

Extreme supervision; directing the movements, the talents, and the working manners of the labourers, is applied in such an effective way that even their speed and eagerness are inspected for increasing the production. The more the mechanization is exercised, the more labour and certainly close scrutiny come to the fore. The onset of strict observation and control in the factories underlined by Foucault is quite similar to the practices in the Victorian ones so that they can be correlated with one another. Consequently, Dickens, by displaying the pressure in the working fields of his own time, analyzes the negative outcomes of the Industrial Revolution, so "*Hard Times* has been recognized as Dickens's distinctive attempt to come to grips with the phenomenon of the industrial city and with the more hidden economic and social structures which that city visibly represents (P. E. Johnson 128). One of the most noticeable social and economic structures that shed light to the effects of industrialism was especially the factory highlighted by Dickens as well through the depiction of Coketown:

> Time went on in Coketown like its own machinery: so much material wrought up, so much fuel consumed, so many powers worn out, so much money made. But less inexorable than iron, steel, and brass, it brought its varying seasons even into that wilderness of smoke and brick, and made the only stand that ever was made in the place against its direful uniformity. (80)

What should be taken into consideration is the rapidly increasing demand for man power that will work day and night to compete with the quantity of material, machines, all of which are the emblems of industrialism. The fuel consumed, the smoke that arises from the chimneys; in a word, the signs of continuous labour, enable the wealthy to become more affluent by suppressing the workers with enormous force. This situation is so natural, regular and undeviating in the town that it is described as "direful uniformity" and less unalterable than "iron, steel, and

brass," which proves the inescapability from the relentless supervision and oppressive control in the factories of the Victorian times. In this sense, the power employed in various institutions to make maximum use of the individual comes into view as Foucault emphasizes:

> The disciplinary institutions secreted a machinery of control that functioned like a microscope of conduct; the fine, analytical divisions that they created formed around men an apparatus of observation, recording and training. The perfect disciplinary apparatus would make it possible for a single gaze to see everything constantly. (*D and P* 173)

The disciplinarian control mechanism functioning as a "microscope" of behaviour constitutes an area of close inspection that does not miss any performance or activity of the individual and creates productivity. On the other hand, paying attention to its effects upon people, their physical as well as mental repressions are in the foreground due to the fact that they actively work and produce as if they were mechanical apparatuses whose energies and capacities are everlasting. Stephen in *Hard Times* is a very significant example for the realization of the agonies the working-class experienced and also of their restrained minds occupied with just the sounds of the machines after the Industrial Revolution as Dickens has described: "Old Stephan was standing in the street, with the old sensation upon him which the stoppage of the machinery always produced – the sensation of its having worked and stopped in his own head" (57). The industrial action is so powerful in the factory that Stephen's head is filled, even outside, with merely the working and the stopping of the machines even if he does not deal with the mechanical devices. This confirms that they get accustomed to living with the tiring working tempo and to isolating themselves from the life continuing outside. Despite the increasing wealth and fabrication as a consequence of permanent discipline, the new system causes the labourers to suffer from mental depression due to the pressure of power. In this respect, the authoritarian order applied in these working fields is like the one in Panopticon, in which intense surveillance is put into effect in order to achieve prosperity, economic wellbeing, to increase production and to abolish disorder as Foucault expresses in *D and P*:

> The Panopticon has a role of amplification; although it arranges power, although it is intended to make it more economic and more effective, it does so not for power itself, nor for the immediate salvation of a threatened society: its aim is to strengthen the social forces – to increase production, to develop the economy, […] to increase and multiply. (208)

Panopticon is established to attain positive results in terms of economy and social order by arranging power in an effective way, in consequence of which the improvement and self-discipline of the individual and the development of society can be achieved. In the Victorian age, the power practices and the non-stop inspection exercised in the factories were also for augmenting fabrication, developing the financial system. Nevertheless, the effects of these applications upon the workers were definitely overwhelming if their miseries and psychological depressions are taken into account. Thus, while these exercises enabled the powerful to become more strong and well-off, they made the powerless more defenceless and poorer owing to the hard working hours with insufficient wages determined by "the capitalists [who] used all their power to oppress the labourers, and drove down wages to starvation point" (Toynbee 2). Dickens exposed the restricted and exhausting lives of these men in *Hard Times* and illustrated how the industrialists abused their power, after the emergence of the Industrial Revolution, by decreasing the wages of the working-class and forcing them to produce more and more without regarding their physical and emotional needs. Their indifference to the sufferings of the members of their factories can easily be recognized in the words of the factory owner in the novel, Mr Bounderby, who indicates: "It's the pleasantest work there is, and it's the lightest work there is, and it's the best-paid work there is"(113), which demonstrates how they closed their eyes to the agonies and the positions of these powerless workers who were metaphorically imprisoned behind the walls of the factories. Because of all these suppressing factors that turned many employees' lives into incarceration, the working-class movement came to the fore as it is recognized through the words of one of the workers in the novel, Slackbridge:

> Oh my friends and fellow-countrymen, the slaves of an iron-handed and a grinding despotism! Oh my friends and fellow-sufferers, and fellow-workmen, and fellow-men! I tell you that the hour is come, when we must

> rally round one another as One united power, and crumble into dust the oppressors that too long have battened upon the plunder of our families, upon the sweat of our brows, upon the labour of our hands, upon the strength of our sinews, upon the God-created glorious rights of Humanity, and upon the holy and eternal privileges of Brotherhood! (123)

The pressure of the oppression upon the working men is so intense that the labourer regards himself and his colleagues as the "slaves," "sufferers" of the disciplinarian "despotism." The words "iron-handed" and "grinding" indicated to depict the strict approach of the industrialist very obviously show the destructiveness and harsh side of the system adopted in the Victorian factories. Their longing for the rehabilitation of the working conditions and eliminating their bodily and psychological depression is very apparent from the worker's encouraging his fellows to unite against the masters who misuse their power and disregard their employees' efforts, rights, hard workings and the condition of their families. Dickens, underlining the protest of the labourers in *Hard Times*, in fact mirrors his own time's remonstrations that took place because of the mistreatment of the workers and the unfair attitudes of the employers. Paying attention to the unity of these people, the London Working Men's Association founded in June 1836 in Dickens's time should be underlined. It was an organization of the labourers trying to attain rights and reform their situation as it can be realized in their objectives as well:

> To draw into one bound of UNITY the intelligent and useful portion of the working classes in town and country; to seek by every legal means to place all classes of societ in possession of their equal and political rights; to collect every kind of information […], especially statistics regarding the wages of labour, the habits and condition of the labourer […]. (Cole and Filson 347)

Considering the targets the Victorian workers wanted to achieve, it is no doubt that like those in *Hard Times*, these people also felt the necessity to become united, to fight against the powerful and to reach equality by asking for their privileges and paying attention to the ways to rehabilitate their own wages and conditions of working. Thus, as a socially conscious person and writer, Dickens, in the novel,

reveals the problems of the powerless in his own period and creates characters compatible with the real nineteenth-century individuals as well as the labourers who experienced the practices of power relations exceedingly. Moreover, by means of his character, Stephen, Dickens sheds light to the metaphorical imprisonment of the workers owing to not only hard conditions in the factories but also the conflicts within the working class members as well. As an obedient employee, Stephen's unwillingness to participate in his colleagues' movement, displays how the constant scrutiny and the impact of power cause docility of some of the employees, like this man, whose vulnerability prevents him even from defending his own rights. The woman he wants to marry, Rachael, also points out his mental suffering and his dehumanization as it is seen: "The masters against him on one hand, the men against him on the other, he only wantin[g] to work hard in peace, and do what he felt right. Can a man have no soul of his own, no mind of his own?" (226). It is evident that as if he were a machine, with no soul or no mind, he is kept under incessant examination and instructions that hamper his movements and drives him to fulfil the things the others want, consequently he feels a heavy pressure and torment. In this manner, human beings' being under the supervision of such a powerful mechanism is surely linked with Foucault's re-conceptualization of Bentham's Panopticon, in which the individual is regulated and examined by the more powerful, which makes them become controlled all the time and experience the functioning of power; so that power spreads anywhere and the possibility of being monitored at any time initiates people's disciplining the deeds of even one another. It is evident that "power operates through disciplinary practices or techniques that give rise to self-surveillance" (English 139). Not only the supervisors, but also they themselves become each other's inspector, which justifies the power of the system. The same situation is also widespread in all the relations within the society as it is affirmed by Fraser as well: "Foucault's account demonstrates that modern power is 'capillary,' [as Foucault himself pointed out] that it operates at the lowest extremities of the social body in everyday social practices" (21). Therefore, in daily life, there occurs transmission of power through social relations in different institutions of community, where people are, bodily and mentally, under the influence of this force applied at any second and circumstance. As it was mentioned at the beginning of

this chapter, like the blood in capillaries, this system is also all the time operating and spreads without any interruption, which enables these human beings to be always observant both for their own conducts and for the others'. Hence, in Foucault's words, "It is an important mechanism, for it automatizes and disindividualizes power. He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power" (*D and P* 202). Being aware of the constant regulation despite its imperceptibility, these people have automatically begun to discipline one another due to the possibility of being seen, therefore they are involved in these power practices and become parts of their own control. This shows the omnipresence of power and the inevitability of being exempt from it in several organizations of society. "Foucault [also] situated institutions within the thin but all-entangling web of power relations. [So], power is the thin, inescapable film that covers all human interactions, whether inside institutions or out" (Caputo and Yount 4). In the Victorian period as well, this influence is so significant that even the streets of the town in *Hard Times* reflect the applications of power practised in its factories as it is noticed:

> The streets were hot and dusty on the summer day. […] The whole town seemed to be frying in oil everywhere. There was a stifling smell of hot oil everywhere. The steam-engines shone with it, the dresses of the Hands were soiled with it […]. Their wearisome heads went up and down at the same rate, in hot weather and cold, wet weather and dry, fair weather and foul. (99)

The spread of oil in Coketown comes from the endlessly operating machines in the working fields directed by a powerful mechanism that devastates not only the dress of the "Hands," the workers, but also their physical and psychological health. Their "wearisome heads" at any season demonstrate how they are mentally repressed because of the incessant tempo of working at any moment. Both their bodies and souls are under uninterrupted discipline and observation that make them perceive the functioning of power as the prisoners of Panopticon, who are "alone, perfectly individualized and constantly visible" (*D and P* 200) also experience the same control system. The nineteenth-century workers were like those emphasized in the

quotation, left behind lonely, observable and effectively directed by the dominant arrangement of the industrialists who eliminated the freedom of their employees. Thus, it is very significant that the Industrial Revolution played an enormous role in the factories where power relations were, without any delay, activating and restraining the modes of people.

In the light of all the persons analyzed in *Hard Times*, it is indisputable that the pressure of power, leaving its mark upon people with its permanence and omnipresence, changed the lives of such various individuals as workers, school children, and women who were just like the inmates of Panopticon. Foucault also points out the unavoidability of feeling, in society, the influence of the practices adopted in Panopticon: “We are neither in the amphitheatre, nor on the stage, but in the panoptic-machine, invested by its effects of power, which we bring to ourselves since we are part of its machine” (*D and P* 217). Under the influence of this force, all the people in the Victorian community were like this structure’s jailers and also like the real prisoners of the time despite their so-called freedoms, so they were the mentally imprisoned beings of the English society, which can clearly be likened to the disciplinarian societies confining people as Foucault stressed.

CONCLUSION

When the Victorian age is taken into consideration, what precisely defines the society was the impact of the Industrial Revolution upon the powerless of the period. This crucial event exerted a considerable influence on not only the people but also the institutions of the time. After the transition from the agrarian practice to the factory system, “an accelerating shift of economic power from land to the capitalist class” (P. Morris 5), from the landowners to the masters of industry, completely altered the frame of the applications adopted in the working fields. The ones who were the authorities of their own business, which was based on rural economy, lost all their rights and turned into the labourers of the well-off entrepreneurs who did not hesitate to misuse their power and made these workers destitute beings with the irresistible and inhumane conditions of employment. Since the aim of the factory owners was to augment the production in the industrial units and also expand the growth of their affluence, they were indifferent to the affliction of the working-class. In this respect, “the spread of industrialisation over England in the nineteenth century contributed more than anything else to [the mentioned] shiftings and changes” (Andrews 51). Because of the fact that the industrial developments and the increase in the fabrication initiated the need for more workers and machines to compete with the production; the labourers had to save more energy and time, which brought into existence their mechanization. Thus, “the Revolution produced a new class of capitalist owners who became very rich. It also produced masses of wage-earners in factories […] (Lines 108). The emergence of these groups resulted in inequality in the nineteenth-century English society which was shaped by the discrepancies between the powerful whose only target was their self-interest and the vulnerable who were suppressed by these egocentric people.

In addition to the agonies of the working-class in this era, the torments of the children in the educational institutions underlines the fact that like the employees, these little beings also lived through the stress of acute discipline that took place both at schools and within their homes. Their afflictions derived from the extremity of control and the disheartening approaches of their educators or their parents who

did their best to mould these infants in accordance with such a very authoritarian education that opposed affection, companionship, mercy, dreams and creativity, in a word, all the necessary values a child should nourish. What preceded for the utilitarian adults of the time were just their own profits and unquestionable facts that limited the mental improvement of many youngsters. Besides, the same practice of inspection restricting the individual freedom was fiercely applied by the men upon the women who were trapped behind the walls of their own houses as a result of the oppressive attitude of their husbands or fathers who abused their power to a great extent. When their restrained lives at home without any participation in social fields and working arenas are considered, it would not be wrong to assert that they are certainly one of the most feeble groups of the Victorian epoch.

Bringing all these persons together and examining their common point, the most significant characteristic that emerges is their powerlessness leading to confinement in society, which was effectively presented by Charles Dickens in his works. His desolations as a working-class member of the Victorian community played a considerable part in his realistic portrayals of the helpless and their agonies. By introducing the ills in institutions that devastated humans bodily and psychologically, he evoked that if one does not have power, either economically or socially, s/he is bound to be left behind and manipulated by the strong. This leads them to lose their freedoms and hopes. In his works, "his aim […] was to present little pictures of life and manners as they really are" (Horsman 97). It is in these representations he remarked the **hard times** and the frustrations the weak lived through and could not do away with. On account of his lifelike illustrations, he questioned the wrong practices put into effect in different organizations of his age and criticized the cruel approaches of the dominant as it is indicated: "Dickens was a powerful satirist, perhaps the greatest of his time. To many occasions he brought the satirist's purpose of moral attack, and to all occasions he brought his unsurpassed eye for detail" (Welsh 10). His skill to observe every detail in his society and to stress all the immoral attitudes in his works that he came across made him one of the great illustrators of the Victorian period. That is why, he was the most welcomed and appreciated writer.

Among the desperate people Dickens supported, the Victorian children (See p. 161, Illustration 5) were, all the time, in the foreground as he himself had experienced the same torments in his childhood. Therefore; in his works, unsurprisingly, children suffocated by the intolerable social and economic conditions or by the cruel attitudes of their educators or their parents became visible. With such an understanding, he defended the rights of the working-class children like himself, together with the others overpowered by different reasons. As Dickens's daughter Mary indicates:

> [Dickens] had a wonderful attraction for children and a quick perception of their character and disposition; a most winning and easy way with them, full of fun, but also of a graver sympathy with their many small troubles and perplexities, which made them recognise a friend in him at once. I have often seen mere babies, who would look at no other stranger present, put out their tiny arms to him with unbounded confidence […]. (Collins, ed.165)

His affection for children and highlighting their bewilderments and problems constituted a close bond between him and these children as his daughter also emphasizes. Considering his own infancy, what comes into sight is that, as Mankowitz puts it, he had to endure the grief and the difficulty to take the responsibility of earning the living of his family by working in a blacking factory during his father's imprisonment (21). At such an early age, he went through the exhausting working conditions in the factories that restricted the human beings both physically and psychologically and made them metaphorical prisoners, all of which would be reflected in his novels later. Moreover, in addition to his memories in the working fields of his time, he had also the opportunity to come into contact with the real criminals of the age in his visits to his father leading him to pay attention to the inadequate conditions and the improper administration in these structures, which enabled him to become aware of the inequality between the strong and the weak in society. His gloomy childhood remembrances in places of confinement and his witnessing the depression of the convicts, their families and especially the little beings contributed considerably to his unforgettable depictions of the powerless who suffered from the feeling of imprisonment both in literal and metaphorical sense. In

this angle, he was not only conscious of the repression of children who felt the distress he underwent as a child, but he was also aware of the anguish of the prisoners owing to his observations of early days during his father's incarceration and in his visits to other prisons that he would pay as an adult. So, he was able to represent efficiently the position of the vulnerable people whether they were in prisons, at schools or within their homes as Newsom also suggests:

> He knew their insides and he knew their outsides […]. If one wants to know about the Victorian legal scene or the world of the small tradesman […], about bureaucracy or prisons or […] workhouses or schools or countless other institutions […], the novels of Dickens are a uniquely rich primary source. (6)

In this manner, it is obvious that in his novels he places significant emphasis on the defenceless beings who were regularly inspected and controlled by the powerful in society so that they were lonely trying to survive and leading highly disciplined lives that caused their mechanization and dehumanization. The English community enormously affected by the Industrial Revolution has become the scene of the constantly scrutinized and restrained people in different structures, as a consequence of which they were definitely regarded as the mechanized and the obedient creatures. Klingopulos in "Notes on the Victorian Scene," also notes this reality as it can be seen:

> Industrial societies run the risk of being caged in mechanisms and the 'way of life' imposed by machines, of becoming merely the some of their mechanical processes; and human beings of becoming docile, anxious, semi-militarized mechanics […] conditioned to ask only the 'answerable' questions, not the 'why' […]. (Ford, ed. 19)

The spread of machines and its dominance in the working fields with the onset of the Industrial Revolution gave rise to the mechanization of the practices of working as well as the human body and soul. This new application had such an influential impact upon the conducts of people that they could not avoid turning into passive, machine-like and subservient creatures due to the strict commands of the cruel masters. Despite their despondence, they could not question the wrong system

disregarding their needs and rights or ask why they were treated with this inhumane way. Dickens, witnessing all these harsh regulations which were at issue in England, voiced the subjugation of all the fragiles by creating life-like characters and situations in his novels. As Houston argues, "[Dickens] experienced himself as an outsider and a spokesman of the powerless" (183) by means of his illustrations of these persons. Among the despondent groups in the Victorian era, the sorrows of the women were also marked by Dickens whose most of the woman characters were described as feeble, inactive and obedient. By portraying ladies "upon whom the influences of man society often attempt to traduce personal identity and individual purpose […] [and] who can be exploited by cacochymical men, torpid institutions and banausic social customs" (McGuire 9), Dickens brings into existence the typical Victorian women confined by the acute doctrines of the man-dominated community that inflicted exceeding control and surveillance on the woman.

Considering the endless discipline, scrutiny and restrictions that turn people's lives into imprisonment, what should also be underlined is Michel Foucault's concept of power and surveillance and his analysis of Jeremy Bentham's prison-like structure Panopticon in *Discipline and Punish.* Foucault's original contribution to the examination of the prison system comes both from his historical exploration of the prisons, punishments and from his stress on the metaphorical confinement of human beings in society as if they were the prisoners of Panopticon in which persistent observation is dominant. His emphasis on the omnipresence of power in all relations, at anywhere and any time ensures that power, rather than being in the hands of a certain class, pervades every structure of society and its institutions. As McNay, in *Foucault: A Critical Introduction*, clearly asserts,

> power underlies all social relations from the institutional to the inter-subjective and is a fundamentally enabling force. To understand power, therefore, it is necessary to analyse it in its most diverse and specific manifestations rather than focusing on its most centralized forms such as its concentration in the hands of a coercive elite or a ruling class. (3)

Thus, relations of power spreads throughout society influencing even the everyday life of people whose movements are determined by these exercises which are all the time at work as the same situation can be recognized in Bentham's design as well. Taking into account Foucault's continuously functioning power through permanent control and scrutiny, it is an undeniable fact that the Victorian people were also subjected to the similar kind of force that kept them under non-stop gaze. "The aim of [this] disciplinary power is to enhance the utility of individuals, and turn them into obedient subjects" (Cousins and Hussain 188).

It is very evident that this power in the nineteenth-century England, increased the efficiency of production without regarding the physical and mental health of the citizens. In this sense, what needs to be explained is that Foucault's positive power put into practice so as to train the individual to achieve more productivity transforms into a negative force in the English foundations by restricting the persons both bodily and psychologically with its intense discipline. Therefore, it would not be wrong to state that "[t]he techniques of the Panopticon were applied […] in numerous kinds of institutions, and these institutions in turn kept close surveillance not only on the individuals within their walls but on those outside as well" (Dreyfus and Rabinow 193). The ones under the influence of power relations in English factories, schools, prisons, or houses were controlled in accordance with the disciplinarian rules; however, the others of the population were also affected by the regulations they saw around their environment, so they began to behave, automatically, in the way they were supposed to do. In this perspective, like the Panopticon prisoners, there appeared, in the Victorian society, docile and robot like individuals who were ready to perform all the tasks they were asked.

Dickens, in *The Pickwick Papers* and *Hard Times*, sheds light on all these issues by identifying the loss of freedom, creativity, hopes, bodily and psychological health in consequence of power applications. In *The Pickwick Papers*, through his demonstrations of imprisoned people in English prisons, he makes it clear that the ones in the places of confinement really went through the **pressure of power** and the unceasing control so that they were converted into compliant beings who had to

put up with the lack of physical and social needs. As Glasser remarks, the chapter related to the Fleet Prison displays "what a jail was like in the pre-Victorian period [and] reveals an even deeper sense of realism […] in which there is pain, sadness, and suffering [showing] a reality-based darker side of life […]" (2). Consequently, by means of this section, Dickens states that the prisons of his time were poorly ruled by the administrators who abused their power, disciplined these convicts, and left them alone with their own pains instead of dealing with improving the conditions of these structures or reforming the inmates. Furthermore, in the novel, together with the real imprisoned lives, Dickens reveals the **metaphorical confinement** too with his depictions that highlight the pressure of economic insufficiency and also that portray the mental suffering of women due to the restrictive attitudes of the man-dominated Victorian society. In addition, he dwells on the impact of the psychological pressure upon the young who can not take their own decisions as a result of unremitting control and surveillance they are faced with. In this outlook, it is no doubt that Dickens's *The Pickwick Papers* encompasses various groups of people who suffered from restrictions, prohibitions and practices of power. What ought to be emphasized is his universal approach in his works in which the readers can find their own frustrations, anguishes or desires, which makes them relieved and comfortable as Thackeray suggests:

> As for the charities of Mr Dickens, multiplied kindness which he has conferred upon us all; upon our children; upon people educated and uneducated; upon myriads here, at home, […] all of us reason to be thankful to this kind friend who soothed and charmed so many hours […]. (Collins, ed 353)

The most important thing that should be stressed is that Dickens appeals to a variety of people owing to his concern to the problems of these individuals from different positions and ages, so he becomes the voice of many powerless in the Victorian society where practices of power caused bodily and mental destruction of these persons. In this respect, Foucault's perception of power, its effects on human being and his ideas on imprisonment appear in Dickens's period at any institution and any moment, since considering these concepts in his time, it is certain that "power is not

concentrated in a few centers; it is dispersed throughout society" (Major-Poetzl 47). As a consequence, it is doubtless that one can come across relations of power everywhere, even in their daily lives. Like Foucault's power that "depends on comprehending power by first studying the everyday practices where individuals continually experience micro-powers, the particular confrontations with and resistances to impositions of power" (Hoy 188), in the Victorian age this same notion which was widespread in everyday life dominated people's lives. In *The Pickwick Papers*, not only the human beings in prisons, but also those in several institutions and their homes are also prisoners of the ones who impose their power and ignore the fact that the vulnerable have also the right to live independently by taking their own decisions. Thus, Dickens draws attention to the subjugation of the powerless in his own age by depicting the pressure of being under the command of the powerful.

As well as *The Pickwick Papers*, Dickens's *Hard Times* also presents the influences of power applications, restrictions, bans and intense control upon people. In spite of the fact that there is no real prison in the novel; when the constant surveillance and discipline in some phases of society are recognized in the work, there emerge different settings that resemble structures of incarceration. In this sense, Foucault's Panopticon, in which individuals are permanently observed and examined for order, efficiency and for the reform of conducts, can very easily be correlated with the institutions in the nineteenth-century English society that keep the feeble citizens under endless inspection. Therefore, as Clegg, in "Foucault, Power and Organizations" underlines:

> power would now be regularized, routinized, cast not as an absent presence securing traditional norms, but as a constant surveillance constituting a new discipline of norms and behaviour. Subject to the Panopticon, inmates of whatever institution would be acutely aware that every action might be, […] subject to the supervisory gaze of surveillance. This knowledge in itself might be sufficient to produce disciplined obedience, as subjects learn to survey themselves, to be reflexively self-regarding as if under the ever present and watchful eye of surveillance. (35)

The unremitting supervision in this structure adopted to train the prisoners made these inmates be always alert because of the possibility of being watched by anyone at any time. Due to the continuously functioning mechanism directing all the movements of the human beings, people turned out to be such disciplined and obedient beings that they became the overseers of even one another, which shows that they got used to living with the regulations of the others. When this practice is applied to the institutions of the Victorian era in *Hard Times*, it is undeniable that people in educational and working fields or within their own houses experienced the same surveillance and restraints as if they were the prisoners of Panopticon. This justifies that it is not necessary to be surrounded by the walls of a prison to go through the burden of imprisonment; in fact, if one's attitudes, choices, living style are under close watch and are regulated, in a word, if her/his freedom is restricted with enormous discipline, this person is also one of the prisoners of society that highly scrutinizes the deeds and the steps of the people. So, the powerful's abusing their authority and interfering with the others' actions in an exceeding way create a mechanism which prevents people from improving themselves, broadening their minds, developing their creativities and living according to their own free wills.

In *Hard Times*, the little students relentlessly monitored and given directives stand as one of the most significant groups of people who had to endure the heavy stress of the non-stop scrutiny and the severe regulations put into practice to create obedient children who would inevitably lose their vitalities, inspirations and hopes. The disastrous results of such an education understanding effectively proves that this mechanism restricts the imaginative powers and all the behaviours of pupils who can not escape from being mechanized with facts and figures like robots waiting for the commands of their instructors. Instead of affection, friendship, cooperation and creativity, what the children acquire from the Victorian educators is the idea of self-interest for which the others can even be dehumanized and repressed with the hard set of rules. It is very clearly realized that:

> *Hard Times* is a site of opposition between on the one hand a destructive capitalism which emphasizes rational analysis, mathematical precision, and intelligibility in the service of profit, and on the other hand a joyful humanism based on wholeness, healing, fellow-feeling, and celebration. […] *Hard Times* is an indictment of the philosophies behind the industrial progress of Victorian England which are used to validate an exploitative political economy and a brutal utilitarianism based on hard fact, a reduction of life to figures and statistics. (Matsika 173)

Dickens criticizes the constant restrictive practices in educational structures where those misusing their power confine little children by pretending as if they were educating the students and giving them the necessary skills and knowledge. On the contrary, what the pupils learn is just to respect self-advantage and strict facts, to ignore the needs and positions of the others even if they are in very depressing situations and asking for support. Within this philosophy, everybody, even the oppressors, can doubtlessly be described as the victims of the extremely suppressing applications of power. Taking into account the desperate condition of the inmates in English prisons in *The Pickwick Papers*, it is incontrovertible that the children in *Hard Times*, despite their physical freedom, are not different from the real prisoners depicted in *The Pickwick Papers*. In this respect, what can be recognized is Foucault's stress on the imprisonment of human beings in society although they are not put into jails like Panopticon. Thus, by pointing out the effects of power upon people and the ways it is employed, Foucault, "[r]ather than seeking the essence of power in some simple theoretical formula, […] posed apparently more modest questions about how power is exercised in particular sites and settings" (Driver "Bodies in Space" 117). In Dickens's *Hard Times*, the operation of power, its dominance in every surrounding show how people are controlled by means of stable discipline.

In addition to the continual constraint at schools, in the novel, the women at their houses also undergo the burden of strict surveillance inflicted by the man-dominated society. The typical Victorian husbands and fathers obsessed with regulating the women' decisions and movements, as if these ladies were the prisoners of their own houses, are represented by Dickens. He reflects these ladies in powerless positions

so as to highlight that the ideas or feelings of the Victorian women were disrespected and they were put into such miserable situations that they could not indicate their viewpoints even related to their own lives; as a result arranged marriages also took place and caused psychological destruction, as it is seen in the novel, through the depictions of the disciplinarian men who misuse their power "by excluding women from positions of authority" (Balbus 140).

Victorian women, as Dickens focuses on in his work, were regarded as if they were mechanical devices ready to perform the tasks the men wanted, they were severely looked down on and forced to accept all the decisions taken by the men. As Wojtczak argues, in this age "most women were raised to be obedient and expected only to marry, bear children and live in subordination to a husband" (*Victorian Web* 1); unsurprisingly, they got accustomed to obeying all the rules and serving the men around themselves. In this account, Foucault's argument in *Discipline and Punish,* which is based on power's strong influence upon the human body and soul and the interaction between the governor and the governed come to the fore as a proof that displays the docility and mental depression of the ones outside the prisons like the Victorian woman. Hence, it is evident that Foucault regards "the methods of surveillance and assessment of individuals that were first developed in state institutions such as prisons, as effective tools developed for the orderly regimentation of others as docile bodies, techniques that achieve strategic effects through their disciplinary character" (Clegg 30). The relationship between the supervisor and the controlled in prisons and in Panopticon is very common in many organizations of society including the Victorian houses in which the women were so intensely inspected that they got used to recognizing the expected behaviour and adopting it after being affected by the power practices. Bringing light to the oppression of the women in *Hard Times*, Dickens shows the terrible outcomes of abusing power, which justifies that not to employ this force for the improvement of the individual results in psychological confinement of people.

As regards the disciplinarian power applied to give rise to the production and to maintain order, the same kind of discipline imposed in the Victorian factories is also

a very proper example for depicting the intense restraint the human beings were faced with and for highlighting their physical and mental deterioration despite the efficiency attained in terms of fabrication. One of the cotton manufacturers' remarks in the nineteenth-century England sheds light to the agonies endured by them:

> Here is the curse of our factory-system : as improvements in machinery have gone on, the avarice of masters has prompted many to exact more labour from their hands than they were fitted by nature to perform, and those who have wished for the hours of labour to be less for all ages than the legislature would even yet sanction, have had no alternative but to conform more or less to the prevailing practice, or abandon the trade altogether. This has been the case with regard to myself and my partners. (Fielden, ed. 34-35)

The hard labouring conditions as well as the permanent observation in the manufacturing units led to suffocation of the working-class who were fed up with the strenuous performance they were supposed to fulfil. The everlasting surveillance they had to bear and the insufficient conditions of the working fields devastated them, which was an undeniable result of the Industrial Revolution that "masks some very weighty economic and social hardship concerning the day to day lives of Victorian laborers, who constituted the bulk of the population" (Nelson 1). The masters of industry were bettering their social and financial positions, whereas the working people were losing not only their economic power but also their energies, vividness and joy of life. In such a fierce competition, the labouring class lived through the practices of power, which reveals how the incessant discipline and scrutiny can ultimately change the bodily and mental situation of persons and mechanize them. Thus, Foucault's conceptualization of Panopticism as an influential factor in society comes into being in the Victorian England as a threatening force for the vulnerable people.

To conclude, Dickens, giving a very detailed account of the situation of the powerless and their incarceration, both in literal and metaphorical sense, leaves his mark on the Victorian society through his effective representations of the power relations in different institutions of the nineteenth-century era. It is in his

descriptions one finds the poverty, frustrations and isolation of the feeble, including the children, women, workers, prisoners. Indeed, "throughout Dickens's writings there are intimations of the metropolis as a great prison" (Ackroyd 14), which subjugates its citizens and captures them by losing their freedoms. Foucault's *Discipline and Punish*, which presents the changes in the techniques of imprisonment in a historical manner by referring to the prison-like structure Panopticon, also serves as an effectual vehicle to epitomize the disciplining of the body and the soul of the helpless Victorian people. Especially the wide range of individuals in Panopticon, consisting of school children, workers, prisoners, shows that this apparatus can be used to train for different kinds of people as Foucault states in *Discipline and Punish*:

> The Panopticon, on the other hand, must be understood as a generalizable model of functioning; a way of defining power relations in terms of the everyday life of men […].It is polyvalent in its applications; it serves to reform prisoners, but also to treat patients, to instruct schoolchildren, to confine the insane, to supervise workers, to put beggars and idlers to work. It is a type of location of bodies in space, of distribution of individuals in relation to one another, of hierarchical organization, of disposition of centres and channels of power, of definition of the instruments and modes of intervention of power, which can be implemented in hospitals, workshops, schools, prisons. Whenever one is dealing with a multiplicity of individuals on whom a task of or a particular form of behaviour must be imposed, the panoptic schema may be used. (205)

It is clear that various people can be rehabilitated by means of close gaze and discipline with the intention of preserving order and progress. In this mechanism, a range of people comprising prisoners, patients, students, labourers, are instructed and their attitudes are moulded in order to make them perform the tasks they are expected to do. It is apparent that the Victorian pupils, workers, women and jailers were like the Panopticon prisoners meticulously monitored and directed. However, the consequences of this disciplinarian power in the nineteenth-century England differs from Foucault's positive power in terms of its negative impact upon Victorian people. But, what should be mentioned, without any doubt, is that the persons in Dickens's time, who were under the influence of power practices,

experienced the feeling of imprisonment whether they were in real or metaphorical prisons as Foucault indicated, in *Discipline and Punish,* the same kind of incarceration both for the Panoption inmates and those in Panopticon-like structures of society. In this perspective, it would not be wrong to point out:

> This book [*Discipline and Punish*], though not using Dickens, takes as its examples for the nascence of the modern prison examples Dickens was well familiar with. A Foucauldian Dickens? In the light of *Discipline and Punish* it is easier to see how the physical growth of the modern prison is also the beginning of its entering into discourse and forming structures of thought, so that the literal and the metaphorical do indeed combine, and produce the Dickens whose interest is so clearly in both ways of thinking about the prison. (Tambling 18)

In the light of all these issues analyzed in this theses, what can clearly be stated is that the principles of Dickens and Foucault come together with regard to the imprisonment of individuals in prisons and also the confinement of human beings in society in spite of their physical independence. Thus, it is undeniable that the combination of their concepts constitutes a distinctive notion which proves the severe impact of power relations influencing people bodily and mentally. It is very apparent that in the Victorian era, not only in prisons, but also outside these structures, the pressure of excessive control and surveillance played a considerable role in daily life and turned individuals into docile beings whose every movement was under extreme regulation. Therefore, we can come to the conclusion that the persons described by Dickens in his *The Pickwick Papers* and *Hard Times* certainly represent the real citizens of the writer's time and show the pressure of incarceration in both actual and metaphorical prisons. In this angle, considering their internment due to the disciplinarian practices employed in their everyday lives, it is no doubt that Foucault's emphasis on Panopticon societies appears, which justifies the parallelism between the Victorian community and Foucault's depiction of prison-like societies. Finally, all of the people examined in this thesis can be defined as physically and mentally restrained and supervised in the nineteenth-century English society which is definitely like Panopticon.

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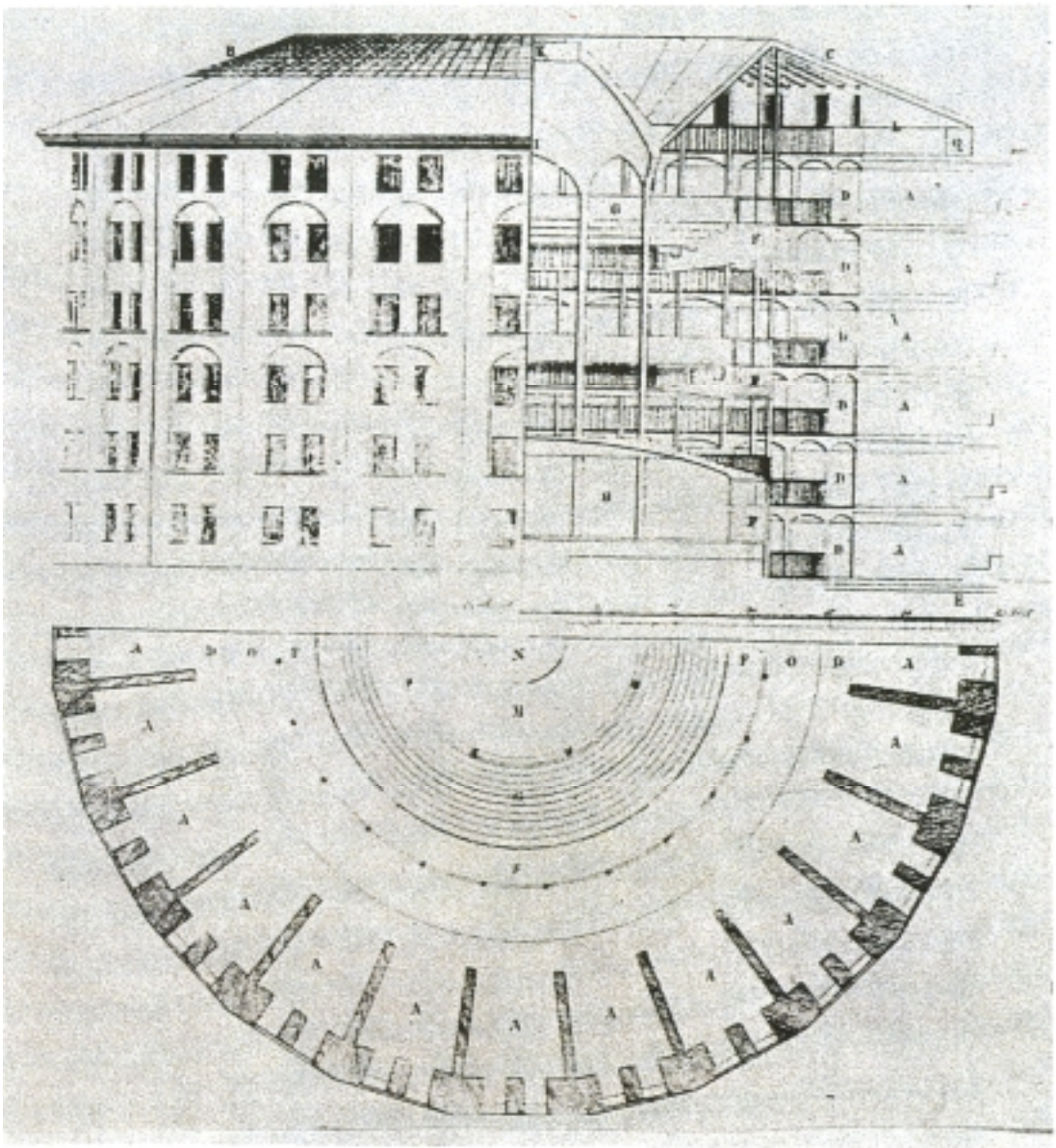
APPENDIX: ILLUSTRATIONS

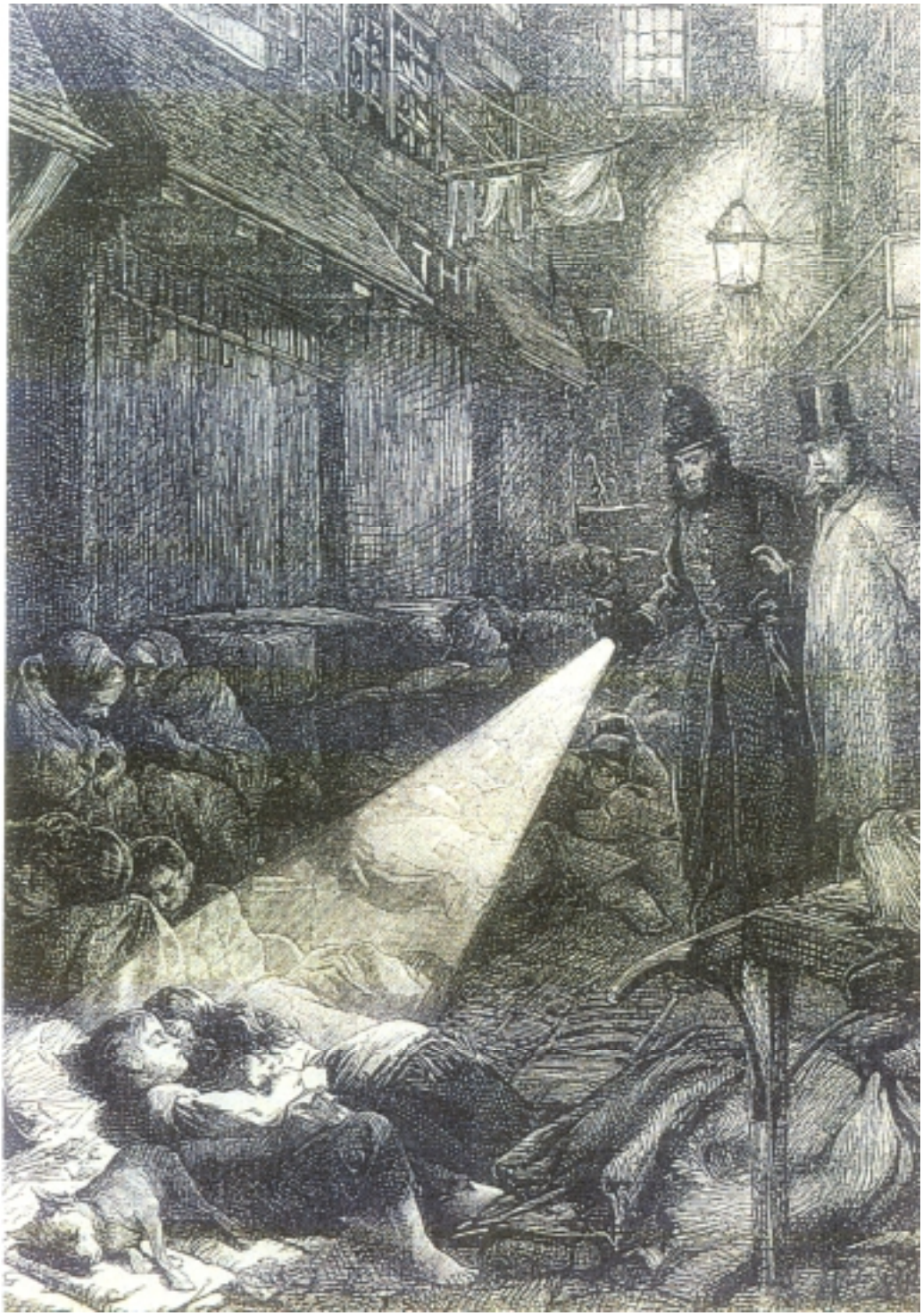
1 Victorian Children (Ackroyd, Peter. *The Life and Times of Charles Dickens*. London: Hydra P, 2003).



2 Plan of the Panopticon (Bentham, Jeremy. *The Panopticon Writings*. London: Verso, 1995).

3 Marshalsea Prison, where John Dickens was incarcerated (Ackroyd, Peter. *The Life and Times of Charles Dickens*. London: Hydra P, 2003).

4 Warren's Blacking Factory (Ackroyd, Peter. *The Life and Times of Charles Dickens*. London: Hydra P, 2003).



5 Victorian Children (Ackroyd, Peter. *The Life and Times of Charles Dickens*. London: Hydra P, 2003).