T.C.
E G E Ü N İ V E R S İ T E S İ
Sosyal Bilimler Enstitüsü

IDEOLOGY, LANGUAGE, AND SUBJECTIVITY IN THE VICTORIAN NOVEL

Doktora Tezi

FATMA BAYALAŞ KERİMOĞLU

İngiliz Dili ve Edebiyatı Anabilim Dalı

İZMİR
2023

T.C.
E G E Ü N İ V E R S İ T E S İ
Sosyal Bilimler Enstitüsü

IDEOLOGY, LANGUAGE, AND SUBJECTIVITY IN THE VICTORIAN NOVEL

Doktora Tezi

Fatma BAYALAŞ KERİMOĞLU

Tez Danışmanı: Prof. Dr. Fatma Rezzan SİLKÜ

İngiliz Dili ve Edebiyatı Anabilim Dalı

İngiliz Dili ve Edebiyatı Doktora Programı

ETİK KURALLARA UYGUNLUK BEYANI

Ege Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne sunduğum "**Ideology, Language, and Subjectivity in the Victorian Novel**" adlı doktora tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada ve dipnotlarda gösterdiğimi onurumla doğrularım.

Fatma Bayalaş Kerimoğlu

PREFACE

The emergence of this study began with my encounter with the works of French sociologists during my postgraduate studies. Through this, I realized that I could approach and interpret life stories both sociologically and historically, presenting my efforts within this theoretical framework. In the initial stages of the study, I endeavoured to grasp the language used by these theorists, including Althusser, Foucault, and Bourdieu, and the philosophical background upon which their theories rested. Subsequently, conducting an extensive historical study, I questioned how an individual's social position in Victorian England could vary, particularly concerning class and gender factors. This required a prolonged effort to perceive through the perspectives of authors and characters. I will not dwell on the necessity of reading the novels extensively so many times, but I believe my feeling of knowing the characters intimately might be predictable. Finally, I can say that this study lived, grew, and developed alongside me through a significant part of my life. It witnessed the entire childhood of my dear son, Can. It was there when my beloved daughter, Damla, came into the world, and she is still very young. Throughout this journey, it was present in every moment of my life, whether happy or unhappy. After the time and effort devoted to it, the happiness of completing this dissertation was expected, yet I never anticipated the accompanying sense of disappointment upon parting from it. Nevertheless, there had to be a point of farewell, and I will treasure this unexpected sense of departure as a pleasant surprise it bestowed upon me.

ÖZET

Bu çalışma Elizabeth Gaskell'in *Mary Barton* (1848), George Eliot'un *Silas Marner* (1861) ve Thomas Hardy'nin *Tess of the d'Urbervilles* (1891) adlı eserlerini ideoloji ve öznellik teorileri aracılığıyla incelemeyi hedeflemektedir. Bu amaçla, tezin ilk bölümünde ideoloji ve öznellik terimlerinin kökeni ve çeşitli tanımları ele alınmaktadır. Ayrıca Althusser, Foucault ve Bourdieu'nun ideoloji ve öznellik üzerine kuramları incelenmektedir. Tezin ikinci bölümünde, Viktorya Dönemi (1837-1901), "erken, orta ve geç" olmak üzere üç dönemde genel özellikleri ile tanıtılmaktadır. Erken dönem (1830-1848) olarak adlandırılan ilk dönemde politik, sınıfsal ve ekonomik yaşamı etkileyen gelişmelere yer verilmektedir. Orta Viktorya döneminde (1848-1870), erken dönemden farklı olarak bilime dayalı bakış açısının öne çıktığı vurgulanmaktadır. Geç dönemde (1870-1901) ise Viktoryen değerlere eleştirel bir yaklaşım benimsendiği ve dolayısıyla bu değerlerin yavaş yavaş geçerliliğini yitirdiği belirtilmektedir. Bu üç alt dönemde ele alınan Viktorya dönemi ideolojilerini yansıtmak amacıyla her dönemi temsil etmek üzere bir eser seçilmiştir. Yayımlanma tarihlerine göre erken dönem için Elizabeth Gaskell'in *Mary Barton*, orta dönem için George Eliot'un *Silas Marner* ve geç dönemi temsilen de Thomas Hardy'nin *Tess of the d'Urbervilles* adlı eserleri bu çalışma kapsamında değerlendirilmektedir. Tezin son bölümünde, bu romanlar Althusser, Foucault ve Bourdieu'nun ideoloji ve öznellik üzerine kuramları çerçevesinde incelenmektedir. Böylece, bu çalışmada söz konusu romanlardaki karakterlerin öznellik oluşumu, içinde bulundukları döneme göre maruz kaldıkları ideolojiler, bu ideolojilerin karakterlerin yaşamlarına olan etkileri ve karakterlerin bu ideolojilere karşı gösterdikleri eylem kabiliyeti bakımından tartışılmaktadır.

ABSTRACT

This dissertation aims to examine Elizabeth Gaskell's *Mary Barton* (1848), George Eliot's *Silas Marner* (1861), and Thomas Hardy's *Tess of the d'Urbervilles* (1891) through the theories of ideology and subjectivity. For this purpose, the first chapter addresses the origins and various definitions of the terms ideology and subjectivity. Furthermore, it examines the theories of Althusser, Foucault, and Bourdieu regarding ideology and subjectivity. The second chapter introduces the Victorian Era (1837-1901) in three periods, consisting of 'early,' 'middle,' and 'late,' outlining their general characteristics. Initially, the early period (1830-1848) focuses on developments impacting political, class, and economic life. During the mid-Victorian period (1848-1870), there is a distinct emphasis on a science-based perspective, differing from the earlier period. Finally, the late period (1870-1901) adopts a critical approach towards Victorian values, indicating the gradual loss of their validity. To reflect the ideologies of each period, one novel has been selected for each period. Based on their publication dates, Gaskell's *Mary Barton* represents the early period, Eliot's *Silas Marner* represents the middle period, and Hardy's *Tess of the d'Urbervilles* represents the late period within the scope of this study. In the last chapter, the mentioned novels are analysed within the framework of Althusser, Foucault, and Bourdieu's theories on ideology and subjectivity. Thus, this study discusses the formation of subjectivity in the characters of these novels with regard to the ideologies they were exposed to in their respective eras, the impact of these ideologies on the characters' lives, and the characters' capacity to exhibit agency in response to these ideologies.

TABLE OF CONTENTS

INTRODUCTION

Throughout history, the ideologies of the people who wield both power and knowledge have changed the perspectives and shaped the beliefs of others. The perpetuation of these ideologies has been sustained through a complex network of relationships among individuals, enabling those in power to uphold these dynamics. Essentially, ideologies can be characterized as "structures of signification that constitute social relations in and through power" (Barker 98). Ideologies, as Barker further argues, represent "the 'world-views' of any social group that both constitute them as a group and justify their actions" (98). Thus, this study traces the origins of the terms 'ideology' and 'subjectivity,' exploring the theories of ideology and subjectivity by Althusser, Foucault, and Bourdieu. Grounding its analysis on the theoretical frameworks presented by the aforementioned scholars, this dissertation seeks to explore how characters in Elizabeth Gaskell's *Mary Barton* (1848), George Eliot's *Silas Marner* (1861), and Thomas Hardy's *Tess of the d'Urbervilles* (1891) operate within the prevailing ideologies of the Victorian period. In doing so, this study also aims to reveal how the characters in these novels act according to the dominant ideologies of the time, as well as the discursive practices shaping their subjectivity.

In this light, one of the fundamental concepts that this study is built upon is the term subjectivity. To understand subjectivity, it is essential to differentiate it from identity, despite the intertwining of these two concepts. Subjectivity, as Hall notes, is "much broader and more multifaceted" than identity (134). It encompasses not only the construction of an individual as a social being but also entails the person's consciousness about his/her subjection to various ideologies. Additionally, Hall

elaborates that individuals might possess separate identities such as race, class, and gender whereas they have a subjectivity consisting of all those identities, alongside their imperfect self-awareness (134). In essence, the categorization and interpretations of subjectivity theories in the twentieth century offer various viewpoints on the nature of the subject. While some theories aim to clarify the nature of the subject, others advocate for a perspective that connects individual identity with broader social influences. Together, these theories provide a comprehensive understanding of subjectivity, revealing its complexities and the dynamics between individual consciousness and external forces.

Moreover, the first chapter of this study explores Althusser's approach to ideology, emphasizing how he lays the groundwork for the theory of ideology in his article, "Ideology and Ideological State Apparatuses" (1970). According to Althusser, "ideology has no history" and exists wherever people are present; hence, escaping or remaining outside of ideology is impossible (*On the Reproduction* 253-255). The foundations of Althusser's ideology theory rest on Antonio Gramsci's concepts, notably hegemony and civil society (Rehmann 147). Althusser's exploration of how ideology subconsciously envelops individuals draws from the thoughts of Freud and Lacan. Furthermore, Althusser examines the formation of subjectivity through the lens of Ideological State Apparatuses (ISAs). Based on Marxist thought, he posits that the primary condition of production is the reproduction of the conditions of production, asserting that this reproduction process is achievable through the reproduction of production relations. The continuity of production relations, as Althusser highlights, is interconnected with the reproduction of the means of production and labour power. To

sustain production, or more specifically, to secure the existence of the ruling class, society must willingly engage in this production (*On the Reproduction* 232-233). Althusser further emphasizes that the Ideological State Apparatuses play a significant role in ensuring the ongoing nature of production relations (*On the Reproduction* 247). Besides, Althusser asserts that ideology, far from reflecting reality accurately, presents a distorted version of reality to individuals (*On the Reproduction* 256). He contends that despite variations in the ideologies, all individuals are shaped by specific ideologies, which is a concept he coins as 'interpellation' (*On the Reproduction* 264-265). This notion suggests that individuals have always been subjected to ideology within and through language, thereby becoming subjects. Furthermore, the endeavour to define who the subject is directed by the ideologies in which he/she exists.

On the other hand, Michel Foucault's perspective, which focuses on the concept of subjectivity through the lens of 'technologies of the self,' is encompassed within the scope of this study. In his exploration, Foucault intertwines power and knowledge, drawing on Althusser's work to shape his views on the construction of subjectivity. Foucauldian subjectivity is formed by historical contexts and diverse social practices within an individual's existence (Lechte 144). In addition, Foucault's perspective highlights that the subject constructs itself. However, Foucault's focus lies not in exploring when the subject emerges but in understanding how it is formed (Kelly 513). Moreover, Foucault distinguishes subjectivity from the body as an ontological reality, unlike Descartes' philosophy which views it as a substance. Essentially, Foucault regards subjectivity as a form –one that varies among individuals and evolves with various social roles they assume. Besides, Foucault diverges from Heidegger and Lacan

in his approach to subjectivity. He disagrees with Lacan's division of subjectivity into unobservable periods, considering it inadequate. Instead, he concentrates on analysable real practices within historical contexts (Kelly 513-516). This study, therefore, extensively elaborates on how Foucault approaches subjectivity historically and in connection with social practices.

Another influential theorist whose views on subjectivity are utilized in this study is Bourdieu, who examines concepts like habitus, capital, and field. Initially, Bourdieu employs the term 'capital' to describe all economic, social, and cultural accumulations possessed by an individual, ranging from material assets and education to behaviour, attire, accent, and cultural preferences. Thereby, an individual's place within social relationships corresponds to the capital he/she possesses. Additionally, the concept of 'field' represents structures governed by their own dynamics, such as education, art, sports, politics, and religion. Habitus, on the other hand, refers to "the mediating link between individuals' subjective worlds and the cultural world into which they are born and which they share with others" (Jenkins 46). As Mahar et al. assert, habitus represents "a set of dispositions, created and reformulated through the conjuncture of objective structures and personal history" (10). Within in a particular field, an individual's social position imposes dispositions upon him/her, involving his/her subjective adaptation to that position. This adaptation is often manifested in individuals' behaviours, indicated by the perception of social distance and even through their physical posture (Mahar et al. 10) Thus, as is articulated by Mahar et al., "one's place and one's habitus form the basis of friendship, love and other personal relationships, as well as transforming theoretical classes into real groups" (10). In this way, the first

chapter concludes by elucidating Bourdieu's approach to subjectivity, examining his analytical methods and referencing the specific terms he employed in his works.

In the second chapter, substantial economic and social developments in England due to industrialization during the Victorian era are explored. Initially, the Victorian Era (1837-1901) is introduced with its general characteristics, and a detailed examination is conducted by dividing the era into three separate stages consisting of the early, mid, and late Victorian periods. Moreover, a brief overview is provided of the prominent ideologies of the era from the perspectives of politics, economy, class, religion, gender, science, and education. The early Victorian era (1830-1848) encompasses a time when the economic and social challenges posed by industrial developments remained largely unresolved. This period, marked by intense economic fluctuations, highlights the struggles of the working class enduring harsh conditions and advocating for reforms. Within the second chapter, the discussion also addresses the adverse effects of England's unsettled economic and political issues on social life, particularly the deteriorating conditions faced by the working class. Furthermore, it evaluates key developments of this period, including *the First Reform Act of 1832*, the New Poor Law, Chartism, and the Anti-Corn Law League, in the fields of politics, economy, and class.

In addition, the mid-Victorian period (1848-1870) is characterized by economic improvement and growth, accompanied by scientific and technological advancements that triggered religious debates. Furthermore, the era witnessed improvements in the conditions of the working class due to laws that restricted child labour and regulated working hours. The mid-Victorian period is analysed in terms of socio-political and scientific developments and their impacts on social life, religion, and gender. Besides,

this chapter explores the effects of Charles Darwin's work *On the Origin of Species* (1859), and the consequences of *the Reform Act of 1867*. "Oxford Debate" is another phenomenon, covered in the second chapter, which occurred in 1860 between T. H. Huxley and S. Wilberforce, illustrating the clash between science and religion. Additionally, this chapter discusses developments in the women's movement concerning the fundamental characteristics of domestic ideology in this era.

Finally, the second chapter explores the late Victorian period (1870-1901), during which the values associated with the Victorian era gradually declined. This transition was notably influenced by technological advancements that transformed England into a consumer society. The late period also witnessed crucial legislative reforms aimed at improving the conditions of the working class, including *the Trade Union Act of 1871*, *Conspiracy and Protection of Property Act of 1875*, and *the Employers and Workmen Act of 1875*. In addition, *The Representation of the People Act of 1884*, granting voting rights to all men in England, further contributed to this era. This chapter also emphasizes *the Elementary Education Act of 1870*, ensuring compulsory and free education. It also highlights significant advancements in women's rights during this period, exemplified by London University's initiative to allow women to receive a university degree. Furthermore, it addresses significant legislation, such as *the Married Women's Property Act of 1870* and *the 1884 Married Women's Property Act*, granting married women rights over property after marriage. It also explores the influence of Karl Marx's work *Capital* (1867) on the emergence of the social organization known as "the Fabian Society" (1884), aiming to improve living conditions during this period. Lastly, it emphasizes that with the establishment of the

foundations of modernism, the significance of Victorian values began to wane. In conclusion, the second chapter encapsulates the Victorian era as an era of transition and transformation in England. It signifies the transition from a feudal agrarian society to an industrial democracy, encompassing significant developments in politics, economy, gender, science, religion, and education.

The third and the final chapter of this dissertation investigates the works of some selected prominent Victorian authors Elizabeth Gaskell, George Eliot, and Thomas Hardy, focusing on Gaskell's *Mary Barton*, Eliot's *Silas Marner*, and Hardy's *Tess of the d'Urbervilles*. These novels, as quintessential examples of Victorian literature, are included within the scope of this study for their portrayal of the conflict between individuals and society. Throughout the Victorian literary canon, a recurring theme emerges –a protagonist's quest to define his or her place in society. These narratives vividly portray the tension between surrounding social conditions and the ambitions of the hero or heroine, whether it involves pursuing love, social position, or a life in their imagination. This tension establishes the novel as an ideal medium for depicting struggles such as a woman's endeavour to achieve self-realization within social constraints (Greenblatt 995). In this context, Gaskell's *Mary Barton,* Eliot's *Silas Marner,* and Hardy's *Tess of the d'Urbervilles* serve as crucial reflections of the dominant ideologies of the Victorian era in which they were published, shedding light on the prevalent beliefs and values of that specific time.

In the third chapter, the analysis initiates by briefly introducing the writers' biographies before offering a comprehensive overview of each novel's subject matter and distinctive characteristics. Throughout the exploration, the focus remains on how

Victorian era ideologies are mirrored in the narratives, significantly shaping the characters' subjectivity. Beginning with Gaskell's *Mary Barton*, it explores the themes including politics, economics, class, gender, society, science, and education. It also looks into how John Barton's subjectivity was influenced by his feelings of disappointment and mortification following his futile attempt to amplify the voice of labourers. By highlighting specific instances from the novel, this study examines the concrete conflicts that arose in England during the 1830s and 1840s, notably 'Chartism,' 'Manchester Strike,' and 'Trade Unions,' and assesses their significance in portraying the divisions between the working and the middle class. Additionally, it evaluates the distinctions between the two social strata with regard to their living conditions, mindsets, and behavioural patterns. Additionally, the analysis uncovers Mary Barton's evolving subjectivity as she strives to attain the position of a middle-class woman, despite the inherent challenges stemming from her working-class background and the ideologies associated with it. Through this examination, this study aims to reveal how the narrator in *Mary Barton* situates him/herself as a mediator between the two classes, seeking to foster understanding and communication. In doing so, it illustrates Gaskell's effort within the novel to comprehend the experiences of both the middle and the working classes, narrating their stories to readers, shedding light on the early Victorian period and its dominant ideologies.

As the second novel included in this study, Eliot's *Silas Marner* is examined through its reflections of the conflict between the working class and the upper class in the village of Raveloe. This examination extends to evaluating particular instances from the novel depicting the prevalent ideologies of the mid-Victorian era in the realms of

class, community, religion, belief, gender, and education. Within this context, the novel's portrayal of these ideologies and their impact on the characters' lives are scrutinized. In this way, Silas Marner's transforming subjectivity, shifting from his initial passion for gold to his devotion to his adopted daughter is elaborated, analysing how objective social structures influence his individual experiences. The subjectivity formation of the protagonist is dissected into three phases of his life. These phases include Silas' early years in Lantern Yard, a period of solitary dedication to accumulating gold as a weaver in Raveloe, and finally, his transformation through community and fatherhood following the loss of his gold and the adoption of Eppie. These phases trace Silas' progression from being subjected to the influence of religious ideologies leading to unfair treatment in Lantern Yard to his subsequent withdrawal from social connections in Raveloe. His transformation results in assuming the role of a devoted father, earning respect within the village of Raveloe. Furthermore, this study examines the constraints imposed by social structures on Silas' agency, his attempts to transcend these boundaries, and the shifting social attitudes toward him within the community. In essence, this analysis highlights Eliot's exploration of the various manifestations of religious traditions and beliefs within distinct communities in *Silas Marner*. Additionally, it emphasizes the author's intent to illuminate the ambiguities and questionable aspects of these beliefs and religious practices through her male protagonist, aiming to cultivate awareness among readers.

As the final piece of exploration within this study, Hardy's *Tess of the d'Urbervilles* is examined with regard to class, gender, familial, and religious ideologies, and how those ideologies ultimately shape the characters' subjectivity. The

reflections of the social conflict experienced by the Durbeyfield family, who are from the working class and uncover their ancestral ties to the noble d'Urberville family, are investigated through examples found within the novel. Subsequently, the discussion focuses on the religious and social ideologies of the Clare family and their impact on the lives of the main characters. Following this, the prominent ideologies of the Victorian era regarding gender roles idealized through 'the Perfect Woman' image are evaluated, giving references from the novel. Additionally, the analysis touches upon the increasing emphasis placed on the education of the working class in the later years of the Victorian era, alongside the shift from religious values to a focus on science, as observed in the characters' lives. To conclude, the study discovers Teresa Durbeyfield's formation of subjectivity. Within this context, it examines the influence of objective social structures on Tess' subjective experiences, the extent to which these structures constrained her practical behaviours as an agent, her endeavours to transcend the limits of her capacity for action, and society's attitude towards her. These aspects are thoroughly explored and exemplified, demonstrating how Hardy's novel mirrors the prevailing ideologies of the late Victorian period. Consequently, by focusing on a specific era and selected novels, the analysis of subjectivity carried out in this dissertation invites readers to reflect on their own subjectivity within the context of their particular circumstances.

CHAPTER I

IDEOLOGY, LANGUAGE, AND SUBJECTIVITY

1.1. The Origins of the Concept of Ideology

The term 'ideology' originated in the post-Jacobin period of the French Revolution, referring to 'idea-science,' which involves "a critical dissection of ideas and their derivation from sensory perceptions" (Rehmann 15-17). It was formally introduced as a term by Destutt de Tracy (1754-1836) in his *Memoir on the Faculty of Thinking* (1796). Destutt de Tracy is one of the French scholars, also known as 'ideologues' or 'ideologists,' including Cabanis, Garat, Wenceslas Jaquemont, Jean-Baptiste Say, and François Thurot. Tracy and the ideologues are influenced by Abbé de Condillac, a French philosopher who explores the workings of the mind (Terrell ii). Particularly, Tracy contributes to the science of ideas by attempting to establish "ideals of thought and action on an empirically verifiable basis" (Freeden 4). Furthermore, he endeavours to pave the way for new theories of ideology. The term ideology, as Rehmann states, undergoes "a semantic shift from the systematic knowledge of an object to the object itself, from the critical analysis of ideas to the ideas themselves" (15). Therefore, an ideologist becomes the person who states his/her opinions rather than the one analysing ideas (Eagleton 95).

In addition, ideology is defined as "a system of ideas held by a particular group within a culture and which represents their interests, and the practices whereby such groups attempt to naturalise their ideas, meanings and values, or pass them off as

universal and as commonsense" (Danaher et al. xii-xiii). In *An Introduction to Ideology*, Eagleton also outlines a range of definitions of ideology, including its characterization as "the process of production of meanings, signs and values in social life," its role in "[legitimating] a dominant political power," its provision of "a position for a subject," and its status as "the indispensable medium in which individuals live out their relations to a social structure" (1-2). While Eagleton provides various definitions of ideology, he identifies two mainstream traditions within the theory of ideology. On the one hand, scholars such as Hegel, Marx, and Georg Lukács focus on ideology as an illusion or distortion. On the other hand, ideology is approached from the perspective of "the function of ideas within social life than with their reality or unreality" (3).

Alternatively, Hinich and Munger categorize the ideology definitions in three clusters: first, "collections of ideas with intellectually derivable normative implications for behavior and for how society should be organized;" second, "economizing devices by which individuals understand, and express ideas about, politics;" and finally, "complex, dogmatic belief systems by which individuals interpret, rationalize, and justify behavior and institutions" (10). These categories share the view that "ideologies are collection of ideas" (Hinich and Munger 10). According to Hinich and Munger, ideologies universally impact "(a) what is ethically good, and (therefore) what is bad; (b) how society's resources should be distributed; and (c) where power appropriately resides" (11). In short, ideologies determine "what is good, who gets what, and who rules" in a given community (Hinich and Munger 11).

Additionally, Marx and Engels stand as key figures who contribute to the development of ideology as a theory through their works on political economy. Initially,

their approach to the concept of ideology begins as a critique of false or inverted consciousness. However, it evolves into "a critique of the underlying social separation of manual and intellectual labour" (Rehmann 58). In essence, their objective is the gradual elimination of ideology to pave the way for the establishment of a classless society. In their work *The German Ideology* (1846), Marx and Engels emphasize that "it is not consciousness that determines life, but life that determines consciousness" (42). In other words, mental production is controlled by the powers which dominate material production.

Moreover, Marx and Engels' use of the term "ideology" encompasses various meanings, giving rise to different schools of ideology theory. These schools, though being not easily distinguishable from each other, are classified by Rehmann based on three main tendencies (21-22). The first tendency adopts "an ideology-critical approach, represented in particular by György Lukács and the Frankfurt School, which interpreted ideology as 'inverted' or 'reified' consciousness" (Rehmann 21). The second tendency involves "a 'neutral' concept of ideology, formulated in particular by Lenin and predominant in 'Marxism-Leninism', which understood ideology as a class-specific conception of the world" (Rehmann 21). Lastly, the third tendency spans from Antonio Gramsci to Louis Althusser, Stuart Hall, and the Projekt Ideologietheorie (PIT). This perspective conceptualizes ideology as "the ensemble of apparatuses and forms of praxis that organise the relation of individuals to the self and to the world" (Rehmann 22). To achieve a more profound understanding of ideology, the subsequent sections will explore the theories proposed by Althusser, Foucault, and Bourdieu, all recognized for their approaches that signify the power relations within a society.

1.2. Louis Althusser: Ideological State Apparatuses and Interpellation

Louis Althusser (1918-1990) was a French philosopher and a theorist of ideology. He studied philosophy at the École Normale Supérieure in Paris. In the 1960s, he published a series of articles which reflected his views on the structural Marxism. Althusser regards capitalist society as "a network of interrelated structures" (Edgar et al. 3). Thereby, individuals are not independent of economic and social structures. As is explained by Edgar et al., individuals are "an expression of the relations" controlled by historically determined capitalist structures (4). Restricting his work to the history of class societies, Althusser establishes his ideology theory by drawing upon the works of earlier theorists such as Marx, Engels, Gramsci, Freud, and Lacan. He develops his theory by focusing on Gramsci's approach to civil society and hegemony (Rehmann 147). As Althusser asserts, "ideology has no history," suggesting that it is "eternal" or "omnipresent in its immutable form throughout history" (*On the Reproduction* 174-176). According to him, ideology exists wherever human beings are, making it impossible to escape or remain unaffected by it.

In explaining the reproduction of the conditions of production, Althusser provides the following example: Mr. X, a wool fabric producer, continues to produce wool fabric because Mr. Y, a sheep producer, supplies him with the necessary raw materials, and Mr. Z produces the required machines. To sustain production, these producers must ensure the continuity of each other, constituting the essential process for the reproduction of material conditions of production. Indeed, Althusser focuses more on the reproduction of labour power than on material conditions of production. Ensuring that a worker is paid a minimum wage is a requisite to guarantee their daily attendance

at work. Simultaneously, it is imperative for the working class to reproduce, both to sustain itself and to be trained in submitting to the dominant ideology, facilitating the reproduction of labour power (*On the Reproduction* 48-49).

In his article "Ideology and Ideological State Apparatuses" (1970), Althusser not only focuses on the reproduction of the conditions of production but also explores the relations of production and the reproduction of labour power. He stresses that the continuity of the relations of production is provided by Ideological State Apparatuses (ISAs). To secure the existence of the ruling class, individuals are voluntarily subjected to the dominant ideology via the ideological state apparatuses. The ideological state apparatuses can be listed as social, scholastic, religious, familial, information and news, publishing and distribution, associative, cultural, and political. Althusser considers the educational ISA as the most dominant ideological apparatus (*On the Reproduction* 76; 236-249). In addition, ISAs vary with regards to the three main factors: "the different 'regional' specificities," "the power relations reigning in them," and "the effectiveness of their ideological integration" (Rehmann 149-151). Besides, an ideology, Althusser states, has "a material existence" and it "always exists in an apparatus, and its practice, or practices" (*On the Reproduction* 258-259). In other words, ideologies become materialized rather than having an intangible form when individuals are directed by ISAs and begin to practise some material rituals as subjects. In his work *On the Reproduction*, Althusser summarizes this process as follows:

> Disappeared: the term *ideas*.
>
> Survive: the terms *subject*, *consciousness*, *belief*, *actions*.

> Appear: the terms *practices*, *rituals*, *ideological apparatus*. (261; emphasis in original)

When ideas grounded in ideology fade away, the subject engages in material practices dictated by the system to which they belong. This is exemplified by the way a Christian attends church and worships. In fact, the individual becomes a subject long before birth, influenced by the ideology within which their family is included (Althusser, *On the Reproduction* 195).

According to Althusser, ideology mirrors the imaginary relationships individuals have with production relations. In essence, ideology does not depict reality as it is; rather, it presents a distorted version to the subject. Despite the different ideologies contributing to the construction of subjects, each individual has been shaped in accordance with specific ideologies. Althusser explains this process with the term known as 'interpellation' or 'hailing of the subjects.' From this perspective, the individual has always been subjected to an ideology in and through language. In that regard, Althusser emphasizes that human beings, prior to their birth, are always already subjects who are in need of perpetual confirmation of others through the rituals of ideological recognition. In this manner, they ensure themselves that they are unique subjects. As Althusser asserts, "all ideology hails or interpellates concrete individuals as concrete subjects" (*On the Reproduction* 257-264). The subjects' struggle to define themselves is driven by the ideology in which they are immersed. This process of interpellation, as is described by Hall, "captures the power behind social categories and the ways that we are conscripted into our social identities" (133).

Moreover, Hall observes that Althusser shifts the focus of discussions on subjectivity through ISAs (86). These ISAs can be characterized as "the fundamental belief systems of a society" or "the veiled mechanisms by which all individuals acquire their sense of place and purpose in society" (Hall 86). In its ordinary usage, Althusser defines the term 'subject' in two aspects: "(1) a free subjectivity, a centre of initiatives, author of and responsible for its actions; (2) a subjected being, who submits to a higher authority, and is therefore stripped of all freedom except that of freely accepting his submission" (*Lenin and Philosophy* 182). Although the second definition may seem paradoxical, Althusser employs it to elucidate why subjects seemingly operate independently, as is clarified in the following quotation:

> [T]he individual *is interpellated as a (free) subject in order that he shall submit freely to the commandments of the Subject, i.e. in order that he shall (freely) accept his subjection*, i.e. in order that he shall make the gestures and actions of his subjection "all by himself." *There are no subjects except by and for their subjection*. (*Lenin and Philosophy* 182; emphasis in original)

Consequently, a subject subjected by the ISAs makes their own choice to act as required by certain ideologies. Althusser encapsulates this cycle by declaring that "there is no practice except by and in an ideology" and "there is no ideology except by the subject and for subjects" (*On the Reproduction* 261). If the subject chooses not to submit to these ideologies, then Althusser introduces the use of direct means of social control known as Repressive State Apparatuses (RSAs). These apparatuses include repression

units, physical or otherwise, such as “the government, administration, army, police, and specialized repressive corps: gendarmerie, courts, judiciary, prisons” (*On the Reproduction* 92). According to Althusser, “ideology needs subjectivity” since the capitalist system not only produces subjects but also utilizes them as its “instruments and bearers” (Mansfield 53). Thereby, the subject is shaped by the needs of the state, rather than by its own will and abilities. Reviewing Althusser’s approach to the concept of ideology, the next section will be allotted to the exploration of the historical emergence and conceptualization of the term subjectivity.

1.3. Subjectivity and the Birth of the Subject

Throughout history, humanity has persistently strived for greater self-awareness and knowledge. Not surprisingly, this pursuit has often encountered resistance from both social structures and religious doctrines, aiming to limit such exploration. As individual aspirations have the potential to challenge established social order, societies often conditioned individuals to behave as compliant and obedient subjects. This is evident in historical examples, as was observed in the Middle Ages, where a widely accepted divine order categorized society into three distinct groups as 'clergy,' 'warriors,' and 'labourers.' The primary reason for this acceptance lies in the subjects' belief that this order was predetermined by divine law. Consequently, no one attempted to change it as long as there were no historical events influencing the circumstances. Due to the Black Death (1348), as one of the events that stimulated a group of people for change, the population of the working class considerably declined. As a result, workers began to recognize how valuable they were to society. This realization led to efforts to improve their conditions, notably evidenced by the Peasants' Revolt of 1381, even though they did not rebel against their status within the divine order (Hall 20). While these workers who attempted this rebellion may not have been aware that they were subjected to the ideologies of power holders, they were already subjects. Such historical changes not only highlight the workers' emerging awareness of their value but also shed light on the gradual development of the concept of subjectivity.

The sixteenth century marked a departure from traditional Christian doctrines centred on divine law. Instead, Renaissance humanism propelled a notable shift, placing

emphasis on “the dignity and central position of human beings in the universe” (Abrams et al. 145). Moving away from the notions of “the innate corruption of human beings” and the significance of life after death, the Renaissance humanists focused on what human beings could achieve in this world (Abrams et al. 145). From the humanist perspective, as Abrams et al. emphasize, a human being is regarded as “a coherent identity, endowed with purpose and initiative, whose design and intentions effectuate the form and meaning of a literary or other product” (280). Opposing the humanist perspective, structuralism defines the human agent as a location or space. Meanwhile, the assertions of Michel Foucault and Roland Barthes proclaim the death of the author, refuting the idea that the author is the sole originator or determiner of a text’s form and meaning. Similarly, approaches like psychoanalysis, Marxism, and new historicism view the human agent as “a disunified subject that is the product of diverse psychosexual conditions, and subjected to the uncontrollable workings of unconscious compulsions” (Abrams et al. 281). In essence, these viewpoints collectively suggest that the subject is a product shaped by prevailing ideologies, discursive practices, and power relations of a specific time, emphasizing the constructed nature of the subject within the context of its era.

In Descartes’ philosophy, epitomized by the formulation “I think, therefore I am,” human beings are perceived “as unique unified agents endowed with the capacities of reason, consciousness and action” (Barker 195). As a prominent philosopher of the seventeenth century, Descartes not only lays the groundwork for questioning truth, subjective thought, and the acquisition of knowledge but also elevates philosophy’s awareness of subjectivity. He positions the subject at “the center of the universe of

representations," symbolizing the unique value of the individual (Balibar 5). Immanuel Kant, on the other hand, is regarded as the inventor of the subject in modern philosophy. According to Kant, the human subject is "a citizen of the world" constituting and being constituted through their "experience, knowledge and practical ends" (Balibar 7). Besides, Kant approaches subjectivity from a different perspective, asserting that it cannot exist without objectivity. Schwyzer encapsulates Kant's viewpoint by highlighting that "if there were no spatial world there could be no inner world, no thoughts or experiences" (343). In contrast to Descartes, Kant emphasizes "the equation between selfhood and consciousness," contending that self is not a sufficient source of subjectivity without the awareness of the world (Mansfield 19).

The post-structuralist approach, on the other hand, adopts the term 'subject,' diverging from conventional descriptors like 'human,' 'individual,' or 'self.' This preference emerges from the term's connotation of 'being attached' through its form 'to be subjected to,' devoid of associations with 'creation' or 'control.' Besides, in terms of grammar, 'subject' denotes a space to be filled in a sentence by any person speaking at a certain time and place (Abrams et al. 280-281). In this way, the subject is situated according to his/her position among the other subjects and to his/her relations with them. In *Subjectivity: Theories of the Self from Freud to Haraway,* Mansfield emphasizes the incapacity of the term 'self' to adequately convey the social and cultural connections embedded within the term 'subject' (2). Thus, he focuses on the subject's perpetual reliance on external entities, asserting that individuals are invariably connected or influenced by other subjects or ideas. Mansfield further argues that the term 'subject' implies an interconnected self, "not a separate and isolated entity, but one

that operates at the intersection of general truths and shared principles" (3). To classify the diverse uses of the term 'subject,' Mansfield organizes them into four distinct categories consisting of "the subject of grammar," "the politico-legal subject," "the philosophical subject," and "the subject as human person" (4-5). In summary, from a post-structuralist view, the subject is regarded as a linguistic product subjected to external forces.

In his work *Subjectivity* (2004), Donald E. Hall suggests regarding 'self' as a 'text' to explore subjectivity. He also argues that 'subject' should be analysed both in and through traditional literary products and in relation to culture (5). In addition, Friedman indicates that individuals are presented with a predetermined set of options while constructing their sense of self. Hence, the choice an individual makes among these options is an illusion, and the individual may not even be aware of this situation (240). Within this context, Hall underscores that the essence of subjectivity lies in the tension between choice and illusion, depicting it as its fundamental theme. This tension manifests as a conflict between externally imposed definitions and individual interrogations (2). Drawing distinctions between identity and subjectivity, Hall also clarifies that subjectivity is a critical concept that inquires how and from where identity evolves, how understandable it is, and whether we have any influence or control over it (4). In other words, while identity is defined as a form of personality or social being shaped by certain behaviours, beliefs, and attachments, subjectivity can be considered as critical thinking and awareness of identity.

Additionally, subjectivity theories developed in the twentieth century can be categorized into two groups based on their distinct approaches to the subject. The first group aims to describe the subject's nature, as evident in the works of Freud and Lacan. Conversely, the second group views subjectivity definitions "as the product of culture and power," as such in the theories of Nietzsche and Foucault (Mansfield 51). Besides, in *Understanding Foucault*, Danaher et al. introduce subjectivity as a concept originating from psychoanalytic theory to define and clarify the self or identity (xiv). They contend that subjectivity seeks to substitute the conventional belief that our identity arises solely from "our conscious, self-governing self" (xv). Instead, this term suggests that individual identity is shaped by "discourses, ideologies, and institutional practices" (Danaher et al. xv).

In *Subjectivities: A History of Self-Representation in Britain, 1832-1920* (1991), Gagnier elaborates on the concept of subjectivity by classifying the characteristics of the subject. In the beginning, the subject perceives itself as an 'I' although it may be challenging or not possible for other subjects to perceive that self-perspective, as is experienced by the subject itself (Gagnier 8). At the same time, as Gagnier posits, the subject not only relates to others but is also perceived as an 'Other' by them, influencing its perception of its own subjectivity (8). Moreover, the subject functions as "a subject of knowledge," particularly within the discourse of social institutions that define the conditions of its existence (Gagnier 8). Additionally, the subject exists as an independent body, separate from others with the exception of pregnancy. As a result, the subject heavily relies on its physical surroundings owing to its body. Ultimately, subjectivity stands in opposition to objectivity. Therefore, objective knowledge remains

unattainable due to the partiality of the subjective viewpoint, contrasting with the universal view (Gagnier 8-9). These classifications of subjectivity provide an overview that encompasses various facets of the subject.

In conclusion, the diverse categorization of subjectivity theories in the twentieth century offers contrasting yet complementary perspectives on the subject and its nature. Exploring the development of the concept of subjectivity also highlights the emergence of agency as another crucial aspect intertwined with the subject's nature. Agency, as is defined by Barker, represents "the socially determined capability to act and to make a difference" (4). Despite its association with action and change, agency is influenced by "the social structures of language, the routine character of modern life and by psychic and emotional narratives that we cannot bring wholly to consciousness" (Barker 5). While seemingly paradoxical, agency provides the subject with a freedom of choice, albeit from a socially constructed viewpoint. After examining the subject and its theories, the subsequent section will focus on Foucault's various works concerning the concept of subjectivity.

1.4. Michel Foucault: From Power and Knowledge to the Subject

The French intellectual Paul-Michel Foucault (1926-1984) is a social theorist, historian and philosopher. His philosophy is influenced by scholars such as Friedrich Nietzsche, Georges Bataille, Maurice Blanchot, Martin Heidegger, and Theodor Adorno (Edgar et al. 71). Foucault's notable works include *Madness and Civilization: A History of Insanity in the Age of Reason* (1961), *The Archaeology of Knowledge* (1969), *Discipline and Punish* (1975), *The History of Sexuality I: An Introduction* (1976), *The History of Sexuality II: The Use of Pleasure* (1984), and *The History of Sexuality III: The Care of the Self* (1984). In his works, Foucault deals with a wide range of issues, primarily focusing on mental illness, discipline, sexuality, and subjectivity. In his analysis, he aims to reveal the historical development of these themes across different contexts. Throughout his writing career, Foucault's methodological approach shifts from "an archaeological and historical mode of investigation" to "a Nietzschean-inspired genealogical form of investigation" (Edgar et al. 72).

Foucault's methodological approaches offer distinct lenses for understanding historical events and the production of knowledge and power. Initially, Foucault adopts the term 'archaeology' to describe the process of examining the historical archives of diverse societies. This method aims to reveal "the discursive formations and events that have produced the fields of knowledge and discursive formations of different historical periods" (Danaher et al. ix). On the other hand, 'genealogy' involves "a process of analysing and uncovering the historical relationship between truth, knowledge and power" (Danaher et al. xi). In his interview "On the Genealogy of Ethics," Foucault

defines his genealogical interpretation by identifying three distinct domains. These domains encompass ‘an historical ontology’ regarding our relationship with truth, which constitute us ‘as subjects of knowledge.’ Additionally, another ‘historical ontology’ is associated with a field of power, wherein we shape ourselves as subjects influencing others. Lastly, there exists ‘an historical ontology’ concerning ethics, contributing to the development of ourselves ‘as moral agents’ (Foucault, “On the Genealogy of Ethics” 237). In his works, Foucault’s focus revolves around these three domains consisting of truth, power, and ethics. In *Madness and Civilization*, he broadly covers these axes while he primarily deals with the truth axis in *The Birth of the Clinic* and *The Order of Things.* Moreover, he engages with the power axis in *Discipline and Punish* while examining the ethical axis in *The History of Sexuality*. Through these studies, Foucault aims to gain critical insights into the transformation of individuals into subjects.

Another key concept addressed by Foucault is ‘discipline,’ which involves “a series of techniques or arts for the observation, measurement, training, and direction of individuals” (Barth 255). These practices, as Barth notes, manifest in various contexts like the military, educational institutions, and monasteries, where individuals’ actions are subject to “the direction of another’s will” (255). In his work *Discipline and Punish*, Foucault discusses how the creation of docile bodies through discipline serves the interests of various power structures and how discipline “increases the forces of the body (in economic terms of utility)” and “diminishes these same forces (in political terms of obedience)” as well (138). Thus, discipline, as a mechanism of power, not only shapes bodies to be docile but also enhances the economic utility of these bodies while simultaneously reducing their political capacity for disobedience. This makes

individuals more efficient in contributing to the economic structures while simultaneously becoming less inclined to challenge the established political structures.

Besides, Foucault asserts that individuals are constituted "as correlative elements of power and knowledge" (*Discipline and Punish* 194). He further argues that they are not only "the fictitious atom of an ideological representation of society," but also a reality formed through technologies of power, particularly discipline (*Discipline and Punish* 194). In adopting the term 'technology,' as Danaher et al. highlight, Foucault refers to two distinct concepts including "the ways in which societies pacify, dominate and regulate subjects" and "technologies of the self" through which individuals shape their bodies and thoughts (xiv). Within the Foucauldian theoretical framework, the understanding of one's identity and actions is facilitated by technologies of the self (Clark 319). Power, on the other hand, embodies "both a complex flow and a set of relations between different groups and areas of society which changes with circumstances and time" (Danaher et al. xiv-xv). Thereby, individuals become subjects through their exposure to "the complex, multiple, shifting relations of power in their social field" (Allen 135). In line with all of these, Foucault's conceptualization of the autonomous subject emphasizes that this subjectivity is fundamentally shaped by subjection to power (Dews 90).

In his work *Discipline and Punish*, Foucault focuses on the lesser-known aspects of power, advocating for a shift away from describing its effects in negative terms. He argues that power, far from simply 'excluding,' 'repressing,' or 'concealing,' is a productive force that generates reality, creates 'domains of objects,' and establishes

'rituals of truth' (194). The reason why power is 'highly productive' is that it "produces resistance to itself; it produces what we are and what we can do; and it produces how we see ourselves and the world" (Danaher et al. xiv). Knowledge, on the other hand, refers to "perspectives, ideas, narratives, commentaries, rules, categories, laws, terms, explanations and definitions produced and valorised by disciplines, fields and institutions through the application of scientific principles" (Danaher et al. xiii). Moreover, as is conveyed by Danaher et al., Foucault employs the term 'power-knowledge' to highlight how knowledge operates in shaping individuals into subjects (xiv). Besides, Smart explains Foucault's key proposition, emphasizing the interdependent nature of power and knowledge with the following statement: "A site where power is exercised is also a place at which knowledge is produced" (58). It is beyond doubt that power naturally exists in social relations and emerges in the form of political struggles through which subjects are constituted. By analysing the domains of practices such as discipline and punishment, Foucault observes that the prison is deployed as a way of controlling human behaviour and accordingly as a way of forming individuals as subjects (Edgar et al. 74-75). Foucault's study on discipline also reveals that "[o]ur reliance upon and belief in norms circulates through our language and politics" (Barth 255). Accordingly, he posits that these accepted forms of knowledge essentially constitute power, leading him to adopt the term 'power-knowledge' to highlight the process of subjectivation.

Another key issue that Foucault questioned was 'sexuality' which has been repressed and censored in public life for centuries. His three-volume *History of Sexuality* examines how people become sexual subjects in societies through social

practices. In his work, Foucault explains that "sex and sexuality together comprise a set of practices, behaviours, rules and knowledges by which we produce ourselves, and are produced, as knowing –ethical, social and juridical– subjects" (Danaher et al. 136). The sexual subject is categorized as 'normal' or 'deviant' in terms of his/her sexual preference depending on the social and historical context. In the nineteenth century, sexuality became a scientific issue called 'scientia sexualis' rather than a practice concerning the body. In *The History of Sexuality I: An Introduction*, Foucault argues that Western societies sought to organize sex within 'an ordered system of knowledge' to exert control over it. This knowledge, as Foucault notes, pertains to "a knowledge of the subject; a knowledge not so much of his form, but of that which divides him, determines him perhaps, but above all causes him to be ignorant of himself" (69-70). This understanding becomes evident when considering the Victorian era, where sex was predominantly regarded as serving the function of procreation within exclusively heterosexual marriage (Danaher et al. 143). This historical context illustrates how systems which regulate sexual practices assert authority by defining acceptable forms of sex, thereby establishing domination over individuals.

In his *The History of Sexuality II: The Use of Pleasure*, Foucault points out that 'morality' refers to "a set of values and rules of action that are recommended to individuals through the intermediary of various prescriptive agencies such as the family, educational institutions, churches, and so forth" as well as "the real behavior of individuals in relation to the rules and values that are recommended to them" (*The Use of Pleasure* 25). According to Foucault, each morality comprises two integral elements: 'codes of behaviour' and 'forms of subjectivation.' Therefore, to analyse morality

comprehensively, one must look into 'a history of codes' operating in a particular society, along with the historical development of how individuals are encouraged to form themselves 'as subjects of moral conduct.' Understanding 'the forms of moral subjectivation' involves examining "the models proposed for setting up and developing relationships with the self, for self-reflection, self-knowledge, self-examination, for the decipherment of the self by oneself, […]" (Foucault, *The Use of Pleasure* 29). In essence, these techniques unveil the diverse modes of moral subjectivation present in varying societies across different historical epochs.

In addition, in his "The Subject and Power," Foucault reflects on his extensive twenty-year study, focusing on "three modes of objectification which transform human beings into subjects" as central to his concepts. Initially, Foucault explores how various disciplines such as linguistics, economics, history, or biology objectify the subject through scientific means. Subsequently, he discovers the dichotomies such as "the mad and the sane," "the sick and the healthy," and "the criminals and the good boys," revealing how these dichotomies divide the subject from the others ("The Subject and Power" 208). Lastly, Foucault investigates the process of recognizing oneself as a subject, focusing on the domain of sexuality to illustrate how an individual assumes the role of a sexual subject. After years of thorough research, Foucault arrives at the conclusion that the central theme of his work is not power, but rather revolves around the concept of the subject. According to Foucault, the term 'subject' holds a dual significance. Firstly, it involves being "subject to someone else by control and dependence;" and secondly, it entails being "tied to his own identity by a conscience or self-knowledge" ("The Subject and Power" 212). Foucault further suggests that both

these connotations imply a form of power that "subjugates and makes subject to" ("The Subject and Power" 212).

Moreover, as Lechte highlights, Foucault's approach demonstrates that the subject is historically formed according to the specific time in which the subject is situated and structured in the direction of various social practices (144). However, Foucault's concern is not about when the subject emerges, but rather about understanding how this emergence takes place. This Foucauldian perspective, as is encapsulated by Kelly, emphasizes how the subject is constituted "in different forms at different times through the use of varied practices" while "distinguishing itself from the physical body that engages in those practices" (513). Accordingly, Foucault views the subject as a separate ontological reality from the body, treating it as a form rather than a substance, in contrast to Descartes' view. This form not only varies from one subject to another but also adapts according to the different social roles that the subject undertakes. While Foucault's approach to the subject draws inspiration from Heidegger and Lacan, he diverges significantly from their ideas. He critiques Lacan's method of dividing the subject's formation into unobservable periods like the real or symbolic. Instead, Foucault focuses on analysing actual historical practices as opposed to abstract categorizations (Kelly 513-516).

In addition, the Foucauldian concept of subjectivity is characterized as "an exercise," rather than "a space or a being" (Janover 223). As Janover highlights, experiencing subjectivity is best achieved through engagement with alterity, which

involves “thinking otherwise than one’s habits, surrounding practices and even one’s own ideals, might indicate” (223).

In “The Subject and Power,” Foucault discusses Descartes’ and Kant’s perspectives on subjectivity, emphasizing the disparities in their understandings of the subject. He clarifies that in Descartes’ contemplation of ‘Who am I?,’ the subject is construed as “a unique but universal and unhistorical subject,” and this arises from Descartes’ perception that ‘I,’ in his context, represents “everyone, anywhere at the moment” (Foucault, “The Subject and Power” 216). On the other hand, the Kantian question “What are we?” involves “an analysis of both us and our present” since it investigates the subjects “in a very precise moment of history” (Foucault, “The Subject and Power” 216). Furthermore, Foucault observes that the philosophy of discovering what we are has transformed into refusing what we are (216). Accordingly, in “The Subject of Foucault,” Michael Janover addresses that Foucault expects modern subjects to refuse their established identity, and through such a refusal they become what they have the potential to be (217). Yet, the subjective choices made by individuals are not independent of the objective knowledge of the relevant historical period.

From the Foucauldian perspective, subjectivity can also be interpreted “as an effect of discourse” since it is created by “the subject positions that discourse obliges us to take up” (Barker 194). In this context, Foucault utilizes the term ‘discourse’ as the power which constitutes subjects and keeps them under predetermined boundaries. More specifically, Foucauldian discourse is “what the relations of production are for Marx, the unconscious for Freud, the impersonal laws of language for Saussure,

ideology for Althusser," and it stands for "the capillary structure of social cohesion and conformity" (T. Davies 70). Consequently, within Foucault's approach, subjectivity is depicted as a fiction, which "has no intrinsic reality or structure, neither one given to us at our birth or as a result of the relationships and experiences of our early lives" (Mansfield 64). Thus, it can be challenged or transformed as a way to resist power's demands. Having discussed Foucault's understanding of subjectivity, the subsequent section will explore Bourdieu's ideas on the same topic.

1.5. Pierre Bourdieu: Field, Habitus, and Capital

Pierre Félix Bourdieu (1930-2002), a French sociologist and philosopher, graduated from the École Normale Supérieure in 1955 (Grenfell 13). His major works include *Outline of a Theory of Practice* (1972), *Distinction: A Social Critique of the Judgment of Taste* (1979), and *Language and Symbolic Power* (1982). In general, Bourdieu's studies were influenced by scholars such as Karl Marx, Karl Mannheim, Marcel Mauss, Max Weber, and Émile Durkheim. Bourdieu is widely recognized for popularizing key terms like 'field,' 'habitus,' and 'capital,' contributing significantly to the sociology of education (Vulpe 261). His sociological perspective centres on his 'theory of practice,' which encompasses these concepts. Notably, each of these concepts is interconnected and equally vital in Bourdieu's framework for comprehending the process of subjectivity, without any of them holding superiority over the others.

Initially, Bourdieu's term 'field,' also known as 'social space,' includes various arenas of practice such as education, art, sports, politics, science, and religion. In *An invitation to Reflexive Sociology*, Bourdieu and Wacquant describe 'field' as "a network, or a configuration, of objective relations between positions" (97). Similarly, Jenkins points out that a field is formed through power relations, referring to "a structured system of social positions –occupied either by individuals or institutions" (53). In other words, a field is a human construct with its distinct "set of beliefs that rationalize the rules of field behaviour" (Thomson 70). The rules of each field, as is defined by Thomson, are governed by its own 'logic of practice' specific to each field, dictating the behaviour of social agents aiming to occupy positions within them (70).

As another fundamental concept used by Bourdieu, 'habitus' denotes "the ways in which we are produced as subjects through sets of dispositions –or habits– which predispose us to think and behave in ways that are adapted to the structures in which we are constituted" (Danaher et al. xii). In his work "Pierre Bourdieu," Wacquant defines 'habitus' as "the system of durable and transposable dispositions through which we perceive, judge, and act in the world" (220). Besides, Wacquant emphasizes that "as the mediation between past influences and present stimuli, habitus is at once structured, by the patterned social forces that produced it, and structuring: it gives form and coherence to the various activities of an individual across the separate spheres of life" (221). In other words, habitus integrates objective social structures with subjective personal experiences. Thereby, it exhibits "how we carry within us our history, how we bring this history into our present circumstances, and how we then make choices to act in certain ways and not others" (Maton 52-53). Furthermore, by disposing agents towards specific actions, the habitus sets the stage to produce practices. As a result, practices are formed "in and by the encounter between the habitus and its dispositions" (Jenkins 48).

In addition, as individuals are constantly exposed to a range of social conditions, their choices determine their further experiences. Despite variations in personal experiences, individuals from similar backgrounds such as nationality, social class, gender, or region often display similar structures. Bourdieu refers to these shared structures as 'habitus,' describing it as 'a socialized subjectivity' or 'the social embodied' (qtd. in Maton 53). In his work *Outline of a Theory of Practice*, Bourdieu elaborates on the paradoxical nature of 'habitus' and defines it "as an acquired system of generative schemes objectively adjusted to the particular conditions in which it is

constituted" (95). He further contends that habitus gives rise to a multitude of thoughts, actions, or perceptions, which essentially constitute "a simple mechanical reproduction of the initial conditionings," shaped by historical and social factors (*Outline of a Theory*, 95). As Jenkins elaborates, habitus is both subjective and collective, acquired "through experience and explicit socialisation in early life" and constantly adjusting between subjectivity and objective reality (49). Additionally, habitus encompasses an individual's personal knowledge and perceptions of the world, which significantly contribute to the construction of that world's reality (Mahar et al. 11). Therefore, as is clarified by Mahar et al., habitus is not only a reflection of the reality but also a constituent part of it (11). In its constant development, habitus is not 'fixed' and varies over time for individuals and across generations (Mahar et al. 11). In short, habitus contains the set of rules that individuals experience and learn through socialization and applies without questioning. According to Bourdieu, these practices include actions that individuals execute yet struggle to rationalize or explain.

Another key concept utilized by Bourdieu is 'capital,' which refers to the social relations within an exchange system (Mahar et al. 13). Similarly, Moore characterizes capital "as the 'energy' that drives the development of a field through time" (105). Within Bourdieu's theoretical framework, there are mainly four forms of capital, manifesting in a field, as is listed by Thomson: "[E]conomic (money and assets); cultural (e.g. forms of knowledge; taste, aesthetic and cultural preferences; language, narrative and voice); social (e.g. affiliations and networks; family, religious and cultural heritage) and symbolic […]" (69). Among these forms of capital, as Bourdieu and Wacquant assert, there are three types of cultural capital, including "embodied,

objectified, or institutionalized" (119). Firstly, the embodied form of capital can be observed in an individual's "body language, stances, intonation and lifestyle choices" (Moore 105). Conversely, in its objectified form, capital has a material value such as the artefacts of art and science. Lastly, the institutionalized capital comprises diplomas, certificates, or titles (Moore 105). All in all, it can be stated that capital determines the social position of the individuals.

Moreover, as Chandler emphasizes, an agent's habitus, derived from a class habitus, leads individuals toward specific behavioural patterns, including aspects like "body, talk, and categories of understanding," suitable for specific fields (472). In addition, the habitus of an agent is not fixed; instead, it has a tendency to adapt to novel fields naturally. This adaptation is reinforced by the infusion of various forms of capital, comprising essential resources and assets necessary to attain "positions of power within a field and its overlapping fields" (Chandler 472). This leads to a question about the potential for habitus to undergo alteration within diverse fields. In this regard, Bourdieu's theory suggests that individuals can have access to power positions and navigate various fields by obtaining suitable forms of capital (Chandler 472). Furthermore, Chandler highlights that habitus transforms in these fields through the assimilation of new forms of capital, particularly emphasizing the impact of cultural capital (473).

Consequently, the connections among Bourdieu's fundamental concepts can be examined through his equation: "[(habitus)(capital)] + field = practice" (qtd. in Maton 51). This formulation of social practice is clarified by Maton with the following statement: "[P]ractice results from relations between one's dispositions (habitus) and

one's position in a field (capital), within the current state of play of that social arena (field)" (51). To analyse social practice by using Bourdieu's formula as a methodology, Mahar et al. stress the importance of reading it "from right to left" (15). In essence, this approach requires a sociologist to initially identify the practices of a social group or individual as the consequence of the interaction between habitus and the field (Mahar et al. 15). This methodology is conceptualized by Bourdieu and Wacquant as "the dialectic of the internalization of externality and the externalization of internality" (*An invitation to Reflexive Sociology* 72). Similarly, Mahar et al. describes Bourdieu's approach as "the mutual penetration of objective and subjective structures" (15). Bourdieu, as a sociologist, is not in favour of 'grand theory,' the pursuit of theory for its sake; his approach rather serves as 'thinking tools' (Jenkins 40). His theory aims to bridge the gap between objective and subjective perspectives, traditionally divided within social science, by seeking a cohesive integration of both. Having examined Bourdieu's general approaches to subjectivity and his fundamental concepts, the next chapter will explore the historical background of the Victorian era and the prominent ideologies associated with that period.

CHAPTER II

THE VICTORIANS AND THEIR IDEOLOGIES

2.1. The Victorian Age: A Glimpse into the World of Victorians

The Victorian era which encompasses the years from 1837 to 1901 begins with Queen Victoria's accession to the throne and ends with her death. During the Victorian era, Britain grew and developed economically to its highest degree thanks to the industrialization, and it faced the challenges posed by this growth as well. With the economic growth, the gap between lower and middle classes gradually widened, and as a result, the class conflict further deepened (Abrams 379). The conflict between the classes brought about different ideologies, and the struggle of the individual against society accelerated. London became the new centre of Europe with its growing population, and the way of life shifted from agriculture to trade and manufacturing. Furthermore, England, as the first industrialized country, suffered many social and economic problems because of the uncontrolled industrialization. By the end of the nineteenth century, England was the wealthiest country in the world with its large exports and expanding colonies.

Within the British Empire, whose colonies covered more than a quarter of the Earth's surface, a quarter of the population was subject to Queen Victoria's reign (Greenblatt 979-980). Queen Victoria (1819-1901), the daughter of Edward, Duke of Kent and Princess Victoria of Saxe-Coburg, came to the throne in 1837 after the death of her uncle, William IV. She married Prince Albert of Saxe-Coburg Gotha in 1840 and

gave birth to nine children. After her husband's death in 1861, her seclusion from the public caused her to be called the "Widow of Windsor" (Plowright 311). During her long reign, Queen Victoria became the representative of the values identified with her name such as "earnestness," "moral responsibility," and "domestic propriety" (Greenblatt 980).

The Victorian era, as categorized by Greenblatt in *The Norton Anthology of English Literature*, is divided into three stages: "early Victorian (1830-48), mid-Victorian (1848-70), and late Victorian (1870-1901)" (982). During the early Victorian period (1830-1848), Britain experienced political and economic upheavals which profoundly affected the social life. In contrast, the mid-Victorian period (1848-1870) marked the most spectacular years of the Victorian era, regarding the stability in politics and economy. According to Black et al., the mid-Victorian period is viewed "as a kind of high-water mark for Victorian culture" depending on the rise in the economy in the 1850s and 1860s (xxxiv). The late Victorian period (1870-1901), on the other hand, provided opportunities for social change attributed to the diminishing strength of the British economy. Thus, the last decade of the nineteenth century witnessed "many challenges to the values and conventions of the preceding decades in literature, politics, and everyday life," driven by the impact of the fin-de-siècle spirit (Black et al. xxxiv). Notably, during the 1890s, the Decadent movement flourished in English literature, focusing on the decline and decay of the long-established values, thereby paving the way for the advent of modernism at the dawn of the twentieth century.

In his *The Victorian Frame of Mind 1830-1870*, Houghton maintains that after gaining prominence in political and financial domains, the middle class achieved a substantial impact on society, forming the foundational elements of the Victorian mindset through "their characteristic modes of thought and feeling" (5). Overall, the Victorians constituted a society that highly esteemed specific qualities, such as "honor, duty, moral seriousness and sexual propriety" (Black et al. xxxiii). Nevertheless, as is noted by Black et al., there was not a singular "Victorian mindset" or "Victorian value system" but rather a spectrum of them (xxxiii).

As for the politics of the Victorian period, the British voting system was gradually reformed to increase the number of voters through *the Reform Acts of 1832*, *1867*, and *1884*. As a result, "by the end of the 19th century the franchise had been extended to male agricultural labourers" ("The Reform Acts" 170). The 1840s, in particular, witnessed a wide range of social and economic activities, including "Chartism, the abolition of the corn laws, the formation of trade unions, mining acts, and further extensions of the factory acts" (Cheyney 214). As Cheyney asserts, these movements led to heightened antagonism between different parties and social classes (214). Indeed, the social class as a concept emerged due to "the large-scale economic and social changes of the late eighteenth and early nineteenth centuries" (Briggs, "Language of Class" 43). The rise of the middle class in the process of industrialization was inevitably dependent on the labour of the working class. The working people, whose existence was not fully felt before, gained a new class consciousness through *the Reform Act of 1832*. This consciousness, as is noted by E. P. Thompson, can be observed from two different aspects:

> On the one hand, there was a consciousness of the identity of interests between working men of the most diverse occupations and levels of attainment, which was embodied in many institutional forms […]. On the other hand, there was a consciousness of the identity of the interests of the working class, or 'productive classes,' as against those of other classes; and within this there was maturing the claim for an alternative system. (807)

In the 1830s and 1840s, apparently there was 'class antagonism' between Chartists and Anti-Corn Law Leaguers as they were "violently opposed to each other as both were to the government" (Briggs, "Language of Class" 61). According to Briggs, the claims of the middle class "helped to sharpen working-class consciousness, while fear of independent working-class action, tinged as it was with fear of violence, gave middle-class opinion a new edge" ("Language of Class" 61). During the latter half of the century, there was a notable softening of the language associated with class, coinciding with a reduction in social antagonisms. However, class consciousness reappeared in the 1860s, ultimately leading to *the Reform Act of 1867* (Briggs, "Language of Class" 69). Moreover, the last decades of the nineteenth century saw "a heightened awareness of class differences in England" due to the movements led by various groups such as feminists, Fabians, and trade unionists (Ittmann 5, 166).

Regarding the conditions of Victorian labourers, Ashley describes how "factory workers" earned more than both "agricultural labourers" and "domestic servants" (133-134). However, despite the higher wages, "agricultural labourers" and "domestic servants" enjoyed more advantages in terms of nutrition and accommodation compared to "factory workers" (Ashley 133-134). Furthermore, considering the fatigue caused by

long working hours and the employers' neglect of work safety, factory workers were required to do the hard work which threatened their physical health (Levin 19).

From the perspective of religion, Christianity played a significant role in constructing the values identified with the Victorians, impacting individuals across various social classes throughout the nineteenth century. The Christian tradition, inherited from the late eighteenth century, established "a moral code that suited the circumstances" and gave rise to "the middle-class morality" that characterized the Victorian period (Paterson 149-150). However, the Church of England had undergone some divisions in the nineteenth century. Until the 1850s, as is noted by Greenblatt, Anglicanism or "the Church of England had evolved into three major divisions: Evangelical, or Low Church; Broad Church; and High Church" (986). Initially, Evangelicals sought "spiritual transformation of the individual by conversion and a strictly moral Christian life" (Greenblatt 986). They regarded themselves as the representatives of "the most authentic tradition of biblical Christianity and Reformation Protestantism, even though their existence as a recognized movement dates only from the late 1730s" (Wolffe 398). Most importantly, Evangelical Anglicanism stood up against slavery which was abolished in Britain with the Slavery Abolition Act of 1833 through the efforts of a leading adherent, William Wilberforce (1759-1833), a British politician (Erb, "Wilberforce" 1305). Furthermore, considering the dominance of Evangelicalism over "the largest of the Nonconformist churches –especially the Baptists, the Independents and the many strands of Methodism," Smith points out that "at least two-thirds of churchgoers in mid-nineteenth-century England attended evangelical churches" (341).

In opposition to Evangelicalism, Anglican High Church or Anglo-Catholicism was constituted by a group of Oxford theologians including John Henry Newman (1801-1890), Edward Bouverie Pusey (1800-1882), and John Keble (1792-1866) who aimed to pursue "a more Catholic form of ritual" (Janes 7). As a religious revival, Anglo-Catholicism, also known as the Oxford Movement or Tractarianism, started with a series of publications named *Tracts for the Times* (1833-1841). This was regarded as "a rigorous campaign to oppose theological liberalism and secular interference in religious life and to enliven Anglicanism's Catholic roots: its episcopal, sacramental, and creedal identity" (Erb, "Oxford Movement" 916). Similarly, Smith asserts that Tractarianism can be defined "as a romantic re-appropriation of the past in reaction to modern liberalism and utilitarianism" (339). Mediating between the High Church and the Low Church, the Broad Church embraced "modern advances in thought," and "its adherents emphasized the broadly inclusive nature of the Church" (Greenblatt 987).

When the gender issues in the Victorian era are considered, it can be clearly observed that women were subordinate to men in various aspects, including legal rights within marriage, social status, educational opportunities, and employment. Davidoff and Hall highlight that during the early nineteenth century, church and chapel were dominant in "the articulation and diffusion of new beliefs and practices related to manliness and femininity" (149). Additionally, certain ideologues shaped gender roles through their writings about "new forms of social and familial order" (Davidoff and Hall 149). Specifically, the works of Evangelical writers such as William Cowper (1731-1800) and Hannah More (1745-1833) influenced "the characterization of domesticity and sexual difference" (Davidoff and Hall 149). Within the frame of

domesticity, it was a fact that "man was independent, woman dependent on man. Man's sphere was the world, woman's the home. Man's duty was to provide materially for the woman, the woman's to comfort and succour the man" (Jordan 42). As Silkü emphasizes, "[a]ccording to the Victorian ideology of domesticity, the most appropriate place for women was their household. Working outside was believed to be a menace for women's chastity in Victorian society" (36). Therefore, middle-class women, confined to the private sphere, "were shut out of most remunerative employments and institutions of higher education, could not vote, and had few legal rights" (Black et al. xlii). On the other hand, taking part in employment had become a common case for working-class women. In 1838, as Levin remarks, 77 percent of textile workers were women and children, and by 1851, "over a quarter of the female population over the age of 15" were employed (19).

In his work *The Subjection of Women* (1869), the British philosopher John Stuart Mill highlights how women were protesting their social circumstances through their writings and petitions to Parliament advocating for suffrage. Mill also emphasizes the increasing intensity in the demand for women's education equivalent to that of men, across the same fields of knowledge (131). Moreover, there is a rising urgency each year for women's inclusion in professions and careers previously inaccessible to them (Mill 131). According to Mill, a new social order, which does not favour either sex over the other, is required to be established immediately to eliminate the apparent inequality between the two sexes.

As to the literary background of the period, the literacy rate in Victorian England increased remarkably with the aid of technological advances as well as the quantity of

printed materials such as books, periodicals, newspapers, and magazines. The works produced by the great writers of the period including Dickens, Thackeray, Eliot, Trollope, Gaskell, Carlyle, Mill, Arnold, Ruskin, Tennyson and the Brownings, to name a few, were rendered completely accessible to the middle-class reader by the publication of a vast number of periodicals. The novel, being published in serial form, became the dominant genre among middle-class families, as they anticipated literature to address social issues and entertain the reading public as well. Thereby, Victorian novel portrayed a broad social life encompassing characters from various socio-economic backgrounds exposing "the author's vision of the deep structures of the social world" (Greenblatt 994-995). Additionally, the subgenre known as 'industrial novel' or 'social problem novel' hereby emerged, which centred upon "class conflict and the social ramifications of laissez-faire economic policies" (Black et al. xl). To sum up, Victorian writers mostly used the novel as "an effective vehicle for argument and propaganda" (McArthur, "The Victorians" 366). Until the mid-nineteenth century, the problems caused by the Industrial Revolution were handled by writers including Charles Dickens, Benjamin Disraeli, Elizabeth Gaskell, W. M. Thackeray, and the Bronte sisters. In the second half of the century, the novelists such as George Meredith, George Eliot, and Thomas Hardy rather focused on "the changing pattern of life" and "the impact of new beliefs and theories" (McArthur, "The Victorians" 366). In the following sections, the Victorian era will be evaluated in three stages to discuss its various aspects more elaborately.

2.2. The Early Years: Unsettled Political Agenda towards Industrial Democracy

The early Victorian period (1830-1848), also known as "the time of troubles," covers the time when the British Parliament struggles to resolve the economic and social challenges of the industrial developments (Greenblatt 983). The economic fluctuations experienced in those years meant poverty and hunger for the working class people who yearned for reform to improve their working conditions. As Poston emphasizes, the authors of the time were aware that the 1830s were "a time of transition" in which class boundaries were getting more and more intertwined through "wild speculation in the early years of uncontrolled entrepreneurship, with the enhanced possibilities of making and losing entire fortunes, and the breakdown of older Tory theories of class obligation" (12-14). This period is prominent in terms of turmoil in the fields of economy and politics since the efforts to solve these problems prepare the ground for various reforms and innovations, and thus trigger social change.

The 1830s were chaotic since the decade witnessed a lot of political events, some of which can be listed as "reform, the growth of political and labor unions […], Chartism, the first stirrings of the Anti-Corn Law League, the beginning of systematic government intervention in prison conditions, education, welfare, working hours, and public order" (Poston 5). *The First Reform Act of 1832*, also referred to as *the Representation of the People Act 1832*, is a political breakthrough in the British electoral system. This legislation paves the way for democracy in Britain and is often called as *the Great Reform Act* due to its role as "the decisive precedent for major constitutional change" (Plowright 131). *The First Reform Act of 1832* was introduced by

Charles Grey, 2nd Earl Grey, a member of the Whig party and the prime minister of the United Kingdom from 1830 to 1834.

As Poston notes, *the First Reform Act of 1832* marks "an evolution from older paternalist to newer entrepreneurial ideas of the social order" (5). It aims to grant voting rights to middle-class adult males "by altering property qualifications for the franchise and redistributing parliamentary seats to provide better representation of the industrial midlands" (Vanden Bossche 1). Considering the ideological dimension of the Reform Acts, Vanden Bossche regards such kind of acts as "actions that sought to change society for the better" (3). Therefore, he approaches social classes in the Victorian era in terms of "social agency" that can be defined as "the capacity to act –as reform" or "the full spectrum of possibilities for improvement of the social order" (2-3). The British historian, Trevelyan, likewise, enunciates how the Reform Act was enacted through "the power of the whole nation, enfranchised and unenfranchised" since "it had been carried by the popular will against the strenuous resistance of the old order entrenched in the House of Lords" (241). Trevelyan also adds that the proponents of the Reform had achieved "to organise their power and to exact obedience from the lawmakers," and thereby, "the sovereignty of the people" was constructed though not officially (242).

The enactment of *the First Reform Act of 1832* laid the groundwork for subsequent legislative actions, notably the implementation of *the New Poor Law*, recognized as *the Poor Law Amendment Act of 1834*. *The Poor Law* implemented from Elizabeth I's reign until 1834 was based on the rule that "in each parish a local tax was to be raised from the occupiers of property, from which local expenditure on the poor

was to be met" (McCord and Purdue 79). Under *the Poor Law*, the poor including the able-bodied were given outdoor relief, which was thought to be a burden on the government. With *the New Poor Law*, as McCord and Purdue assert, it was aimed to "reduce the excessive cost of the system, and at the same time to rehabilitate the able-bodied poor by making the public provision for them less attractive than honest labour" (207).

There is no doubt that Malthusian concerns and Benthamite views had an impact on the enactment of *the New Poor Law*. In addition, most ratepayers were pursuing a system change to avoid "mounting rate demands" for the relief paid to the poor (McCord and Purdue 83). In his *An Essay on the Principle of Population* (1798), Thomas Robert Malthus (1766-1834), English demographer and economist, points out that if population is not kept under control, it "increases in a geometrical ratio;" subsistence for human beings, on the other hand, "increases only in an arithmetical ratio" (4). According to Malthus, "the effects of these two unequal powers must be kept equal;" otherwise, population grows disproportionately, making the supply insufficient (5). Within the framework of Malthusian understanding of morality, subsidizing the poor does not reduce poverty but rather serves to increase their population and further impoverishes them. Therefore, Malthus puts emphasis on educating the poor about the significance of labour, marriage and procreation in order to enhance "moral restraint and hence reduce pauperism" (Digby 167).

The First Reform Act of 1832, alongside its middle-class proponents, was strongly supported by working-class radicals depending on their prospect that this

reform would also render it possible to obtain universal male suffrage. According to Jones, 1832 saw the separation between the middle class and the working class. The former was regarded as a part of "the system of oppressors," and "the people" began to refer to the working class only ("The Language of Chartism" 13-14). *The People's Charter* which aimed to improve the legal rights of working men was published in 1838. The six goals desired to be achieved by *the People's Charter* (1838) can be listed as "universal manhood suffrage, annual Parliaments, voting by secret ballot, equal electoral districts, the abolition of property qualifications for members of Parliament, and pay for members of Parliament" (Poston 9). Taking its name from *the People's Charter*, the Chartist movement emerged as an independent working-class movement that had a nationwide impact on politics. Black et al. depict Chartism as "a concrete expression of the desire of working-class people to resist economic and social disparity and press for political reform" (xli). The working class, united under the power of Chartism, submitted petitions to the Parliament in 1839, 1842 and 1848, but none of their demands were fulfilled in those years (Black et al. xli).

Even if the Chartist movement collapsed, as Walton emphasizes, it would be unfair to criticise it with some expressions such as "the futility of the Chartist quest," or "the failure of the movement to achieve its political objectives" (2). Regardless of how it ended, Chartism achieved to "instigate a new level of class consciousness among ordinary people and is now considered to be the first independent working-class movement in Britain" (Black et al. xlii). Similarly, D. Thompson defines Chartism as a "response to economic and social change of an urban working class" (12). In Marxist terms, as Jones highlights, Chartism's "living essence was that of a class movement of

the proletariat born of the new relations of production engendered by modern industry" ("The Language of Chartism" 4).

Though the literacy rate among Chartists was low, this movement illustrated the working-class effort to establish a dialogue with the middle class via newspapers and pamphlets (D. Thompson 13). Regarding the language utilized within the movement, Walton highlights that Feargus Edward O'Connor (1796-1855), a prominent Chartist leader, employed "romantic and biblical imagery" to address an audience whose education was limited to Sunday Schools or self-teaching (63). By developing "an oral culture of melodrama and ballad" as much as utilizing poetry, Chartist language created "heightened emotion, drama and black-and-white morality and encouraged its participants to think in terms of villains and heroes, seducers and victims, luxurious vice and honest toil" (Walton 63). Likewise, Pickering scrutinizes the language embedded within Chartist ideology, emphasizing the division of society into "us" and "them" (163). The Chartists typically referred to "us" as "labour," "the productive classes," "the producers of wealth," and "the sons of industry" (Pickering 163). In contrast, "them" was depicted as "those who make the chains of slavery" and "those who do not work" (Pickering 163). Pickering also focuses on the symbolic language of fustian clothing adopted by the Chartist leader, Feargus O'Connor, whose worker-like appearance "was surely one of the most significant public declarations of the early 1840s: it was a statement of class without words" (172). Despite its hostile language towards the upper classes, Chartism had "a degree of rationality, even of optimism" since it gave the working class "a positive sense of identification" and ensured its power in British politics in the second half of the nineteenth century (D. Thompson 13-14, 30).

Succeeding the emergence of Chartism, the Anti-Corn Law League, which was founded in Manchester in 1839, launched a profound movement aiming to rearrange the British economy in favour of middle-class industrialists. What the Anti-Corn Law League advocated was the abolition of the Corn Laws that imposed tariffs and restrictions on the grain imports and exports between 1815 and 1846. After the conclusion of the Napoleonic wars (1803-1815), Britain needed to enact *the Corn Law of 1815* in order to "protect British agricultural interests and limit dependence on foreign supplies of cereal grains" (Black et al. xxxviii). Chase reveals the goals that the British Parliament intended to achieve by passing this law in the aftermath of the Napoleonic wars:

> [E]ncouraging agricultural self-sufficiency would protect farmers who had responded to wartime conditions by investing heavily in improving the quality of their land and extending the cultivated area itself; it would curtail dependency on foreign suppliers to feed the nation; and by stimulating agriculture it would negate the 'push' factors that encouraged rural workers to move into industry and urban communities. (212)

With the impact of the Anti-Corn Law League under the leadership of Richard Cobden, the Tory Prime Minister Sir Robert Peel was convinced to repeal the Corn Laws in 1846 (Ashley 139). Black et al. refer to the League as "an alliance of free trade advocates and liberal, laissez-faire trade reformers" who strongly believed that "government is best advised to intervene as little as possible in the workings of the economy" (xxxviii). The repeal of the Corn Laws made it clear that "the export of grain was no longer

subsidized, and the import of corn could not be prohibited" anymore; and thus, the League achieved its founding purpose that is, in simple terms, "reducing the price of bread" (Ashley 139).

In his *Chartism* (1839), Thomas Carlyle puts forward 'the condition of England question' to portray the working conditions of labourers in England. He interprets Chartism as "the bitter discontent grown fierce and mad" and seeks for the ways of resolution to ease the anger of the working class (6). Thus, he presents inquiries such as, "Why are the Working Classes discontented; what is their condition, economical, moral, in their houses and their hearts, as it is in reality and as they figure it to themselves to be […]" (10). Jones remarks that the condition of England problem which was thoroughly depicted by Carlyle also impressed Friedrich Engels and led him to publish his work *The Condition of the Working Class in England* (1845) in which he expressed similar views on the labourers' circumstances ("The Language of Chartism" 4). According to Engels, the poor proletariat were supposed to be "the agents of social change" owing to the fact that "[t]hey bore the burdens of society but enjoyed none of its benefits. They, consequently, had no interest in the present order and every incentive to abolish it" (Levin 30).

In industrial cities such as Manchester, as Greenblatt explains, labourers and their families were confined to incredibly crowded and dingy living quarters, and "the conditions under which men, women, and children toiled in mines and factories were unimaginably brutal" (983). The problems of the workers were partly resolved in the 1840s with the enactment of several factory acts aiming to improve their working

conditions. For instance, working hours for children were limited to half a day with *the Children's Half-time Act* (1844); and thereby, they could attend school on the other half of the day. In addition, *the Ten-Hour Act* (1847) restricted working hours to ten for both women and young people (Cheyney 214). As a result, the legal regulations in the early Victorian period provided labourers with slightly better conditions.

2.3. The Mid-Victorian Britain: Prosperous Society with Collapsing Beliefs

The mid-Victorian period between 1848 and 1870 is known for its "economic prosperity" and "growth" along with "religious controversy" which goes hand in hand with the developments in science and technology. In this period, the conditions of the factory workers were gradually improved thanks to the Factory Acts in Parliament restricting child labour and regulating the hours of employment. With its enlarging railways and telegraph wires, the expansion of Britain was considered "a moral responsibility" (Greenblatt 984-985). The most striking aspect of the mid-Victorian period in terms of social change was the weakening of faith, arising from the conflict between the religious and scientific doctrines. Moreover, the political progress in male suffrage and the changing approach to female right to vote were other remarkable issues of the period.

As B. Davies asserts, in the nineteenth century, the geological studies on fossils rendered "the creation story in Genesis wholly implausible if taken literally" (186). Besides, Higher Criticism which is the scrutinization of the Bible as a historical text provoked controversy (B. Davies 186). In contrast to textual criticism, which focuses on establishing a text's correctness, Higher Criticism aims to evaluate the meaning within the text (Cooper 120). However, an interpretation of a text is often reliant on external references. This reliance became evident in the religious debates that emerged especially in the 1850s and 1860s, both in literary works and in the fields of philosophy and science, adopting an inquisitive and critical approach. Seaman encapsulates the consequences of these debates, asserting that "the Bible on which the whole of Anglo-Saxon Christianity was based was an inaccurate text" (22). To express how scientific

knowledge had an impact on the mid-Victorian society, Oulton mentions the following events that were witnessed in the period and also the ground-breaking works produced in those years:

> The religious census of 1851 highlighted the national lack of church attendance; F. D. Maurice was dismissed from his post at King's College in 1853 for expressing doubts about the orthodox view of Hell; Darwin's *Origin of Species* was published in 1859; [...] Bishop Colenso's *Pentateuch*, disproving the myth of the Great Flood by geological methods, was published in 1863. (3)

Such events brought about the tendency to adopt a scientific approach to religious narratives and the effort to invalidate them, which reflects the spirit of the period. In the same way, as Hobsbawm highlights, the Victorian writings of the 1860s saw the decline of religion not only among the working-class people in the developing industrial cities but also the faithful scholarly circles (320). For example, the historian Thomas Carlyle (1795-1881), the novelist George Eliot (1819-1880), and the biologist Thomas Henry Huxley (1825-1895) were among British scholars who were brought up with Evangelical belief and yet lost their faith in religion (Oulton 1).

With the publication of Charles Darwin's *On the Origin of Species* (1859), which deployed a revolutionary approach to human biology, the evolution theory became the focus of religious controversy from then on. Darwin's theory was harshly criticized on the grounds that it contradicted "religious ideas about the elevated place of humanity in the creation, and especially about the soul and morality" (Dixon 59). Considering how religious traditions approach Darwin's theory of evolution differently,

it can be stated that the idea of evolution was opposed by many evangelical or fundamentalist Christians who rather believed in creationism or creation by intelligent design (Flinn 266). The Roman Catholic Church, on the other hand, was very cautious about rejecting any scientific knowledge due to the failure of the Catholic Inquisition who found the philosopher, Galileo Galilei guilty of heresy in the seventeenth century (Dixon 1-16). After the Galileo affair, the Roman Catholic Church has adopted "a cautiously affirmative attitude toward modern scientific discoveries," and accordingly, most Catholics approve the theory of evolution (Flinn 266). To sum up, there has always been disagreement on this issue within each religious tradition since each of them "has its own evolutionists, its own creationists, and many others in between" (Dixon 79).

At the British Association for the Advancement of Science meeting in 1860, T. H. Huxley, known as the public supporter of Darwin, had a stirring public debate on evolution with Samuel Wilberforce (1805-1873), the bishop of Oxford in the Church of England. By putting forward his approach to the theory of evolution, Wilberforce asked Huxley the following question: "Is it on your grandfather's or grandmother's side that you claim descent from the apes?" Huxley, on the other hand, was alleged to respond that he would rather have an ape for his ancestor but "he would be ashamed to be connected with a man who used great gifts to obscure the truth" (qtd. in Brooke 127). Signifying the triumph of scientists over clergy, this debate has been regarded as a milestone, establishing "the autonomy of science" both in Britain and the western world (Lucas 313). As Jensen notes, the Oxford debate continues "to symbolize dramatically the complex and abstract phenomenon of the conflict between science and religion in

the late nineteenth century" (161). In such an atmosphere where different ideologies collide, Huxley's response "put a great strain on natural theology and on those attempting to harmonize religion and science, whereby scientific study was viewed as discovering more about God's creation and drawing closer to God as a result" (Jensen 179). Besides, the Darwinians who were minority at the time "became the dominant majority over the next twenty years, but never lost the sense of being persecuted" since Huxley believed that "science must be at odds with religion" (Lucas 329).

Darwin's work that reshaped the nineteenth-century science and religion in Britain had some reflections and implications in politics as well. As Hale points out, Darwin's views on the common ancestry of the human beings "fit well with Whig antislavery politics;" and British radicals also "embraced evolution as grounds for collectivism and social change" (11). The theory of evolution which was addressed from various perspectives "redefined the identity of evolutionary politics –of the perceived relationship between humanity and nature and of the relationship between one man and another" (Hale 11).

As for the political progress during the 1850s and 1860s, the reformers, regardless of their political parties, did not favour the concept of universal male suffrage, and universal suffrage including both sexes was not even in question. Moreover, as is noted by McCord and Purdue, "even the keener reformers of 1866 did not see the franchise as a natural right which ought to be enjoyed by every adult male; instead, they aimed at an extended but selective electorate" (280). *The Reform Act of 1867*, also known as *the Representation of the People Act of 1867* or *the Second Reform Act*, was an extension of *the First Reform Act of 1832*. It was enacted in England and

Wales, despite triggering a reform crisis in 1866 and 1867. *The Reform Act of 1867* granted the right to vote to a certain number of working-class men who had not been entitled to vote before. As a matter of fact, with the enactment of *the Reform Act of 1867*, "about 60% of adult males in boroughs" got the privilege to vote and the number of electorates "nearly doubled" ("The Reform Acts" 170). The Act, as Vanden Bossche states, "was widely regarded as the first step toward enacting universal male suffrage and fulfilling the aims of Chartism" (2).

Another noteworthy issue during the mid-Victorian period was the Women's Movement initiated by women's rights advocates, which was later named first-wave feminism. This movement included the efforts of middle-class women to get involved in the public sphere by gaining suffrage, obtaining the right to be educated and taking part in employment. Barbara Leigh Smith Bodichon (1827-1891) and Bessie Rayner Parkes Belloc (1829-1925) were among the leading feminists who opposed 'the Angel in the House myth' and aimed to attack the domestic ideology (Jordan 151). Purvis underlines three main assumptions "embedded in the domestic ideology:" first, the concept of separate spheres was defended biologically on the basis that there is "a 'natural' division between the sexes;" secondly, women were positioned "in relation to men and children rather than as individual beings with their own, independent, autonomous existence" regarding their roles in the family; and lastly, the essential belief that "women were inferior to men" ("Towards a History" 46-47).

In the 1850s, the Women's Movement members gathered in Langham Place which was "the meeting place for women of advanced views" in those years (McCord and Purdue 364). One of the crucial views defended by the Langham Place Circle was

that “young women must be made financially self-dependent and they must enter occupations other than the traditional teaching and dressmaking” (Jordan 159). During the 1860s, the Women’s Movement advocates realized that they stood against “a body of belief, not just a set of contemporary practices” and they had to scrutinize and challenge this underlying belief system (Jordan 165). Referring to Bourdieu’s terms, Jordan argues that “the domestic ideology ceased to be doxa” by the early 1870s through the attacks of Women’s Movement members against taken-for-granted beliefs related to women’s issues (167). To sum up, the mid-Victorian period witnessed highly productive developments in the fields of science, religion, politics, and social life.

2.4. The End of an Era: The Abandonment of Decaying Victorian Values

During the late Victorian period (1870-1901), the values identified with the era began to lose their importance while Britain evolved into a consumer society with the ongoing technological developments (Greenblatt 989). As a result, the Victorian era is considered to be a period of change and transition for Britain in which the feudal agricultural society was transformed into an industrial democracy with the aid of epoch-making developments in transportation, communication, and technology (Mitchell xii-xiv). In that regard, the intellectual life of the period, the quest to change the mid-Victorian moral values and rights-seeking efforts that vary by gender are among the topics to be focused on in this section.

In the 1870s, Darwin further discussed the issue of human evolution in his works *The Descent of Man* (1871) and *The Expression of the Emotions in Man and Animals* (1872) and elaborated on "how even the most elevated of human faculties –the emotions, the moral sense, and religious feelings– might have evolved by natural means" (Dixon 77). These publications dismissed "the central Christian teaching that man was a special creation wholly distinct from the animals" (Seaman 22). Particularly, Darwin's work *The Descent of Man* clearly demonstrated "our identification with the animal kingdom" (Greenblatt 987). Conkin asserts that the publication of *The Descent of Man* was challenging for Christians since it narrowed "the perceived differences between humans and other primates;" and thereby, "Darwin seemed to leave no place for a human spirit or soul" (305).

With respect to political issues, the late Victorian period was notable for the emergence of "new class-based political and cultural movements" concerning "the

condition of England question" and "the growing militancy of trade unions" (Ittmann 5). By securing their legal status through *the Trade Union Act of 1871*, the trade unions in Britain continued to function as 'registered societies' defending workers' rights (Musson 62). Besides, Musson maintains that trade unions eventually "achieved full legal recognition and freedom to carry out peaceful trade-union practices in collective bargaining and strikes" with the help of *the Conspiracy and Protection of Property Act of 1875* and *the Employers and Workmen Act of 1875* (62-63). In the following decade, the Matchgirls' Strike (1888) and the London Dock Strike (1889) went down in history as successful strikes that demonstrated the power of the unions to ameliorate the conditions of the labourers (Seaman 324-325).

The Representation of the People Act of 1884 or *the Third Reform Act* which extended suffrage to all male householders was also enacted. However, it was not until 1918 that all males were granted full franchise in Britain; and unfortunately, it would take another ten years for all women to get the right to vote ("Parliamentary Reform" 511). As a result of the increasing struggle of women against patriarchy, there was significant progress during the late Victorian period in terms of women's legal rights. Before the 1870s, as Black et al. note, "[t]he common law doctrine of coverture ensured that a woman's legal identity was subsumed in that of her husband upon marriage. In effect, the law of coverture regarded the husband and wife as 'one person': the husband" (Black et al. xlii). According to the doctrine of coverture, Steinbach explains that "married women could not own property; neither could they be party to any contract or incur any debt" (169). Moreover, the right to vote in Britain was directly dependent on owning property; and thereby, "married women were doubly disqualified

from voting –once as women, and once as people who owned no property" (Steinbach 170). Through the efforts of A Married Women's Property Committee (MWPC) (1867), *the Married Women's Property Act of 1870* was enacted to allow married women to control the wages they earned after marriage. In addition, married women gained the right to own and control their property with *the Married Women's Property Act of 1882* (Steinbach 176-177). By repealing *the Act of 1870*, *the 1884 Married Women's Property Act* was also legislated; and thus, married women were guaranteed to have "the same property rights as unmarried women" (Plowright 193).

The late Victorian period also witnessed some improvements for women's and children's education. For working-class girls, education was limited to dame schools and other religious schools including "Sunday schools, the Church of England's National Schools (from 1811) and the Dissenters' British (and Foreign) Schools (from 1808)" (McDermid 98). However, *the Elementary Education Act of 1870* was legislated to provide all children equal educational opportunities, and finally in 1891, "elementary education became compulsory and free" (Ashley 151). With the help of this act along with the factory acts, the majority of children in the working class did not work until the age of 14 in the following decades (Steinbach 178). This meant a more feasible environment for working-class children during this period.

On the other hand, Jones states that *the Elementary Education Act of 1870* also gave the churches the opportunity to bring the working class into contact with their ideologies. In these schools, "all children were subjected to religious education and initiated into the rituals of established Christianity through a daily routine of morning prayer" (*The Languages of Class* 195). In doing so, the religious authorities sought to

re-establish the ties of the working-class people with the churches since the church attendance among working-class adults considerably decreased in the late Victorian period. Nevertheless, as Jones observes, the attempts "to Christianise the working class were largely a failure" (*The Languages of Class*, 197).

In the field of higher education, London University became a pioneering university in Britain to grant degrees to women "on equal terms with men" in 1878 (Purvis, "From 'Women Worthies'" 3). Subsequently, Cambridge University allowed women to take university examinations in 1881 though it did not award a degree to them. Furthermore, as McDermid highlights, "it was not until 1947 that women were finally awarded degrees on the same terms as men" (95). Middle-class women who could access higher education were more likely to find jobs as teachers and teach "domestic subjects" and "feminine qualities" to working-class girls (McDermid 97). In this regard, McDermid remarks that "[a]s the teaching profession in Britain was being feminized, the relationship between schooling, femininity and domesticity was strengthened, with middle-class women as key agents in the process" (97).

Another influential event that affected the course of the late Victorian period was the publication of *Capital, Volume I* (1867) by Karl Marx though his writings reached the English reader only in the 1880s and 1890s (Willis 457). However, the development of Marxist socialism did not occur in England in the way it did in France and Germany. In Victorian England, the trade union movement had already appeared before the Marxist parties such as the Social Democratic Federation (1881) and the Socialist League (1884) (Willis 457). Taking its strength partly from Marx's capital

theories, the Fabian Society appeared in 1884 as a socialist organization. Its middle-class members including Annie Besant, Beatrice Potter Webb, Edith Nesbit, George Bernard Shaw, and Sidney Webb defended "public ownership of utilities, affordable housing, improved wages, and greater access to higher education for all" (Black et al. xlii). They aimed to reconstruct society "on a non-competitive basis with the object of remedying the evils of poverty" in accordance with the democratic socialism (Pease 37). As Willis remarks, the Marxist parties including the Social Democratic Federation and the Socialist League "came a very poor second and third to the Fabian Society in the struggle to establish a strong following among intellectuals" (457).

The last decade of the nineteenth century, also known as the *fin de siècle*, was a transition from the Victorian age to Modernism. The *fin de siècle* or the end of the century was identified with two literary movements which are Aestheticism and Decadence. The Decadent movement in Britain was mostly associated with the works of literary figures including Oscar Wilde, Algernon Charles Swinburne, and Aubrey Beardsley. The common principles between these two literary movements can be described as follows: "a commitment to art for art's sake, a rejection of bourgeois industrialism and utilitarianism, and a desire for intensity of experience" (MacLeod 2). The beginning of the twentieth century, on the other hand, witnessed the emergence of Modernism which was regarded as "a reaction against all aspects of Victorianism" (McArthur, "Modernism" 366). To conclude, the Victorian values, which were weakened by Aestheticism and Decadence, significantly lost their importance by the advent of Modernism. The following chapter will be devoted to investigating the dominant Victorian ideologies through the analysis of Gaskell's *Mary Barton*, Eliot's

Silas Marner, and Hardy's *Tess of the d'Urbervilles* in the light of Althusser's, Foucault's and Bourdieu's ideology and subjectivity theories.

CHAPTER III

THE VICTORIAN NOVEL AND SUBJECTIVITY

3.1. Torn between Two Worlds: Gaskell's *Mary Barton*

Elizabeth Cleghorn Gaskell (1810-1865) is an English biographer, short story writer and novelist. Among Gaskell's best-known works, there are *Mary Barton: A Tale of Manchester Life* (1848), *Cranford* (1853), *North and South* (1854), and *Wives and Daughters* (1865). In her first novel, *Mary Barton: A Tale of Manchester Life*[1], Gaskell intends to convey the sufferings of the workers in Manchester in a sincere way to the middle-class readers. The omniscient narrator of *Mary Barton* is willing to take on "the role of mediator between Manchester's workers and their industrial 'masters' in an attempt to foster understanding and prevent political insurrection" (Black et al. xl). Throughout the novel, Gaskell struggles to unite the two different worlds, namely the working class and the middle class, on the basis of their common sufferings. Since Gaskell's *Mary Barton* is an early Victorian novel as of the date of its publication, it exhibits some basic features of the dominant ideologies of the time revolving around class stratification. In this chapter, it is aimed to discuss the prominent ideologies of the early Victorian period in Gaskell's *Mary Barton* in terms of politics, economics, class, gender, science, and education. Through the examples from the novel, how the characters are shaped by those ideologies as subjects is scrutinized in the light of Althusser's, Foucault's and Bourdieu's theories of ideology and subjectivity. In addition, the differences between the working class and the middle class are evaluated

[1] For further references to Gaskell's *Mary Barton*, *MB* will be used.

with regard to living conditions, mindsets, decision-making processes, social practices and individual agency.

In her novel *Mary Barton*, Gaskell introduces three working-class families and one middle-class family living in Manchester. As the members of the first working-class family, Mr. John Barton, Mrs. Mary Barton, their daughter Mary Barton, and Mrs. Barton's sister Esther are presented. The second working-class family, the Wilsons, including Mr. George Wilson, Mrs. Jane Wilson, their son Jem (James) Wilson, are the Bartons' former neighbours. Also, George Wilson's sister, Alice Wilson, and Alice's nephew, Will Wilson, are the extended members of the Wilson family. In the last working-class family, there are Alice Wilson's neighbours consisting of Margaret Jennings who is Mary's closest friend, and Margaret's grandfather, Job Legh, who is a spinner and also a botanist. On the other hand, the Carsons including Mr. and Mrs. Carson and their son, Harry (Henry) Carson, are situated antagonistically as the mill-owners representing the middle class.

The plot begins with Mrs. Barton's sister Esther's disappearance due to the argument between John Barton and Esther. Since John accuses Esther of being a street-walker, she leaves the house where they live together and, for a long time, there has been no news about Esther's whereabouts. Worried about her sister, Mrs. Barton passes away in a short time, and Mr. Barton holds Esther responsible for his wife's death. Then, at the age of thirteen, Mary continues to live with her father. As a young girl, she dreams of becoming a lady with a prosperous future. On the other hand, Jem Wilson, who is regarded as a suitable husband for Mary by both John Barton and George

Wilson, has been attracted to Mary since his childhood. However, Mary avoids Jem in order to marry a middle-class man.

In three years after the death of Mrs. Barton, John Barton's interest in both Chartism and trade-unionism has increased due to the deteriorating conditions of the workers. Those years coincide with the early 1840s when the 1842 Chartist petition was rejected by Parliament and trade unions became more active. That is why Gaskell represents her male protagonist, John Barton, involving in both Chartist and trade-unionist activities (Vanden Bossche 164). While John is engaged in those clubs, his daughter Mary finds the opportunity to grow up independently and starts to work as an apprentice dressmaker. With the effect of her deep desire to attain ladyship through marriage, Mary becomes attracted to Harry Carson who seduces her by complimenting her beauty. Meanwhile, without knowing Mary's flirtation with Harry, Jem Wilson proposes to Mary, but she rejects him all at once very resolutely. However, when Mary realizes that she loves Jem Wilson more than anybody else, she ends her relationship with Harry in spite of his resistance. On the other hand, Mary's long-lost aunt, Esther reappears and the narrator reveals that she ends up as a prostitute after her relationship with a middle-class man. Since Esther has no money and nobody to help her, she loses her child and starts living on the streets. When Esther sees Mary with Harry, she fears that Mary will have the same fate as her and decides to warn Jem about Mary's flirtation with Harry. Upon hearing this, Jem meets Harry to discover his intentions about Mary, and a brawl breaks out between the two young men. While seemingly harmless at the time, that fight makes Jem appear suspicious of Harry's death.

Lastly, the Trades' Union members including John Barton go on strike over low wages and demand a meeting with the masters. At the meeting, the demands of the workers are denied. Moreover, Harry Carson draws a cynical cartoon depicting the union delegates in their miserable condition increases the rage of the workers towards masters. Following these events, the members of the Trades' Union decide to kill Harry in order to take revenge on the masters. They decide to determine one among the members by drawing lots, and John Barton happens to be the person who undertakes the task of murder. To fulfil this mission, John borrows Jem's gun and kills Harry Carson. While John disappears, Jem is put on trial as a murder suspect. As Elliott points out, Harry "has been scapegoated for a crime plotted by trade unionists out of class rivalry and calculated revenge" (21). Finally, Mary manages to save Jem by proving an alibi through Will Wilson's testimony. In the meantime, John Barton whose health deteriorates confesses his guilt to old Mr. Carson and then passes away. In the resolution part of the novel, Mary and Jem get married and start a new life in Canada.

3.1.1. Politics, Economics, Class, and Inequalities

The general framework of Gaskell's Mary Barton is built upon the conflict between the working class and the middle class in Manchester during the 1830s and 1840s. This conflict is embodied in political organizations such as Chartism, Trade Unions, and Manchester Strike. In her novel, Gaskell portrays the poverty and starvation of the working class particularly between the years 1839-1841, which she labels as the terrible years. She also indicates that over the preceding three years, there was a continuous deterioration in trade, while the cost of basic necessities kept rising. This imbalance between the income of the working class and the expenses for sustenance led to the emergence of illnesses and fatalities (*MB* 82). Moreover, Gaskell brings out the harshness of the situation by asserting, "Whole families went through a gradual starvation. They only wanted a Dante to record their sufferings" (*MB* 82). In pursuit of this theme, the author employs the political hero of the novel, John Barton, as a vehicle to articulate the disparity between the two social classes and amplify the voices of the impoverished to the middle-class readers. Through John Barton, the living conditions endured by the labourers are scrutinized, the underlying mechanisms of the prevailing system are questioned, and diligent efforts are made to bring about transformation.

In the novel, John Barton is portrayed as "a thorough specimen of a Manchester man," born to factory labourers and raised in the mill environment throughout his youth and adulthood (*MB* 7). His physical appearance also provides hints of his suffering during his childhood stemming from difficult economic circumstances and imprudent behaviours. In his early years, John is described as an earnest man, characterized by a countenance where goodness prevailed over any negativity (*MB* 7). However, as the

novel unfolds, it becomes evident that John suffers the loss of his mother due to the lack of life's necessities (*MB* 24). Similarly, his young son Tom meets his end as a result of insufficient nourishment. Yet, with the passing of his wife, John enters upon a new phase of life. Gaskell captures John Barton's transformation through these words: "One of the ties which bound him down to the gentle humanities of earth was loosened, and henceforward the neighbours all remarked he was a changed man. His gloom and his sternness became habitual instead of occasional" (*MB* 22). This marks a change in John's subjectivity, prompting him to exercise agency to improve the economic circumstances of the working class.

During times of trade depression, John Barton holds the idea that both workers and employers should share the challenges they face. He cannot comprehend how employers maintain their comfortable lives while the working-class children starve to death. John expresses the master/slave-like relationship between employers and labourers as follows: "We're their slaves as long as we can work; we pile up their fortunes with the sweat of our brows, and yet we are to live as separate as if we were in two worlds; ay, as separate as Dives and Lazarus, with a great gulf betwixt us" (*MB* 11). Therefore, he takes part in Chartist gatherings and assumes an active role within a Trades' Union (*MB* 23). In the novel, the narrator expects the middle-class reader to understand John's motivation for challenging the upper classes, remarking, "You can fancy, now, the hoards of vengeance in his heart against the employers" (*MB* 25). However, the narrator also confirms the idea that the lower class does not act prudently in their spending while the economy is doing well: "[…] I know what is the truth in such matters: but what I wish to impress is what the workman feels and thinks. True, that

with child-like improvidence, good times will often dissipate his grumbling, and make him forget all prudence and foresight" (*MB* 23-24). This demonstrates that Gaskell's narrator positions herself in the middle class. Nevertheless, her efforts to empathize with the workers and to amplify their voices are predominantly revealed through the shifting perspectives in pronoun usage.

Accordingly, John Barton employs the pronoun "we" to encompass "the poor" while using "they" to indicate "the gentlefolk" from his standpoint (*MB* 10). Conversely, when observed through the narrator's lens, "we" encompasses middle-class individuals, and "they" refers to the working classes. For instance, Mr. Barton advocates the rights of workers as is observed in his following speech:

> How comes it *they*'re rich, and *we*'re poor? […] You'll say (at least many a one does), *they*'n getten capital an' *we*'n getten none. I say, *our* labour's *our* capital, and *we* ought to draw interest on that. […] *They*'n screwed *us* down to th' lowest peg, in order to make *their* great big fortunes, and build *their* great big houses, and *we*, why *we*'re just clemming, many and many of *us*. (*MB* 64; emphasis added)

The narrator's use of the pronoun "they" directed at the working-class people, becomes apparent in a subsequent passage that critiques the middle class for neglecting the education of the lower class and drawing a comparison between the uneducated and Frankenstein. This application of pronouns is illustrated as follows: "The people rise up to life; *they* irritate *us*, *they* terrify *us*, and *we* become *their* enemies. Then, […], *their* eyes gaze on *us* with mute reproach. Why have *we* made them what *they* are; a powerful monster, yet without the inner means for peace and happiness?" (*MB* 165; emphasis

added). The narrative perspective, which shifts between Mr. Barton and the narrator, illustrates Foucault's concept of power and knowledge. The deployment of pronouns, specifically "we" and "they," serves as a manifestation of power relations. When the narrator speaks, "we" refers to the middle class and positions them as the knowledge and power holders. This mirrors Foucault's idea that knowledge constitutes a form of power and enables those in power to influence the status and agency of other subjects.

In addition, the novel consistently emphasizes the challenges of comprehending and describing the negative aspects of trade. For instance, John Barton is depicted as an employee who comprehends the downturn in business and "could understand (at least partially) that there are not buyers enough in the market to purchase the goods already made, and consequently that there is no demand for more" (*MB* 23). Due to his lack of education, Mr. Barton is not expected to have a complete grasp of trade issues. According to the narrator, this challenge is not limited to the working class; as she claims that even philanthropists find it complex to discern the underlying reasons of the misery caused by the trade depression (*MB* 82). In doing so, the narrator clears both the lower and upper classes of blame. Additionally, she attempts to elucidate the problems experienced during the depression of trade, occasionally adopting an economic perspective. She portrays the commercial situation of that time through her observations. She asserts that trade was slow, cotton goods remained unsold, warehouses were filled, and mills operated at a minimal level. Furthermore, she notes that the arrival of a cold spring worsened trade issues, leading to further mill closures and job losses (*MB* 56-57). In this manner, the narrator endeavours to ease tension between labourers and employers by shedding light on the difficult economic circumstances they face. However, as a

middle-class writer, Gaskell clarifies in the "Preface" of her novel that she lacks expertise in Political Economy and trade theories, striving only for truthful portrayal despite any unintentional alignment or discrepancy (*MB* 4).

Triggered by a large order from a new foreign market, a new conflict arises, which results in a strike in Manchester. In her narrative, Gaskell examines the trade situation particularly from the perspective of the middle-class. The communication gap between the two classes is highlighted instead of exploring alternative solutions for the immediate welfare of the workers. The narrator clarifies the motive behind the masters' decision to offer reduced wages, which serves their mutual benefit. The masters held a belief that a duplicate order had been dispatched to a manufacturing town on the continent. This town had advantageous conditions such as no food restrictions or taxes on building and machinery. As a result, they feared that goods could be produced there at a significantly lower cost than they could manage. Consequently, they were concerned that rival manufacturers might seize exclusive control of the market through this strategy. Therefore, they were inclined to purchase cotton at the lowest possible cost and to reduce wages (*MB* 166). The masters' decision well associates with the middle-class demand for the abolition of the Corn Laws and the transition to a laissez-faire economy, which seems to conflict with the Chartist concerns. The narrator critiques employers' indifferent treatment of workers while assuming that trade cannot prosper without government intervention for the interests of the middle class. She highlights this by stating, "But the masters did not choose to make all these circumstances known. They stood upon being the masters, and that they had a right to order work at their own prices […]" (*MB* 166). The employers' withholding of information and their assertion of

authority over labour conditions exemplify Foucault's concept of power-knowledge. Foucault's theory showcases how the masters employ knowledge strategically to shape and control social relations and power structures.

In addition, it is implied in the novel through the choice of words that the employers' case is not as straightforward as it may seem, even if the workers are justified in their plea: "Why were the masters offering such low wages under these circumstances? Shame upon them! It was taking advantage of their work-people being almost starved; but they would starve entirely rather than come into such terms" (*MB* 166-167). By going on strike, the class-conscious workers intend to demonstrate their power over the employers since they believe that they are the ones who make the masters' fortune. On the other hand, the employers, including the Carsons, decide "not to be bullied into yielding; not even to be bullied into giving reasons for acting as the masters did. It was the employers' will, and that should be enough for the employed" (*MB* 167). It is obvious that the Carsons embrace the middle-class ideology that the employers are the masters who have unquestionable authority on their workmen.

Moreover, during the strike, the employers prefer to look for other workmen who consent "to work at the condemned 'Starvation Prices'" (*MB* 168). However, the workers on strike attack the other workers who come to Manchester to work. The narrator then criticizes the workers and draws attention to the misdeeds of Trades' Unions. She argues that their decision to work or not at a specific wage was a matter of judgment. Consequently, the narrator questions, "But they had no right to tyrannise over others, and tie them down to their own Procrustean bed. Abhorring what they considered oppression in the masters, why did they oppress others?" (*MB* 168). Despite

disapproving of their actions against the other workers, the narrator acknowledges the potential power of the operatives, capable of triggering social change. However, she expresses uncertainty regarding whether this power will be used for good or evil. Hence, she contends that their power "must work under the direction of a high and intelligent will; incapable of being misled by passion or excitement. The will of the operatives had not been guided to the calmness of wisdom" (*MB* 168). As is noted by Matus, Gaskell emphasizes the uncontrolled emotions of the workers due to her "fear of the trade union" and recommends that "they need to be educated, reflected upon, and wrought into thoughtful conclusions" (30).

Additionally, Gaskell appreciates the effort of the lower classes to engage in dialogue with the upper classes through the Chartist organizations or trade unions. She also underlines that the negotiations may result in violence because of the behaviour of employers who belittle or ignore the demands of workmen. Upon the request of the workers on strike, the employers agree to have a meeting with a deputation of workmen "although undetermined among themselves how far they should yield, or whether they should yield at all" (*MB* 169). At the meeting, the conversation among the employers reveals their ideological point of view towards their workmen through statements such as "It was teaching the workpeople how to become masters" or "Ay, I for one won't yield one farthing to the cruel brutes; they're more like wild beasts than human beings" (*MB* 176-177).

In *Mary Barton*, the narrator seeks is a deeper understanding and clarification from the upper class, aiming to bridge the communication gap between the two classes. Therefore, she criticizes the employers for positioning themselves above workers: "No

one thought of treating the workmen as brethren and friends, and […] stating exactly and fully the circumstances which led the masters to think it was the wise policy of the time to make sacrifices themselves, and to hope for them from the operatives" (*MB* 176). Viewed through an Althusserian lens, Gaskell's effort in narrating the reconciliation between the two social classes appears to perpetuate prevailing power dynamics influenced by upper-class ideologies.

Furthermore, under the guidance of Mr. Carson, the masters at the meeting decided to oppose the will of the workers. They also introduce new provisions to the existing working conditions which aim to weaken the workers' collaboration. Initially, they withdraw the recent proposal and cease all communication with the Trades' Union. Subsequently, they mandate that future employment is contingent on workers who are not a part of any Trades' Union and refrain from supporting societies aimed at interfering with the masters' authority. Besides, masters commit to support workers who accept these terms and the initial wage offer (*MB* 178). Consequently, the masters not only present their manifesto but also mock the workers with a sarcastic caricature created by Harry Carson. The caricature exhibits the delegates as "lank, ragged, dispirited, and famine-stricken," which further aggravates the situation (*MB* 179). Upon the realization of the caricature, the workers perceive it as a form of humiliation. Therefore, John Barton expresses that if the masters take their payment, it will only serve "to keep servants and horses –to more dress and pomp" (*MB* 183). He also emphasizes the necessity for his fellowmen to claim their rightful share as follows: "Well and good, if yo choose to be fools we'll not hinder you, so long as you're just; but our share we must and will have; we'll not be cheated. We want it for daily bread, for

life itself […]" (*MB* 183). However, the caricature shows that the demand of the workers is not taken into account by the employers. Exceeding their endurance limit, it directs the workers to take revenge on the employers by killing Harry Carson since they consider that he "had so little feeling in him as to make game on earnest, suffering men!" (*MB* 183). From an Althusserian perspective, this act of seeking retribution against Harry Carson can be interpreted as a manifestation of resistance aimed at the prevailing dominant ideology perpetuated by the ruling class. Through this rebellion, the workers intend to reclaim agency and assert their own ideological positioning in the face of oppression.

To conclude, the narrator portrays the measures taken by the members of Trades' Unions as they decide to commit murder, selecting one among them to carry out the act. This depiction is accompanied by the mention of their "fierce terrible oaths," indicating a commitment to their collective goal (*MB* 185). As a result, the members decide and act together in accordance with their own ideologies. According to Vanden Bossche, through her narratives, Gaskell reflects her desire concerning "the union of the working classes with industrial entrepreneurs" in order to make each other familiarize with the differences between them (164). In this endeavour, as is emphasized by Vanden Bossche, "Gaskell partially solves the problem of maintaining the social agency of the working class even as she ultimately […] privileges the elite" (164). In fact, the author is also influenced by the ideologies of the middle class of her own time; nevertheless, she attempts to expand these boundaries for the benefit of the working people. Consequently, Gaskell's plea to the upper class entails a call for heightened empathy

and increased attention towards the lower class, with the aim of fostering mutual well-being.

3.1.2. The Chartist Endeavours and John Barton's Mortification

In her work *Mary Barton*, Gaskell dwells on the misery experienced by the operatives during the commercial depression and strives to reflect their motivation for the Chartist attempt that aims at ameliorating their conditions. To that end, she centres on "the feeling of alienation between the different classes of society" that arose during the commercial depression between the years 1839-1841 (*MB* 82-83). She also clarifies the reason why the workers during the period of depression developed negative sentiments towards those in positions of authority, particularly the masters. The workers began to believe that their legislators, judges, employers, and even religious ministers were not acting in their best interests. Instead, they saw them as collaborators who were actively oppressing and exploiting the working class. This sense of suspicion and mistrust extended to the belief that these figures were working together, forming a sort of alliance, to keep the workers in a state of subjugation and enslavement (*MB* 82). In Althusserian terms, the workers are subjected to the dominant ideologies through various ideological state apparatuses such as religion, politics, culture, and family. However, they have the potential to overcome those ideologies and constitute their own way of thinking. Accordingly, John Barton expresses how the working class will act in order to change this system as follows: "Working folk won't be ground to the dust much longer. We'n a' had as much to bear as human nature can bear. So, if th' masters can't do us no good, and they say they can't, we mun try higher folk" (*MB* 82). Their first action is to explain their problems to Parliament first-hand since the workers are not convinced that the government knows about their actual condition.

Thus, Gaskell provides an account of the first Chartist Petition presented to Parliament in 1839 and mentions that it seemed to stem from the "vindictive feelings" of the operatives (*MB* 83). Since the delegates are assigned to "testify to the unparalleled destitution of the manufacturing districts," John Barton is appointed as a delegate who is one of the "life-worn, gaunt, anxious, hunger-stamped men" (*MB* 83-84). In this phase of his life, John Barton steps forward as a volunteer to serve as an agent for change. He fully dedicates himself to his cause and holds a sense of hopefulness regarding the potential outcomes of his mission. As is emphasized in the novel, he experiences a genuinely pure joy that stems from the awareness that he is among the chosen few to act as instruments in bringing to light the hardships faced by the labourers. Consequently, he envisions his role as significant in obtaining relief for them (*MB* 84). Prior to the London meeting, Mr. Barton maintains his conviction that Parliament will take action in their favour, as he articulates, "When they hear o' all this plague, pestilence, and famine, they'll surely do somewhat wiser for us than we can guess at now" (*MB* 86). However, contrary to his hopes, Parliament rejects their petition and dismisses their request to convey their grievances.

Furthermore, when John Barton embarks on his journey to London, referred to as his "vain errand," he also has to face unemployment. However, at that moment, he remains unaware of the consequences that await him (*MB* 111). From the perspective of employers, on the other hand, it is very predictable that his attempt as "a Chartist delegate, and a leading member of a Trades' Union," whether successful or not, is not tolerable at all (*MB* 111). Following the collapse of his endeavours in London, John Barton develops a sense of disappointment, which is described as "deep mortification"

(*MB* 163). This feeling of shame and humiliation transforms his subjectivity. As time progresses, Barton becomes a different man who is influenced not only by his failed efforts but also by the pressures of hunger and opium. His transformation is illustrated in the novel through the following passage: "The mind became soured and morose, and lost much of its equipoise. It was no longer elastic, as in the days of youth, or in times of comparative happiness; it ceased to hope" (*MB* 164). This can be interpreted through Bourdieu's perspective as the alteration of Barton's habitus due to the accumulation of negative experiences and a shift in his position within the social structure. Moreover, the rejection Barton faces from those in power diminishes his sense of agency. While depicting how Barton's downfall is brought about by "the diseased thoughts" that consume him, Gaskell also appeals to the reader's empathy for his vulnerabilities (*MB* 164). She urges the reader to empathize with John Barton's struggles before criticizing him and focuses on his physical deprivation and desperation (*MB* 164). Another notable issue that Gaskell seeks forgiveness from the reader on behalf of John Barton is the lack of educational opportunities for the working class. She believes that the upper class bears the responsibility for the education of the lower class. In reference to the case of John Barton, the author observes in the novel that "No education had given him wisdom; and without wisdom, even love, with all its effects, too often works but harm. He acted to the best of his judgment, but it was a widely-erring judgment" (*MB* 165). This emphasizes the crucial role of education not only in shaping John's subjective experiences but also in influencing the social relations within the field.

Additionally, the novel underscores Barton's sharply divided emotions, as he holds hatred for the middle class while nurturing a strong sympathy for the working

class (*MB* 165). This duality of emotions is exemplified through his questioning: "[W]hy are they so separate, so distinct, when God has made them all? It is not His will that their interests are so far apart. Whose doing is it?" (*MB* 165). As the narrator expresses, being a Chartist is perceived as "wild and visionary" within the upper-class society of that era (*MB* 165). However, she places particular emphasis on the importance of possessing a "visionary" quality. According to the narrator, this demonstrates John Barton has a soul not entirely driven by sensual desires, but rather he stands as "a creature who looks forward for others, if not for himself" (*MB* 165). In this regard, the narrator offers both criticism and praise for the political hero of the novel in relation to his defiance against prevailing ideologies. She also explains that John Barton is esteemed as an honourable man within his own class since he prioritizes working-class people over "the rights of his own paltry self" (*MB* 165). In the decision-making process of the murder, John Barton collaborates with the other members of the Trades' Union. In her analysis of *Mary Barton*, Jill L. Matus maintains that "the linkage of disorderly working-class subjects with pathological psychic states is indicative of a larger pattern in which excessive feeling and lack of control are coded as a working-class problem" (32). Accordingly, Gaskell's narrative portrays John Barton and the other members as an uncontrolled group, ultimately resulting in their decision to end Harry Carson's life.

Besides, before his death, John Barton confronts Mr. Carson and confesses his crime to him. In this conversation, the narrator aims to unite the two men at the point of suffering. In this scene, there exists no distinction between the employer and the employee anymore; instead they are like brothers (*MB* 353). Consequently, John Barton

views Mr. Carson with compassion and perceives him as a man burdened by suffering, as is expressed in the following statement: “The mourner before him was no longer the employer; a being of another race, eternally placed in antagonistic attitude; […] no longer the enemy, the oppressor, but a very poor and desolate old man” (*MB* 353). This illustrates how John Barton’s subjectivity is formed through discursive practices and his personal experiences. He finds himself caught between the contrasting ideologies of the middle class and the working class. Reflecting on the dominant ideologies imposed upon him during his upbringing, particularly through religion, John Barton shares, “I think one time I could e’en have loved the masters if they’d ha’ letten me; that was in my Gospel-days, afore my child died o’ hunger. I was tore in two oftentimes, between my sorrow for poor suffering folk, and my trying to love them as caused their sufferings […]” (*MB* 358). However, his perspective is also strongly influenced by the working-class ideologies. He conveys this influence while expressing that “every one else said, ‘Stand up for thy rights, or thou’lt never get ’em;’ and wife and children never spoke, but their helplessness cried, aloud, and I was driven to do as others did –and then Tom died” (*MB* 358). Notably, the working-class interests gain heightened importance for him, particularly following the deaths of his son and wife.

In the end, John Barton regards himself a sinner since he does not act according to the Bible, or namely religious ideologies. While he seeks to make improvements for the working class, he feels remorse for being a murderer. Conversely, Gaskell largely attributes the plight of the working class to the masters, who subject them to starvation, witness the death of their children due to hunger, force them to endure harsh living conditions, and deprive them of education. Considering all these circumstances, she

finds it surprising how the workers are expected to find the right path. Although Gaskell appreciates John Barton's revolutionary side, she admits that he fails to use his power for good. For better or worse, Gaskell is aware that the change John has created leads to good progress in favour of both classes. The act of Harry Carson's death at the hands of John Barton serves as a catalyst, propelling Mr. Carson to reflect upon the necessity of implementing measures. Thus, Mr. Carson invites Job Legh and Jem to learn about John Barton's motive for Harry's murder. They explain to Mr. Carson that the incident has nothing to do with Mary Barton, but that it is all due to the employers' attitude towards the workmen during the strike. While initially believing he lacks individual agency, Mr. Carson gradually shifts his perspective and contemplates strategies to prevent the recurrence of such unfortunate events. Their conversation provides an opportunity to discuss issues such as mutual trust between the master and the worker, efforts to protect the interests of the worker, and the training of the worker to distinguish right from wrong. Thus, Mr. Carson begins to take steps for possible improvements, and Gaskell asserts that his efforts really pave the way for developments involving the benefits of the stakeholders of the industry.

In *Mary Barton*, Gaskell envisions an ideal employer-labourer relationship characterized by mutual understanding and shared interests. She highlights the importance of educated workers who are "capable of judging, not mere machines of ignorant men" (*MB* 374). This pursuit of a harmonious relationship prompts Mr. Carson to actively engage in upholding the workers' well-being in Manchester. In accordance with the dominant middle-class ideologies, his stance originates from the desire to avert tragic events that other employers might encounter, thus perpetuating existing power

dynamics. Although his initial efforts do not primarily focus on the workers' conditions, they ultimately lead to the establishment of a more equitable industrial system that benefits both the middle and working classes. As the novel reaches its conclusion, John Barton's life takes on a metaphorical significance in his tragic demise within Mr. Carson's embrace. Gaskell encapsulates her narrative with the following sentence: "So ended the tragedy of a poor man's life" (*MB* 359). This conclusion echoes not only the individual struggles but also the ideologies that played a crucial role in shaping John Barton's subjectivity. Drawing upon Foucault's concept of power relations, Barton's death becomes symbolic of the power relations inherent in the relationship between employer and worker. John Barton's life, consumed by the struggles and challenges of the working class, finds its conclusion within the arms of the very figure representing power and knowledge.

3.1.3. Gender, Society, Science, and Education

In *Mary Barton*, the gender-differentiated ideologies of the period can be observed through the traits of the characters. Generally, the main task of men is to take part in the public sphere and earn money to meet the needs of their family. Besides, Steinbach points out that 'manliness' is the key in terms of men's roles, and it is an expression of 'high praise' (166-167). For example, Jem Wilson is described as "a steady workman at a good trade, a good son to his parents, and a fine manly spirited chap" (*MB* 43) and also a "strong, active, manly, elder brother" (*MB* 73). As for upper-class men, being a gentleman can be considered a prerequisite. In the novel, Harry Carson is described as follows: "[…] his manners far more gentlemanly than his father's. He was the only son, and his sisters were proud of him; his father and mother were proud of him: he could not set up his judgment against theirs; he was proud of himself" (*MB* 67). Although the expectations from Jem and Harry are different due to the difference in their social status, it is obvious that they are the pride of their families.

Yet, when Jem Wilson and Harry Carson are compared as lovers for Mary, the narrator emphasizes that the society tends to regard Harry superior to Jem: "for you see it was a fixed idea in the minds of all, that the handsome, bright, gay, rich young gentleman must have been beloved in preference to the serious, almost stern-looking smith, who had to toil for his daily bread" (*MB* 312). It is also observed that this view of society shapes the reaction of the two young men when they are both rejected by Mary. Jem believes that Mary's rejection of him is final, as is described in the novel: "He had too much respect for his own heartiness of love to believe himself unworthy of Mary; that mock humble conceit did not enter his head. He thought he did not hit Mary's

fancy" (*MB* 136). On the other hand, Harry, relying on his social position, is confident that Mary's refusal is actually an attempt to encourage him into marriage.

Another notable contrast between Jem and Harry is observed when their occupational lives are considered. While Jem has to work for long hours, Harry has the freedom to manage his own time: "the handsome young Mr. Carson, who, unfettered by work-hours, let scarcely a day pass without contriving a meeting with the beautiful little milliner" (*MB* 78). Nevertheless, the value placed on production and hard work in England begins to differ from the previous century: "In the eighteenth century gentlemanly leisure and non-vocational learning had been admirable; in the nineteenth they came to seem like idleness and uselessness" (Steinbach 167). Similarly, Gaskell criticizes the difference between the men from the two classes in terms of leisure. Whereas the middle-class men can enjoy their time as they please, "leisure was a curse" for the working-class men (*MB* 56). That is to say, the male role to provide for the family hinders the social and familial life of the male workers.

For women, in the Victorian society, domestic ideology takes over most of life even though the working-class women and the middle-class women are subjected to this ideology differently. As Purvis points out, notably during the latter half of the nineteenth century, "[t]he domestic ideology which defined women as relative, inferior and subordinate beings whose femininity was linked with domesticity, became a part of the dominant, male, bourgeois culture but it was also increasingly taken up by working-class men […]" ("Towards a History" 70). In addition, Steinbach highlights that "[d]omesticity and sexual modesty were key to women's roles. Women were expected

to be private rather than public and therefore oriented around domesticity and children" (167).

Gaskell's further critique targets the idleness of the middle-class women. The women in the Carson family are presented to demonstrate the daily activities which are peculiar to ladyhood. To begin with, Mrs. Carson suffers from bad health or indulges herself "in the luxury of a head-ache" (*MB* 196). Her problem is linked to her affluent lifestyle and her inability to effectively utilize her time due to a lack of education, as the narrative indicates, "it was but the natural consequence of the state of mental and bodily idleness in which she was placed" (*MB* 196). Gaskell presents a solution to Mrs. Carson's predicament that contrasts with the prevailing domestic ideology associated with middle-class women. As she suggests, Mrs. Carson would have benefited more from engaging in the physical activities of her own housemaids for one week, including tasks such as making beds, polishing tables, and shaking carpets. Furthermore, the author employs irony to emphasize Mrs. Carson's middle-class attire by highlighting that it would have been more beneficial for her health if she could have walked in the morning "without all the paraphernalia of shawl, cloak, boa, fur boots, bonnet, and veil, in which she was equipped before setting out for an 'airing,' in the closely shut-up carriage" (*MB* 196).

An additional example which demonstrates the middle-class women idleness is presented through Mr. Carson's three daughters. They are portrayed as young ladies seated in the drawing-room, uncertain about how to occupy their time. The two older ones feel "listless and sleepy" due to their attendance at a dancing-party the night

before. As the narrator observes, “One tried to read ‘Emerson’s Essays,’ and fell asleep in the attempt; the other was turning over a parcel of new songs, in order to select what she liked. Amy, the youngest, was copying some manuscript music” (*MB* 196). In this context, Gaskell’s primary criticism is not directed at the wealth or leisure that middle-class women possess, but rather at the absence of education that would equip them with the skills to properly assess and utilize those opportunities. As is explained by McDermid, middle-class women were expected to be ladies, and engaging in waged work was considered not only demeaning but also “a slur on middle-class manhood” (91). Consequently, middle-class girls’ education was designed to conform to their social class. Hence, McDermid points out that the education for middle-class girls should instil the domestic ideal while refining the young lady in social graces and equipping her to compete effectively in the marriage market. In this context, the pursuit of a grammar school or university education was deemed unnecessary; as such paths were reserved for preparing middle-class boys for roles in the service of the Church or state (91). As a result, due to the confines of domestic ideology, middle-class women find themselves excluded from the public sphere.

Conversely, the participation of women in professional life is widely accepted within the working class. The educational curriculum for working-class women notably differs from that designed for women from the middle class. As McDermid states, the educational opportunities available to working-class women in the nineteenth century were limited since these women were primarily expected to serve those of higher social status (91). Hence, their educational prospects were mostly confined to elementary schooling, accessible to only a minority, focusing mainly on domestic skills like sewing

(McDermid 91). According to McDermid, the underlying motives shaping the educational framework for working-class women aimed to ensure their expected roles as "agents of social control" within the household (91). In this context, working-class women were expected to guide their husbands and children to embrace their social position. This educational approach aimed to prepare these women for domestic service while also aiming to elevate the moral standards expected of them within the working-class community (McDermid 91). When analysing the working-class female characters in the novel in terms of their employment, it becomes evident that all of them are engaged in various forms of work. To exemplify, Mary and Margaret are dressmakers, Jane Wilson and Esther are once factory workers, and Alice Wilson works as a domestic servant. To make their living, Mary and Margaret continue to sew even at night, which worsens Margaret's eyesight. Jane Wilson, on the other hand, gets injured while she is working at a factory. Furthermore, Gaskell's narrative reflects the harsh working conditions and interprets the possible consequences of working life for women by employing Esther as a focaliser: "I found out Mary went to learn dressmaking, and I began to be frightened for her; for it's a bad life for a girl to be out late at night in the streets, and after many an hour of weary work, they're ready to follow after any novelty that makes a little change" (*MB* 158). Esther's speech illuminates the ideology that the challenging circumstances faced by women in such professions might lead to risky situations due to their potential vulnerability.

On the other hand, John Barton advocates for Mary to earn her living through hard work rather than adopting the role of "a do-nothing lady, worrying shopmen all morning, and screeching at her pianny all afternoon, and going to bed without having

done a good turn to any one of God's creatures but herself" (*MB* 10). However, he opposes the involvement of women in factory work, largely shaped by his assessment of Esther's experiences as a factory worker, as he expresses, "My Mary shall never work in a factory, that I'm determined on. You see Esther spent her money in dress, thinking to set off her pretty face; and got to come home so late at night" (*MB* 9). Therefore, there are two kinds of employment deemed suitable for Mary by her father, which includes "going out to service" and pursuing a career in "the dressmaking business" (*MB* 25). However, both Mary and her father dismiss the idea of domestic servitude since they believe it is a kind of slavery (*MB* 25). In the end, her father decides that dressmaking is the most appropriate job for her.

Mary's father's decision in giving Mary as an apprentice at a dressmaker well coincides with the requirements of the patriarchal society since it seems more suitable than the other jobs for a young working-class woman. Not surprisingly, the working conditions for an apprentice like her are no better than a form of slavery, as is depicted in the novel: "Mary was to work for two years without any remuneration, on consideration of being taught the business; and where afterwards she was to dine and have tea, with a small quarterly salary […], a very small one, divisible into a minute weekly pittance" (*MB* 26-27). Yet, the narrator emphasizes how the father and daughter accept the proposed conditions as a necessity for their survival despite their dissatisfaction. From an Althusserian perspective, their acceptance illustrates the impact of class ideology on their decisions. In this context, it serves as a portrayal of how class ideology can compel individuals to make choices for their economic survival, constrained within the confines of their class positions.

During the Victorian era, tough working conditions and low wages reinforced women's domestic role. Furthermore, thousands of women had to lead their lives by prostitution (Greenblatt 992). Accordingly, Esther's failed relationship with a middle-class man is presented as a flashforward, hinting at the potential negative outcomes of Mary's flirtation with Harry Carson. Gaskell exhibits that Mary's relationship with Harry is not possible by exemplifying Esther's bad experience. When Esther explains the details of her relationship with the middle-class man, it is implied that her lover does not mean to marry a factory girl: "he promised me marriage. They all do. Then came three years of happiness. I suppose I ought not to have been happy, but I was. I had a little girl, too. Oh!" (*MB* 156). It is clear that the only obstacle between them is the difference in their rank. It may be difficult to come over the limits of the society because Esther's lover is subjected to class ideology. His subjection ruins the life of a working-class woman like Esther, even causes her child's death due to hunger and illness.

In such a relationship, where the woman is disadvantaged, Esther not only faces accusations and exclusion by society but also internalizes the belief that she deserves all the consequences. In fact, it is John Barton's prejudice that makes Esther leave their house through his sharp words: "Esther, I see what you'll end at with your artificials, and your fly-away veils, and stopping out when honest women are in their beds; you'll be a street-walker, Esther, and then, don't you go to think I'll have you darken my door, […]" (*MB* 9). John Barton's perspective towards Esther remains unchanged when they reunite after many years. He continues to behave in accordance with the social and religious ideologies of the society. Thereby, he regards Esther as "an individual of so

little value or note to any" and seeks a cure in religion instead of helping her socially and financially. He also fears that Mary will follow Esther's path (*MB* 123-124). Being subjected to the domestic ideology of the Victorian society, John desires his daughter's marriage, as he believes that he lacks authority over her. He considers that Mary should be under the control of a man, as he expresses, "But with a husband it would be different. If Jem Wilson would but marry her! With his character for steadiness and talent!" (*MB* 124). However, John is also worried that Mary will make a mistake by not choosing to marry Jem. This mirrors the prevalent gender ideology of the era, in which women were perceived as requiring male guidance.

In addition, Esther once hopes to be a lady, but she is not accepted into the upper class society. In the same way, she cannot return to her own class later on, so she is described as an outcast. For the narrator, if Esther were a working-class man's wife, her household chores would be much easier for her. As Basch points out, Gaskell's *Mary Barton* was a modern novel when it was published, in terms of its portrayal of the industrial city (246). However, the novel adopts a traditional stance in addressing issues concerning "the treatment of the sinful woman or of seduction," as Basch points out: "Female frivolity, the puerile aspiration to become a lady, are still seen as being the principal causes of the fall. The modern element was the dangerous and suspect independence of female factory workers" (246). The narrative also provides Jane Wilson's perspective on married woman working in factories. Mrs. Wilson believes that such women are compelled to disregard their households and children, leading their husbands to favour the gin-shops over their own homes (*MB* 118). Basch summarizes the novel's arguments against working women, highlighting "the risk to virtue and the

damage done to family life, particularly for married women" (184). In other words, Gaskell's narrative perspective does not support women working outside the household suggesting that it might lead to "the fall or temptation" of women, exemplified in the cases of Esther and Mary (Basch 184).

In *Mary Barton*, there are also some elements which intensify class distinction between the middle class and the working class. To begin with, their living conditions are portrayed differently. While the masters live in their large or grand houses with a lot of luxurious furniture, the workers can hardly pay the rent for their cottages or have to live in rooms. In the 1830s, as Ashley points out, "in the industrial towns housing conditions were generally bad. In Manchester, for instance, many workmen and their families lodged in damp and unhealthy cellars" (134-135). To illustrate, Mr. Carson's house is described as "a good house, and furnished with disregard to expense. But, in addition to lavish expenditure, there was much taste shown, and many articles chosen for their beauty and elegance adorned his rooms" (*MB* 65). Furthermore, Mr. Carson's kitchen is full of servants, food, and utensils. This arrangement surprises Mr. Wilson when he visits Mr. Carson to request help for one of his workmen, Mr. Davenport. Gaskell employs a vivid description for the breakfast being prepared in Mr. Carson's kitchen as follows: "The coffee steamed upon the fire, and altogether the odours were so mixed and appetising, that Wilson began to yearn for food to break his fast, which had lasted since dinner the day before" (*MB* 65). While Mr. Carson has a large breakfast daily, Mr. Wilson faces scarcity of food and merely seeks to satiate his hunger. Thus, the author strategically plays with words by contrasting "breakfast" and "breaking fast" to draw attention to the distinction in their lifestyles and socio-economic positions.

Correlatively, in John Barton's kitchen, there is "a cupboard, apparently full of plates and dishes, cups and saucers, and some more nondescript articles, for which one would have fancied their possessors could find no use –such as triangular pieces of glass to save carving knives and forks from dirtying table-cloths" (*MB* 14). Upon the detailed description about the objects in the cupboard, the narrator presents a contrast by stating that "[h]owever, it was evident Mrs. Barton was proud of her crockery and glass, for she left her cupboard door open, with a glance round of satisfaction and pleasure" (*MB* 14). While working-class characters take pride in what they have, Gaskell takes a middle-class stance that emphasizes the insignificance of their possessions. She also offers further details showing the extent of poverty when Mrs. Barton invites the Wilsons and Alice to have tea in their house, as is described in the novel: "'If she [Alice] comes she must bring a tea-cup and saucer, for we have but half-a-dozen, and here's six of us,' said Mrs. Barton" (*MB* 16). As a result of showing hospitality for that tea invitation, even a small amount of food shopping is regarded as an "extravagance" that will bring financial trouble for them (*MB* 22). Such an example well reflects not only opposing ideologies of different classes in the nineteenth-century but also economic hardships experienced by the poor, as well.

In addition, during economic downturns, a noticeable disparity emerges in how the middle-class and the working-class families spend their time within their households. For the middle-class men, it is favourable "to enjoy their daughters' talents," to have "happy family evenings," and to spare "time for domestic enjoyments" (*MB* 56). In contrast, for the working-class fathers, leisure is nothing more than a curse while the whole family suffer from hunger and cold, as is conveyed in the following

passage: “There was no breakfast to lounge over; their lounge was taken in bed, to try and keep warmth in them that bitter March weather, and by being quiet, to deaden the gnawing wolf within” (*MB* 56). To highlight the effects of hunger on working-class subjects, the narrator employs expressions connoted with wilderness and animals. To give an example, when John Barton is unemployed and broke, Mary sees “hunger in his shrunk, fierce, animal look” (*MB* 112). Moreover, after killing Harry Carson, John Barton seems to be “more savage than he had ever been before with the inward gnawing of his remorse” (*MB* 340).

According to Jill Matus, “in accordance with the greater focus on bodies rather than minds, Gaskell’s working-class subjects are also associated with orality and rather than textuality and writing” (32). It is evident that Gaskell regards reading and writing as “tools of knowledge and power” (Matus 33). In the novel, the working-class characters depend on oral communication rather than writing letters. Even Job Legh does not prefer writing to inform Jem about Mary’s health when she is sick. As the narrator states, “[w]riting was to him little more than an auxiliary to natural history; a way of ticketing specimens, not of expressing thoughts” (*MB* 327-328). As a working-class subject, Job Legh considers that writing is mostly for science or law, not to convey feelings. Besides, the working-class characters’ Lancashire dialect reflects their oral culture in Manchester. To conclude, according to Matus, Gaskell allows her working-class characters to have “a richness of oral culture and learning,” yet she does not consider writing to be a significant or defining element of their culture (33). In this context, the portrayal of the working-class characters in *Mary Barton* underscores the limitations imposed on working-class subjects in accessing educational opportunities

and thereby highlights the influence of class ideologies during the early Victorian period.

Another significant difference between the middle-class and working-class characters, reflecting class ideologies, emerges through their dress codes. To illustrate, Mrs. Carson adorns herself with various accessories peculiar to middle class and her daughters have the means to purchase clothes from the shop where Mary works as an apprentice (*MB* 78). In contrast, the working-class women do not have much to wear and their attire clearly denotes their social class, as is described in the novel: "They were most of them factory girls, and wore the usual out-of-doors dress of that particular class of maidens" (*MB* 6). Gaskell's narrative also gives details about the attire worn by working-class women, noting that "a shawl, which at mid-day or in fine weather was allowed to be merely a shawl, but towards evening, […], became a sort of Spanish mantilla or Scotch plaid, and was brought over the head and hung loosely down, or was pinned under the chin in no unpicturesque fashion" (*MB* 6). To give an example, Mary's colleague, Sally Leadbitter, visits Mary before Jem's trial and gives advice on what dress to wear at the trial, as she states, "go in that blue merino. It's old to be sure, and a bit worn at elbows, but folk won't notice that, […]" (*MB* 267). Also Sally offers to lend her scarf to Mary, but when Mary refuses to take it, Sally cannot understand why and asks, "What can you wear? I know all your clothes as well as I do my own, and what is there you can wear? Not your old plaid shawl, I do hope?" (*MB* 267). Thus, Gaskell portrays clear distinctions between classes through clothing. In addition, when Esther wants to face Mary about the murder, she takes some clothes from a pawnshop. As the narrator declares, Esther dresses like a working man's wife with "a black silk bonnet, a

printed gown, a plaid shawl, dirty and rather worn to be sure, but which had a sort of sanctity to the eyes of the street-walker, as being the appropriate garb of that happy class to which she could never, never more belong" (*MB* 230). Consequently, despite wearing clothing associated with the working class, the narrative emphasizes that Esther is no longer regarded as a working-class woman due to prevailing gender ideologies.

As for the male dress codes, some distinctions exist between masters and workmen in terms of their appearances. As a middle-class man, Harry Carson who looks gentler and more stylish than Jem does not hesitate to irritate his rival about that difference, as is conveyed in the novel: "Jem put his black, working, right hand upon his arm to detain him. The haughty young man shook it off, and with his glove pretended to brush away the sooty contamination that might be left upon his light great-coat sleeve" (*MB* 172-173). While the middle-class men appear in their distinguished great-coats, the working-class men are identified with their fustian clothing. In the encounter of Jem and Harry, Jem is described "in dirty fustian clothes" which gives the supremacy of power to Harry to despise Jem, in a way that makes Jem feel inferior (*MB* 172).

According to Paul Pickering, fustian served as the "symbolic language" of working class, representing an "unmistakable emblem of class" (169). He also suggests that within the fabric, "the shared experiences" and "identity of working-class life" were intricately woven (169). Similarly, in *Mary Barton*, the delegates selected to meet the masters during the strike are depicted wearing "fustian clothes hung loosely upon their shrunk limbs" (*MB* 177). In the novel, clothing emerges as a symbol of class distinction

in society. The narrative highlights how the workers endured an extended period without "the luxury of a new article of dress" which leads to visible air-gaps in their garments (*MB* 177). As the narrator points out, while selecting their delegates, the workers gave higher importance to "their brains, and power of speech, than to their wardrobes" (*MB* 177).

Furthermore, Gaskell draws a connection to Carlyle's *Sartor Resartus* (1836) which explores the relationship between clothing and social class. The narrator suggests that the workers "might have read the opinions of that worthy Professor Teufelsdreck, in Sartor Resartus […]" considering the worn-out coats and trousers still worn by men of intellect and power (*MB* 177). Végső's analysis in "*Mary Barton* and the Dissembled Dialogue" provides a glimpse into Carlyle's *Sartor Resartus* and clarifies why Gaskell integrates it into her narrative. In *Sartor Resartus*, Professor Teufelsdröckh declares the following statement: "Society, which the more I think of it astonishes me the more, is founded upon Cloth" (qtd. in Végső 172). As Végső notes, Teufelsdröckh's words resonate with Carlyle's "belief in the essentially constructed nature of our social selves" (172). Végső further argues that "[t]he totally internalized social self is not identical with the real self. […] If a critical glance is capable of penetrating the pretences of social institutions and customs, real knowledge can be achieved" with regard to the individual's real self (172). Thereby, *Mary Barton* can be evaluated as a novel that is "very conscious of the significance of clothing" and this awareness serves as a means to convey its "social message" in terms of class ideology (Végső 173). From an Althusserian perspective, the ideological structures, including the attire worn by individuals, are instrumental in shaping them as subjects and reinforcing class

distinctions. Thus, individuals are interpellated by class ideology to assume specific roles and positions within society.

Another notable contrast between the middle-class and the working-class characters in *Mary Barton* comes forth due to the inequality in the field of education. In general, the working-class characters are uneducated and away from knowledge and science. However, Gaskell aims to prove the existence of people from this class, who are dedicated to science and learning. In the novel, the ideology that education and science are not entirely accessible or of interest to the working-class people is illustrated as follows: "There is a class of men in Manchester, unknown even to many of the inhabitants, and whose existence will probably be doubted by many, who yet may claim kindred with all the noble names that science recognises" (*MB* 37). It is also hinted at in the novel that although their leisure time is limited, there are some workmen who embody the curiosity to devote their spare time to science. As the narrator notes, common hand-loom weavers may have Newton's *Principia* open on their looms, to be quickly glanced at during work hours. Moreover, the narrative not only underscores the considerable interest exhibited by numerous "broad-spoken, common-looking" factory workers who enthusiastically engage with mathematical problems but also portrays some factory workers as "earnest seekers after knowledge" (*MB* 37-38). These workers can act like botanists as well as entomologists who find "real scientific delight" in examining new specimens (*MB* 38).

Gaskell's novel highlights another significant class-based disparity in the access and availability of time for scientific pursuits, using the example of studying

Ephemeridæ and Phryganidæ (commonly known as mayflies). The narrator mentions that workers in Manchester, due to the timing of the Whitsun-week holiday in May or June when these species are abundant, utilize this holiday as an opportunity for observation (*MB* 38). In spite of the interest of the working-class subjects in science, the fact that they have to work long hours throughout the year reveals the difficulty of their working conditions. While the upper-class science enthusiasts have time all year round for observation, the workmen have to take the annual vacation for it. Considering Bourdieu's concept of capital, the upper class possesses the cultural capital necessary for continuous engagement in scientific pursuits whereas the working class lacks this capital, which necessitates them to rely on scarce leisure time and restricted access to knowledge.

In her narrative, Gaskell also refers to Sir James Edward Smith (1759-1828) who is also a botanist and she gives details about how he gets help from a hand-loom weaver living in Manchester to find a rare plant (*MB* 38). Hence, the author endeavours to persuade the reader that individuals from the lower class can cultivate scientific interests despite their lack of formal education. In contrast to middle-class ideology that despises lower classes for having uncultivated habits, the narrator thus exemplifies how "some of the thoughtful, little understood, working men of Manchester" can have scientific tastes and pursuits (*MB* 38). To that end, Gaskell introduces the minor character, Job Legh, who embodies the role of a dedicated working-class scientist. As a hand-loom weaver, Job Legh is interested in collecting specimens, and his eyes are described as "so keen, so observant, you felt as if they were almost wizard-like" (*MB* 39). This characterization extends to his home, where the objects reflect his scientific curiosity. His room is

reminiscent of a wizard's dwelling, adorned with "rude wooden frames of impaled insects" and "cabalistic books" (*MB* 39). Through the scientific objects and specimens found in Job Legh's house, Gaskell also highlights Mary Barton's limited exposure to scientific knowledge. When Mary first enters Job's home, her initial reaction is indicative of the typical response expected from a working-class subject. The unfamiliar and strange items in Job Legh's house have an "uncanny" quality for Mary (*MB* 39). Since Mary has not previously encountered anyone with an interest in science within her social environment, she poses a curious question to Margaret, asking if her grandfather is a fortune-teller. Margaret's response to this inquiry reflects her awareness of how such pursuits are considered distant or unconventional concepts for working-class people, as she states, "you are not the first as has taken him for such. He is only fond of such things as most folks know nothing about" (*MB* 39).

Following her acquaintance with Job Legh, Mary frequently consults to him for knowledge and guidance. An illustrative instance occurs when Mary presents him with the court document, summoning her to testify against Jem Wilson. In this moment, Mary seeks clarification on her role and expectations while Job Legh explains that the document is "a sub-pœna" by employing technical terminology and an expert demeanour (*MB* 249). As Mary tries to comprehend what a sub-pœna means, Job clarifies the term for her. In this context, he articulates that such expressions are deployed "for the benefit of them who knows how to value the gift of language" (*MB* 249). It is clear that Mary does not have enough cultural capital to master the language. In other words, she is not among those who enjoy elegant words since she does not have access to education as a working-class woman.

Additionally, Gaskell's novel manifests the notion that tastes can be taught through education. Within her narrative, she highlights that an individual whose taste has been cultivated to appreciate reading eagerly turns to books after a prolonged absence. In a similar vein, the preferences of the workers on strike are depicted as having developed towards the enjoyment of tobacco, beer, and comparable indulgences, through self-education (*MB* 180). This perspective underscores that tastes can be shaped and cultivated through deliberate efforts and influences. It implies that if the middle class taught the working-class subjects to appreciate reading, their inclinations would naturally gravitate towards literature. Conversely, in the absence of such guidance, these preferences may sway in alternative directions. The absence of educational opportunities and the constrained living conditions encountered by individuals from the working class could potentially contribute to the development of less desirable habits and inclinations. However, Job Legh, whose tastes evolve in a manner that not only enriches his own life but also that of his granddaughter, emerges as an exception to this case. Margaret's words reflect how her grandfather's keen interest in science has added depth and significance to their lives, as she explicitly states, "Look at him now! He's gone back to his books, and he'll be as happy as a king" (*MB* 41). It is observed that the atmosphere in Job Legh's home is truly different from that of the Bartons. While Job Legh derives pleasure from scientific activities, John Barton opts to engage in political events that ultimately lead to violence.

Furthermore, Gaskell distinguishes Job Legh from his working-class counterparts based on his distinctive scientific approach and thought processes. Notably, Job Legh prefers to take an apolitical approach and disagrees with the unionists. However, he

becomes affiliated with their ideology on account of his working-class position, which he elucidates as follows: “I were obliged to become a member for peace, else I don’t go along with ’em. Yo see they think themselves wise, and me silly, for differing with them!” (*MB* 191). However, he articulates the necessity of conforming to their ideals, stating, “they won’t let me be silly in peace and quietness, but will force me to be as wise as they are; now that’s not British liberty, I say. I’m forced to be wise according to their notions, else they parsecute me, and sarve me out” (*MB* 192). Utilizing Bourdieu’s concept of field, it becomes apparent that, despite his dissenting opinions, Job feels compelled to adhere to the unionist ideology in order to maintain his position within the field.

Besides, when Job considers the option of accepting reduced wages rather than joining the strike, the union intervenes and prevents him from doing so. They present a menacing threat, declaring, “Well, if you take the half-loaf, we’ll worry you out of your life. Will you be clemmed, or will you be worried?” (*MB* 192). Consequently, Job Legh emerges as a character who consistently questions the constraints imposed by his social class, and Gaskell, as a middle-class writer, reinforces his apolitical stance. As a working-class representative who embraces a scientific perspective, Job’s reluctance to support the strike corresponds with Gaskell’s middle-class ideology of educating individuals within the working class. According to Althusser, the educational ISA, which serves as the dominant ideological apparatus, is employed to perpetuate the reproduction of labour power. In line with this perspective, Gaskell anticipates that educated workers will allocate their time and energy to fulfilling their roles in

production, placing their trust in their employers, and refraining from violent actions as a means of retribution.

3.1.4. Mary Barton's Subjectivity: Being a Lady or Not?

Gaskell's female character Mary Barton, whom the novel is named after, leads the romance part of the plot. Three years after her mother's death, Mary grows up as independent as to manage herself and take on the responsibilities of the household where she lives with her father. Despite being aware of his father's involvement in clubs and his prominent role within the Trades' Union, Mary maintains a deliberate distance from the influence of such institutional frameworks. The narrator underscores this point, asserting that "it was hardly likely that a girl of Mary's age […] should care much for the differences between the employers and the employed, –an eternal subject for agitation in the manufacturing districts" (*MB* 23). Compared to girls of her age and social class, Mary experiences a lesser degree of exposure to the prevailing domestic ideology due to her circumstances. This grants her the opportunity to nurture her own independent thought processes and actions. As a result, she holds the belief that she can attain an improved quality of life through marriage to a middle-class man, which is a significant element in the formation of her subjectivity.

Initially, Mary's dreams and ambitions, instilled by her aunt, are deeply rooted in her desire to ascend in social rank. Her yearning to elevate her position in society remains steadfast despite "her father's aversion to the rich and the gentle" (*MB* 78). By highlighting this paradoxical situation, the narrator articulates Mary's enduring longing in the following manner: "Such is the contrariness of the human heart, from Eve downwards, that we all, in our old Adam state, fancy things forbidden sweetest. So Mary dwelt upon and enjoyed the idea of some day becoming a lady, and doing all the elegant nothings appertaining to ladyhood" (*MB* 78). Likewise, it is noted in the novel

that “the sayings of her absent, the mysterious aunt Esther, had an unacknowledged influence over Mary” (*MB* 25). Thereby, since her childhood, she has been constituted as a subject through contradictory discursive practices concerning the middle class.

In Althusserian terms, individuals are hailed as subjects through language, which is a process characterized by their perpetual need for recognition and validation from others. Correspondingly, Mary undergoes interpellation based on her appearance, as the novel implies: “[…] there were always young men enough, in a different rank from her own, who were willing to compliment the pretty weaver’s daughter as they met her in the streets” (*MB* 26). As a result, Mary interprets these compliments on her beauty as signals to transcend class divisions and pave a path towards ladyhood. The narrator elucidates how Mary’s subjectivity is socially constructed by stating, “So with this consciousness she had early determined that her beauty should make her a lady; the rank she coveted the more for her father’s abuse; the rank to which she firmly believed her lost aunt Esther had arrived” (*MB* 26). Hence, Mary perceives Harry Carson’s interest in her as a potential means to achieve her dream, as he is a middle-class gentleman capable of elevating her social status through marriage. Conversely, from Esther’s perspective, Mary’s association with Harry Carson is portrayed with a disapproving tone: “By-and-by Mary’s walks homewards were not alone. She was joined soon after she came out by a man; a gentleman. I began to fear for her, for I saw she was light-hearted, and pleased with his attentions” (*MB* 158). It is noteworthy that while the reader becomes aware of Esther’s eventual descent into prostitution, Mary remains unaware of Esther’s social circumstances until Harry’s demise.

Through various dialogues with both her aunt and father, it becomes evident that Mary's subjectivity is profoundly influenced by the conflict between the working class and the middle class during the early Victorian period. Consequently, the contrast between the discursive practices of her aunt and her father creates a dilemma for Mary Barton. This, in turn, makes it challenging for her to choose between Harry Carson and Jem Wilson as potential spouses. In the initial stages of the novel, Mary imagines her future wedding to a middle-class man and living "in a grand house, where her father should have newspapers, and pamphlets, and pipes, and meat dinners, every day, –and all day long if he liked" (*MB* 78). In a similar vein, Mary harbours aspirations of transforming her role at the shop where she is employed, dreaming herself not as an employee but as a customer like Harry's sisters. Especially during moments of reprimand from Miss Simmonds, she contemplates "the day when she would drive up to the door in her own carriage, to order her gowns from the hasty-tempered yet kind dressmaker" (*MB* 79). Furthermore, Mary entertains the notion of persuading her father, against his own inclinations, as is elucidated in the novel: "How she would surround him with every comfort she could devise (of course, he was to live with them), till he should acknowledge riches to be very pleasant things, and bless his lady-daughter!" (*MB* 79). Evidently, the challenging living conditions exert a profound influence on Mary's desires, both for herself and her father. In the novel, Mary's dreams starkly contrast with her harsh reality, as the narrator describes them as follows: "Such were the castles in air, the Alnaschar-visions in which Mary indulged, and which she was doomed in after days to expiate with many tears" (*MB* 79). In this context, Gaskell's narrative resonates with the prevailing class ideology, which neither entertains the

possibility of social ascent for Mary and Esther nor supports the existence of such dreams.

Besides, Mary's yearning to attain a ladylike status signifies her awareness of the distinctions between the middle and the working classes. She also recognizes that the people around her would not approve of her relationship with Harry. In an attempt to evade judgemental and condescending reactions from others, Mary conceals her flirtation with Harry. Gaskell portrays Mary's aspirations as vulnerability, hinting at their futility right from the outset, as is emphasized in the novel: "Yet Mary hoped to meet him every day in her walks, blushed when she heard his name, and tried to think of him as her future husband, and above all, tried to think of herself as his future wife. Alas! Poor Mary! Bitter woe did thy weakness work thee" (*MB* 42). In addition, Mary is aware that her father would strongly oppose her marriage to Harry Carson. Despite her belief that her actions are innocent and acceptable, she firmly resolves not to meet with Harry when her father is away (*MB* 87). Her decision illustrates the influence of class ideology and familial expectations on her subjectivity. Her gradual realization of the potential consequences of her behaviour signifies a heightened understanding of the constraints imposed by class ideology and the limitations on her agency.

On the other hand, Jem Wilson is depicted as a hardworking, reliable and respectful young man from the working class, fitting the ideal match for Mary Barton and also favoured by her father. Yet, Mary's reckless attitude and even anger towards Jem can be traced back to the conflict between her dreams of achieving ladyhood and the prospect of marrying a man from the working class. Her apparent indifference to anyone's interest within her own social class, including Jem's, elicits criticism from the

narrator, who remarks, “She had other lovers. One or two would gladly have kept her company, but she held herself too high, they said” (*MB* 42). In her monologue, Mary articulates her thoughts, revealing how she positions herself in comparison to Jem: “And I’m as good as engaged to be married to another; and another far handsomer than Jem; […]. Well, when I’m Mrs. Harry Carson, may happen I can put some good fortune in Jem’s way. But will he thank me for it?” (*MB* 78). Despite Mary’s genuine feelings for Jem, her focus lies on her future plans, and she seems to be content with the idea of assisting Jem for his own well-being. In Bourdieu’s theoretical framework of subjectivity, Mary’s positioning within the field is influenced by her habitus, where she perceives herself as occupying a superior social status relative to Jem, primarily driven by her dreams. This positioning further intensifies the tension between her genuine feelings for Jem and her desire for integration into middle-class society.

Moreover, as Mary spends time with Harry, she becomes increasingly entangled in a distorted version of reality, existing in an in-between space separating the two distinct social classes. An example of this occurs when she learns about the death of Jem’s twin brothers, and her reaction reflects her inner conflict: “Mary listened with saddened heart to the strange contrast which such woeful tidings presented to the gay and loving words she had been hearing on her walk home. She blamed herself for being so much taken up with visions of the golden future” (*MB* 73). Mrs. Wilson, on the other hand, perceives Mary as disregarding Jem’s affections for her and seeks emotional retribution by suggesting that her son intends to wed Molly Gibson. Mrs. Wilson articulates this sentiment by emphasizing Mary’s social status as inferior to that of Jem, as is conveyed in her statement, “I thought once he’d a fancy for thee, Mary, but I

donnot think yo'd ever ha' suited" (*MB* 119). However, Mary is unable to reconcile herself with the prospect that Jem might be better matched with a more appropriate spouse. Consequently, she becomes increasingly determined to demonstrate her eligibility for a husband of higher social status than a working-class man, as is articulated in the novel: "People seemed all to think he was much too good for her (Mary's own self). Perhaps some one else, far more handsome, and far more grand, would show him one day that she was good enough to be Mrs. Henry Carson" (*MB* 120).

Depending on Harry's interest in her, Mary disregards the prevailing class ideologies that impose substantial barriers on a working-class woman seeking acceptance into middle-class society through marriage. Likewise, she endeavours to transcend the ideologies that confine her to the working class by securing a suitable husband like Jem and fulfilling the role of a deserving wife, in accordance with the class ideologies placed upon working-class women during the early Victorian period. Therefore, when John Barton discovers Jem's intention to marry another woman, he reprimands Mary with the following words: "'Thou'st played thy cards badly, then,' replied her father, in a surly tone. 'At one time he were desperate fond o' thee, or I'm much mistaken. Much fonder of thee than thou deservedst'" (*MB* 124). From a Bourdieuian perspective, John Barton seeks to employ a suitable strategy to secure a favourable position for her daughter within their own social class. Thus, Mary experiences an interpellation into the realm of working-class ideologies through her father's words, challenging her self-perceived social position. As Mary listens to her father, the narrative portrays her inner turmoil, as she "had to bite her lips till the blood

came, in order to keep down the angry words that would rise in her heart" (*MB* 125). In the context of Bourdieu's theory of subjectivity, this incident reflects Mary's determined effort to uphold her habitus in the face of objective social structures.

Mary's resolute determination to maintain her habitus is accompanied by the hope that others will eventually reassess the value they attribute to her within the social field. Even when Jem confesses his love to Mary, she remains steadfast in her decision not to yield to his advances, as is explicitly expressed in the novel: "Yet one thing she was sure of; nothing he could say should make her have him. She would show them all who would be glad to have her. She was not yet calm after her father's irritating speeches" (*MB* 126). In contrast to Mary's steadfastness, Jem approaches their relationship with a more practical outlook, acknowledging the social realities that surround them. When he proposes to Mary, he frames their union within the context of social norms and expectations, as he articulates, "I've a home to offer you, and a heart as true as ever man had to love you and cherish you; we shall never be rich folk, I dare say; but if a loving heart and a strong right arm can shield you from sorrow, or from want, mine shall do it" (*MB* 126). In that regard, Jem's thoughts about their social status conform to the prevailing class ideologies of the early Victorian period.

Unexpectedly, Mary's rejection of Jem compels her to confront and reconcile her internalized social position with the dominant class ideologies to which she has been subjected. Shortly after declining Jem's proposal, Mary gets overwhelmed with remorse, struggling to comprehend the source of her inexplicable regret, as the novel elucidates: "It was too sudden for her to analyse, or think upon it. She only felt, that by

her own doing her life would be hereafter blank and dreary" (*MB* 127). The narrator also provides an explanation for Mary's despair by noting that "One little hour ago, and all was still unsaid, and she had her fate in her own power" (*MB* 127). This moment in Mary's life marks a turning point that profoundly alters her future expectations, as is conveyed in the narrative: "It was as if two people were arguing the matter; that mournful, desponding communion between her former self, and her present self. Herself, a day, an hour ago; and herself now" (*MB* 128). This internal conflict marks a significant shift in Mary's subjectivity. It also hints at the obstacles she will encounter as a result of defying prevailing class ideologies in her pursuit of upward social mobility.

Similar to Bourdieu's subjectivity analysis, Gaskell elaborates on the split in an individual's character through Mary's experiences. In her narrative, Gaskell explores how brief moments in our lives can reshape our perceptions of the past and future. She also suggests that these moments may reveal the futility or wrongfulness of our previous actions and "change our character for life, by giving a totally different direction to our aims and energies" (*MB* 128). From a Foucauldian point of view, the subject is "historically located" and undergoes various "disciplinary processes and concepts" (McHoul and Grace 3). Correspondingly, after rejecting Jem, Mary realizes that marrying him is the socially accepted act which will make her happy. Hence, she decides to keep her existing position within the power relations. The narrator clarifies Mary's abrupt change by stating, "Her plan had been, as we well know, to marry Mr. Carson, and the occurrence an hour ago was only a preliminary step. True; but it had unveiled her heart to her; it had convinced her that she loved Jem above all persons or

things" (*MB* 128). As a result, Mary comes to understand that marrying Mr. Carson would serve as a strategy to overcome the social and financial disparities she has experienced since birth. Simultaneously, she acknowledges that Jem, a modest mechanic with familial responsibilities, may not provide the financial security and comfort she initially sought. However, Mary's passion for Jem has substantially reshaped her priorities, causing her to view the materialistic and extravagant temptations offered by Mr. Carson with disdain and even a sense of hatred (*MB* 128).

To elucidate Mary's decision-making process, Bourdieu's concept of habitus can be employed as "a conceptual tool suitable for explaining actions within a social field, where a dynamic interplay of struggles produces history" (Chandler 469). In Bourdieu's theoretical framework, Chandler posits that habitus operates as "a generative principle within agents, working strategically according to the situation" (469). Additionally, habitus involves "the internalization of social forces such as the 'class habitus' resulting from the relatively homogenous conditions of existence of a particular group" (Chandler 469). As Chandler highlights, "[t]he dispositions learned both through bodily practice and through social categories allow agents to act without any strict conscious plan or calculation and to adjust, automatically, to the needs of the situation" (469). Similarly, Mary's perception of her social position completely changes. Thereby, she views herself as occupying a lower social status than Jem, as the novel suggests: "If he [Jem] were poor, she loved him all the better. If his mother did think her unworthy of him, what was it but the truth? as she now owned with bitter penitence" (*MB* 128). Consequently, Mary's habitus adjusts itself to the new field in which Jem is no longer considered a potential spouse, catalysing a transformation in her subjectivity.

Besides, Gaskell interprets Mary's change of mind as an enlightening moment which will protect her from further harm. As the novel suggests, Mary had previously been involved with Mr. Carson, "but in the clear revelation of that past hour, she saw her danger, and turned away resolutely, and for ever" (*MB* 128). The narrator takes comfort in Mary's decision, as is revealed in the novel that "[…] her clear perception of what she ought not to do; of what no luring temptation should ever again induce her to hearken to" (*MB* 128). Also, it becomes crucial for Mary to remedy her mistake by declining Jem. The narrator's attitude towards Mary's decision about ending her relationship with Harry parallels with the class ideology which seeks to maintain existing power relations by keeping Mary within the boundaries of the working class.

Additionally, Mary still worries about getting Jem back since there are the gender ideologies which confine her role as a woman and prevent her taking action. It is indicated in the novel that "Maidenly modesty (and true love is ever modest) seemed to oppose every plan she could think of, for showing Jem how much she repented her decision against him, and how dearly she had now discovered that she loved him" (*MB* 129). In accordance with the domestic ideology, Mary does not find it decent to tell Jem that she has changed her mind. Instead, she prefers to wait for him "as a penance for her giddy flirting on the one hand, and her cruel mistake concerning her feelings on the other" (*MB* 129). Consequently, she delays the exercise of her agency in attempting to regain Jem's affections due to her compliance with the prevailing gender ideologies of the early Victorian era.

Furthermore, the novel suggests that Harry's relationship with Mary lacks sincerity, as he employs similar seductive tactics with women from his own social class. In this regard, Harry's sister, Sophy, critiques his attitude towards women, expressing her concern as follows: "He is a good, kind brother, but I do think him vain, and I think he hardly knows the misery, the crime, to which indulged vanity may lead him" (*MB* 198). Another incident that raises doubts about Harry's treatment of women occurs during a conversation with Mary when she explains her decision to end their relationship. In this exchange, Harry's condescending tone towards Mary becomes evident. As a middle-class man who is keenly aware of his social position, Harry uses various expressions such as "you little witch," "you sweet little coquette," and "a darling little rascal" while addressing Mary (*MB* 132). He firmly believes that Mary's decision to break up with him is merely a strategy to manipulate him into matrimony, as he interprets, "He, young, agreeable, rich, handsome! No! She was only showing a little womanly fondness for coquetting" (*MB* 132). Considering his position within the social field, Harry cannot conceive the possibility of Mary genuinely rejecting him. However, when Mary insists on her decision, Harry attempts to transcend the constraints of his social class in order to avoid losing her. Thus, Harry articulates his awareness of his parents' strong opposition to his marriage with Mary due to the class disparities existing between them. He also admits that he had never seriously considered marriage until then, believing that their happiness could be sustained without it (*MB* 133). Being well aware of the possible consequences of this marriage, Harry offers it as a kind of personal sacrifice and hopes that his sacrifice will be appreciated by Mary, as he declares, "I'll marry you in defiance of all the world, rather than give you up. In a year

or two my father will forgive me, and meanwhile you shall have every luxury money can purchase, […]" (*MB* 134). However, Mary is profoundly affected by these remarks as she comes to understand that being a lady through marriage is an unattainable aspiration.

Moreover, the narrator expresses Harry's internal contemplation of his proposal in parentheses, as is evidenced by the following passage: "After all, my mother was but a factory girl. (This was said to himself, as if to reconcile himself to this bold step)" (*MB* 134). Nevertheless, the narrative suggests that Harry's parents did not perceive such a stark difference. As the gap between the two social classes widens, the rules of the social field also undergo a transformation, rendering an interclass marriage increasingly implausible. While in the process of breaking up with Harry, Mary experiences a sense of regret, which stems from her earlier assumption that Harry had always harboured intentions of marrying her. Subsequently, she discovers that Harry, contrary to her assumptions, has no intention of entering into matrimony with her. Additionally, she becomes enlightened about his family's strong objections to such a union. Consequently, Harry's proposal engenders a measure of relief within Mary concerning her decision to end the relationship. She expresses this relief through the following statement: "Now, sir, […] you meant to ruin me; for that's the plain English of not meaning to marry me till just this minute. I said I was sorry, and humbly begged your pardon; that was before I knew what you were. Now I scorn you, sir, for plotting to ruin a poor girl" (*MB* 134). According to Bourdieu's concept of subjectivity, this revelation can be interpreted as Mary's subjective experience in the face of prevailing objective

social structures and her adaptation to the established field rules through readjustment of her habitus.

From Harry's perspective, marrying a woman from a lower social class symbolizes a departure from his own elevated social status. This perspective is encapsulated in his statement as follows: "I believe I might have any lady in Manchester if I liked, and yet I was willing and ready to marry a poor dressmaker" (*MB* 135). Jem, on the other hand, interprets Mary's preference for Harry as a desire to gain acceptance into the middle class. However, he remains perplexed by Harry's choice and poses the following question: "But the gentleman; why did he, with his range of choice among the ladies of the land, why did he stoop down to carry off the poor man's darling? (*MB* 161). Under the influence of dominant class ideologies, Jem continues to question Mary and Harry's relationship. He cannot comprehend why they are both willing to cross the boundaries of their social classes, as is conveyed in the novel: "How he had left his own rank, and dared to love a maiden of low degree and oh! stinging agony of all —how she, in return, had loved him!" (*MB* 162). Yet, he regards Mary as a glorified being: "She was a lady by right of nature, Jem thought; in movement, grace, and spirit" (*MB* 162). Besides, he asserts that anyone who weds Mary will find happiness, irrespective of social class, as a response to Harry: "Spite of what you said of her lightness, I ha' known her long enough to be sure she'll make a noble wife for any one" (*MB* 173). Nonetheless, Jem is aware that Mary and Harry's union will not be accepted by either John Barton or Mr. Carson due to prevailing class ideologies.

The novel also highlights the distinctions between Harry and Jem in terms of their appearance during their encounter. Harry is presented "so elegant, so well appointed"

that he exhibits “the superiority in externals” (*MB* 171). Conversely, Jem is seen through Harry’s eyes as “the dark, sturdy-looking artisan” (*MB* 171). During their interaction, Harry assumes Jem to be Mary’s lover. Yet, he maintains a sense of social superiority by perceiving Jem as “a black, grimy mechanic, in dirty fustian clothes, strongly built, and awkward” (*MB* 172). As the narrator observes, Harry then recollects his own self-image, leading him to the conclusion that “It was impossible. No woman with eyes could choose the one when the other wooed. It was Hyperion to a Satyr” (*MB* 172). Confident in his higher social position, Harry responds indifferently when Jem asks about Mary, as is exemplified in the following passage: “Mary Barton! let me see. Ay, that is the name of the girl. An arrant flirt the little hussy is; but very pretty. Ay, Mary Barton is her name” (*MB* 172). As a result, a conflict erupts between them, ultimately causing Jem later being regarded as a suspect in Harry’s murder. In parallel with prevailing class and gender ideologies, most characters in the novel, except for Mary and Mrs. Wilson, entertain the notion that Jem is motivated to harm Harry out of jealousy.

Besides, Mary faces societal criticism following the revelation of her relationship with Harry. However, upon uncovering the truth that her father is Harry’s murderer, this triggers a significant shift in her subjectivity. She feels a responsibility to challenge the social constraints placed upon her, driven by her determination to save Jem. As a young working-class woman, she not only withstands condescending remarks but also strives to counter the prejudices against Jem. Furthermore, Mary finds herself marginalized as she seeks ways to save Jem without revealing her father as the murderer. The narrator captures her feelings with the following statement: “[…] her unassisted and friendless

self, alone with her terrible knowledge, in the hard, cold, populous world" (*MB* 239). Despite her isolation, she devises a plan to provide evidence that establishes Jem's absence from the crime scene at the critical moment. Within Mary's social circle, Job Legh is the only person she can turn to for assistance and knowledge. Through him, she learns more about the concept of an "alibi" and believes it could be the key to achieve the outcome she desires (*MB* 240). However, she is determined to get Jem back by rescuing him with her own efforts, as is noted in the novel: "She longed to do all herself; to be his liberator, his deliverer; to win him life, though she might never regain his lost love by her own exertions" (*MB* 247). Consequently, the evolution of Mary's romance into a quest for justice on Jem's behalf demonstrates her agency in shaping her subjectivity.

From Mrs. Wilson's viewpoint, Mary is regarded as the target of insults for leading to her son's arrest. This is evident when Mrs. Wilson articulates, "Dost thou know where he is, thou bad hussy, with thy great blue eyes and yellow hair, to lead men on to ruin? Out upon thee with thy angel's face, thou whited sepulchre!" (*MB* 220). On the other hand, Job Legh believes that Jem is the one who committed the murder, and he offers a probable motivation for Jem as follows: "I think he's been ill-used, and –jilted (that's plain truth, Mary, bare as it may seem), and his blood has been up– many a man has done the like afore, from like causes" (*MB* 241). In this case, Job Legh's perspective hints at the prevailing gender ideologies of the society. He also believes that Mary is aware of the situation, but she is "too late repentant of her light conduct which had led to such fatal consequences, she was now most anxious to save her old playfellow" (*MB* 241). This implies that Jem's emotional responses and actions tend to be less

controllable when dealing with matters related to love and pride, whereas Mary is assigned blame for the consequences of her behaviour. To sum up, Mrs. Wilson's and Job Legh's attitudes to Mary's and Jem's actions are in line with the dominant gender ideologies of the early Victorian period, showcasing the difference in how Jem and Mary are perceived and treated based on those ideologies.

Additionally, Mary withstands all degradation and accusations through her struggle to remain strong, as is portrayed by the narrator as follows: "But think of Mary and what she was enduring. Picture to yourself (for I cannot tell you) the armies of thoughts that met and clashed in her brain […]" (*MB* 262). Eventually, Mary regards Jem as a victim and believes that she deserves what she is going through as she questions herself with these queries: "Oh, why did she ever listen to the tempter? Why did she ever give ear to her own suggestions, and cravings after wealth and grandeur? Why had she thought it a fine thing to have a rich lover?" (*MB* 224). Even her friend, Margaret, turns her back on Mary since she thinks that Mary disregards the boundaries of both her class and gender. Margaret finds it difficult to understand how Mary can behave "as a girl devoid of the modest proprieties of her sex, and capable of gross duplicity, in speaking of one lover as she had done of Jem, while she was encouraging another in attentions, at best of a very doubtful character" (*MB* 242). This illustrates that Mary is excluded from her social field, and her ability to regain her position within society depends on her agency to rescue Jem.

When Mary sets out for Liverpool to find Will and testify at Jem's trial, the journey itself becomes a huge challenge in her life. Along the way, Mary's mental and

physical health deteriorate due to exhaustion and sleep deprivation, causing her to question her own strength and judgment. She conveys her emotional state with these words: “I am so helpless, so weak, –but a poor girl after all. How can I tell what is right?” (*MB* 277). Nonetheless, she remains resolute not to lose control until the last moment, as she declares, “I must not go mad whatever comes –at least not yet. No!’ (bracing herself up), something may yet be done, and I must do it” (*MB* 277). Mary’s determination and willingness to challenge both class and gender ideologies for Jem’s sake exemplify a significant transformation in her subjectivity. By refusing to conform to social impositions, she succeeds in altering the course of events.

Moreover, during her testimony in court at Jem’s trial, Mary ignores all judgmental looks and speaks candidly about her feelings, including her love for Jem. She expresses that she is once impressed by Harry’s interest in her dream of being a lady, as is indicated in the following passage: “I was giddy and vain, and ready to listen to any praise of my good looks; and this poor young Mr. Carson fell in with me, and told me he loved me; and I was foolish enough to think he meant me marriage […]” (*MB* 314). After Will testifies in Jem’s favour, resulting in Jem’s release, Mary experiences a crisis during which she gradually loses consciousness. She is depicted as being in a state of despair as she struggles to suppress the truth about her father’s involvement in the murder. As is described by the narrator, “She was where no words of peace, no soothing hopeful tidings could reach her; in the ghastly spectral world of delirium” (*MB* 324). Upon her recovery, Mary gathers her strength to confront her father. Although it is difficult for her “to reconcile the two ideas, of her father and a blood-shedder,” the feeling of love outweighs when she encounters her father all in grief

(*MB* 341). As a result, Mary's mental crisis can be interpreted as a consequence of her struggle against the dominant class and gender ideologies of the early Victorian period.

After the trial, Jem faces the reality that even his proven innocence does not secure his reinstatement in his former job. His fellow workmen, driven by a desire to preserve their own positions, distance themselves from him, illustrating society's tendency to readily accept the first accusations against an individual, regardless of their past (*MB* 362). Additionally, Jem is aware of the societal prejudices that would continue to pursue Mary, stating, "I could live it down if I stayed in England; but then what would not Mary have to bear? Sooner or later the truth would out; and then she would be a show to folk for many a day as John Barton's daughter" (*MB* 362). Hence, the novel underscores how accusation and ostracism are common societal responses to the subjects whose position is once shaken. For both Mary and Jem, it becomes difficult to maintain their social positions following the trial. In Bourdieu's terms, Mary and Jem lose their social capital in their social field and decide to leave the country to start a new life. To achieve this, they marry and, after John Barton's passing, depart for Canada alongside Mrs. Wilson.

Throughout the novel, Gaskell portrays the relationship between Mary and Jem as one that adheres to the expectations of the early Victorian society. In fact, the author harbours reservations about the possibility of a cross-class relationship and guides her characters toward what she perceives as a more appropriate behaviour. Accordingly, Mary endeavours to attain a better life by relying on her beauty, but she lacks the economic and cultural capital required to ascend to the middle class. She also attempts

to prove to her father and the Wilson family that she is worthy of becoming a lady. This is due to her limited knowledge and experience regarding the objective social structures of her society. In the end, it is observed that Mary's subjectivity has been significantly determined by the dominant ideologies of the early Victorian period, which reshape her dreams within the boundaries of her society. As an uneducated working-class woman, she yet achieves agency through her pursuit of justice, her efforts to grasp legal terms, her transcending of spatial and bodily limits to chase Will, and her disregard for traditional maidenly modesty with her confession in court.

3.2. From Passion to Devotion: Eliot's *Silas Marner*

Mary Ann Evans (1819-1880), better known as George Eliot, is an English novelist and poet. Among her works, there are *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner*: *The Weaver of Raveloe* (1861), *Romola* (1862-63), *Felix Holt, the Radical* (1866), *Middlemarch* (1871-72), and *Daniel Deronda* (1876). Eliot's third novel *Silas Marner*, which is named after its protagonist, tells the story of a weaver living in the village of Raveloe. In her novel, Eliot takes a critical outlook to religious traditions and beliefs that manifest differently in various communities. She aims to raise awareness of the questionability of beliefs and religious practices through her male protagonist. *Silas Marner*[2], published in the mid-Victorian period (1848-1870), reflects on issues such as the questioning of religious beliefs and the prominence of science and technology, as well as ongoing problems such as class discrimination and limited access to education. Within the framework of Althusser's, Foucault's, and Bourdieu's theories of ideology and subjectivity, the dominant ideologies of the period in terms of class, religion, and education and how these ideologies affect the subjectivity of the protagonist Silas Marner, are discussed in this chapter through examples from the novel.

In *Silas Marner*, Eliot narrates Silas' story in three phases. The first phase is about his life in Lantern Yard up to the age of twenty-five. The second phase covers the fifteen years of hard work he put in to accumulate an amount of gold which serves his passion for it. In the last phase, Eliot focuses on the sixteen-year period in which Silas bonds with the people of Raveloe after losing his gold and adopting a little girl, Eppie. In his earlier life, Silas Marner is a member of a narrow religious sect called Lantern

[2] For further references to Eliot's *Silas Marner*, *SM* will be used.

Yard. He differs from the other people with his bulging eyes and cataleptic fits. In addition, he has the knowledge of medicinal herbs thanks to his mother. In Lantern Yard, there are two people with whom Silas has a close relationship. One of them is his friend William Dane who is considered to be the perfect friend of Silas Marner although he is not widely trusted in the community. The other person is his fiancée Sarah who works as a servant. When Sarah learns that Silas is having seizures due to catalepsy, her attitude towards him begins to change. Then Silas asks her if she wants to break off the engagement, but Sarah expresses that she does not want to end their relationship. Meanwhile, as a member of Lantern Yard, Silas looks after the senior deacon who is seriously ill. While keeping watch for the deacon, Silas realizes that he is dead. On the same day, Silas is accused of stealing the church money from deacon's office. Moreover, it is claimed that Silas' knife was found where the money was, and the empty money bag was in his chamber.

After hearing his friend William's accusatory statements against him, Silas figures out that it is William who frames him as the thief. However, his confidence in his own faith is so strong that he believes God will prove his innocence. Since legal prosecution is against the principles of the church, they prefer to decide by drawing lots whether he is guilty. Against Silas' expectation, the lots decide that Silas is guilty, so he is expelled from the church. After this event, Silas' belief in both people and God is shaken, and he devotes himself entirely to his work. He later learns that Sarah has broken off their engagement and married his friend, William. As a result, Silas leaves Lantern Yard and settles in Raveloe.

In Raveloe, there are two powerful and upper-class families including Squire Cass and Mr. Osgood. Squire Cass has two sons Dunstan Cass (Dunsey) and Godfrey Cass. Godfrey is in a relationship with Miss Nancy Lammeter, who also comes from an upper-class family. While Godfrey is known as a good-natured gentleman, Dunsey is an abusive young man who causes trouble for his family. However, Godfrey has married an alcoholic woman named Molly Farren without his father's knowledge and he hides this affair from everyone. His brother Dunsey finds out about Godfrey's marriage and threatens Godfrey to inform on him to their father so that he can get money from Godfrey.

For the first fifteen years after settling in Raveloe, hoarding the money from weaving has been the purpose of Silas' life. Therefore, he keeps working long hours and counting his shining guineas passionately. Meanwhile, rumours are heard in Raveloe that Marner has a lot of money and hides his money in his cottage at the Stone-pits. Hearing this, Dunsey Cass steals Silas' gold from the cottage one evening and flees while Marner is not there. When Silas returns home, he realizes that his gold is not in the place he hid it. He immediately goes to the club called the Rainbow and asks the people there for help to find his gold. Even if they investigate this robbery, they can neither reach the thief nor the gold. Moreover, nobody makes a connection between the robbery and Dunsey Cass who disappears at the same night. After his loss, his neighbours, who sympathize with him, begin to develop a closer relationship with Silas Marner.

On New Year's Eve, some upper-class families attend the ceremony held at Squire Cass' house where Godfrey dances and flirts with Nancy. Meanwhile, Molly is

on her way to come to the party with her child, to confess to Squire Cass that she is married to Godfrey. However, she gets very cold and eventually falls asleep outside near Silas Marner's cottage. The little girl in her arms sees the fire in the cottage and enters through the door. When Silas notices the little girl, he finds this event mysterious. Later he realizes that the child has reached there by walking through the snow. Silas tracks back the little girl's footprints on the snow to her mother. To help the poor woman, Marner takes the child and goes to the Red House to call the doctor, Mr. Kimble. Godfrey recognizes the girl in Marner's arms and tells nobody that she is his own child. He understands that the woman Marner is trying to help is his wife, Molly. Godfrey goes with the doctor to learn about the woman's condition. When they reach there, it turns out that the woman has already passed away. Godfrey thus makes sure that the woman is indeed his wife, but he keeps this information to himself. Silas wants to adopt the child who is thought to be an orphan. Even though Silas does not know about it, Godfrey feels grateful to him for the adoption. Being freed from his burden as a husband and a father, Godfrey finally marries Nancy Lammeter. On the other hand, Silas names the girl Eppie and does his best to raise her according to the traditions in Raveloe. Moreover, his neighbour Dolly Winthrop helps Silas with childcare. The villagers also start to treat more moderately to Silas, and he agrees to go to church and establish ties with them at last.

The third phase of Silas Marner's story begins when Eppie becomes an eighteen-year-old young girl. For sixteen years, Godfrey Cass has only been distantly interested in Eppie. He builds extensions to Silas' cottage and furnishes them. In this process, Godfrey and Nancy lose their baby and cannot have any children again. Therefore,

Godfrey tries to persuade Nancy to adopt Eppie enouncing that she is an orphan in need. However, Nancy thinks adoption is inappropriate when God does not want them to have children. On the other hand, Dolly's son, Aaron who works as a gardener for Godfrey proposes to Eppie, and they decide to get married. Meanwhile, the water in the Stone-pits goes dry due to the draining, and Dunstan's skeleton is found between the rocks with Silas' stolen gold. Thus, it turns out that Dunstan was the thief who robbed Silas though he drowned while trying to escape. Upon this incident, Godfrey tells Nancy that it was his brother who stole Silas' money. Moreover, he confesses that Eppie is his own daughter. Although Nancy gets surprised and upset, she thinks that Godfrey must fulfil his responsibilities to his daughter, and she supports her husband in legally adopting Eppie.

When Godfrey and Nancy tell the truth to Silas and Eppie, they do not want to break their relationship off as father and daughter. Moreover, Silas and Eppie are reluctant to change their way of leading a life together. Thus, Godfrey continues to take care of Eppie financially and emotionally, and the fact that Eppie is Godfrey's daughter remains a secret between them. In addition, regaining his gold, Silas embarks on a journey with Eppie to Lantern Yard. He intends to talk to the people of the chapel to resolve the injustice he suffered years ago. Also, he would like to draw attention to the credibility of judgment by drawing lots. When Silas gets to Lantern Yard after thirty years, he realizes that a factory has been built in place of the chapel and his old house has been demolished. Hence, Silas cannot reach anyone he used to know, and he never feels content because the judgment has not been served. In the end, the novel concludes

with Eppie and Aaron’s wedding, and with the addition of Aaron to the household, they live in Silas’ cottage in Raveloe.

.

3.2.1. Class and Community

In her *Silas Marner*, Eliot emphasizes that Raveloe's distance from the influences of other regions contributes to the preservation of the difference between the upper and lower classes in the village. Since it is a small and sparsely populated village, the poor and the rich interact more with each other than in the cities. In addition, the poor folk in Raveloe have taken for granted that the rich have their own way of life: "the rich ate and drank freely, accepting gout and apoplexy as things that ran mysteriously in respectable families, and the poor thought that the rich were entirely in the right of it to lead a jolly life" (*SM* 19). In parallel with class ideologies in the mid-Victorian period, the poor folk in Raveloe do not question the economic and social differences between the two classes.

Moreover, the lower-class people in Raveloe are extremely grateful for being fed at the festivities organized by the wealthy upper class, albeit a few times a year. Although they respect the comfortable life of the upper class, their idleness remains as an element of criticism. For instance, the idleness of Squire Cass' two sons is regarded as a weakness although Eliot emphasizes that the village is "not a place where moral censure was severe" (*SM* 20). Nevertheless, the upper-class men including Squire Cass have the power over the village people to lead discursive practices. Eliot expresses how Squire Cass presents his family's idle lifestyle to lower-class people in a way that they find it acceptable: "[…] it was a fiction kept up by himself and his contemporaries in Raveloe that youth was exclusively the period of folly" (*SM* 59). According to Foucault, power is a force which directs social relationships. Power helps generate discourses that regulate the other subjects' opinions with the aim of maintaining the social hierarchy as it is.

As an upper-class man, Squire Cass, who is used to seeing his position in society always above others, differs from the other members of the parish in this aspect. He has always been a respected person while those who are lower in class are conscious of having their superiors around. Therefore, the Squire believes that "his family, his tankards, and everything that was his, were the oldest and best; and as he never associated with any gentry higher than himself, his opinion was not disturbed by comparison" (*SM* 58). It is observed in Eliot's narration that the hierarchical order in Raveloe in terms of social positions has been taken for granted by Squire Cass as an upper-class man. As Wacquant highlights in relation to Bourdieu's theory, fields possess a certain level of autonomy. This can be understood as the ability they acquire throughout their development to shield themselves from external influences. Moreover, they also maintain their own set of evaluation criteria, distinct from those of neighbouring or intruding fields. Wacquant also clarifies that "those who occupy the dominant positions in a field tend to pursue strategies of conservation (of the existing distribution of capital)" (222). Similarly, Eliot's character Squire Cass considers himself superior to others and internalizes this superiority as an inherited right from his family.

In addition, the portrayal of the upper-class lifestyle is unveiled through the narrator's critical remarks regarding the abundance and extravagance at Squire Cass' Red House. The traditional celebration on New Year's Eve is such an event that displays wealth and luxury. At this party, some upper-class families come together and stay overnight. Elaborating on the event, the narrator makes a sarcastic comment for the spare featherbeds prepared to be used by guests: "they were as plentiful as might naturally be expected in a family that had killed its own geese for many generations"

(*SM* 75). To emphasize another aspect of extravagance at the Red House, the narrator mentions that the Squire's dog eats "bits of beef to make a poor man's holiday dinner" (*SM* 59). Through touching upon the contrast in the living conditions of the upper and lower classes, the novel draws attention to the class stratification in the mid-Victorian society.

Along with upper-class families, some privileged peasants are also allowed to join the New Year's Eve Party at the Red House though the seats reserved for them are "benches […] near the door" (*SM* 88). It is observed that the working-class villagers are positioned away from the upper-class attendants due to class discrimination. Eliot treats the traditional forms of behaviour at this party as a social contract that evokes Bourdieu's field rules: "That was as it should be –that was what everybody had been used to– and the charter of Raveloe seemed to be renewed by the ceremony" (*SM* 88). To illustrate, Eliot mentions how appropriate it is for middle-aged people to dance as a kind of social responsibility. In this respect, by taking part in the dance, both Squire Cass and the parson "naturally set an example in these social duties" (*SM* 88). While describing the details of the party, Eliot approaches her subject matter with the awareness of the unwritten rules adopted by the people of Raveloe and presents the events as part of an organization in which each subject does what is expected of him/her.

Additionally, Eliot focuses on the limitations endured by lower-class individuals. While doing this, she employs the pronoun "they" to refer to this socio-economic group by evidently positioning herself within the upper class. She highlights the profound impact of the harsh circumstances on the feelings and tastes of the lower-class people,

articulating that “To them pain and mishap present a far wider range of possibilities than gladness and enjoyment: their imagination is almost barren of the images that feed desire and hope, but is all overgrown by recollections that are a perpetual pasture to fear” (*SM* 4-5). She also implies that this feeling of fear helps them refrain from crime. Besides, the narrator presents an anecdote in which she asks a sick old labourer what he wants to eat. In response to her question, the old man states that he has been used to only ‘common victual.’ The narrator interprets this incident with these words: “Experience had bred no fancies in him that could raise the phantasm of appetite” (*SM* 5). To conclude, as an upper-class author, Eliot comments on the tastes of people from the lower class. Her remarks portray that lower-class people cannot benefit from diversity and innovation in the matter of nutrition as much as people from the upper class do.

In the novel, interclass marriage arises as another notable issue demonstrating class ideology. It is handled through the secret marriage of an upper-class man and a working-class woman: Godfrey Cass and Molly Farren. Godfrey keeps his marriage secret from his father; otherwise, he will be deprived of his father’s inheritance and will remain “almost as helpless as an uprooted tree” (*SM* 24). Such a marriage is regarded as contrary to the expectations of the class to which he belongs. It is also described as “an ugly story of low passion, delusion, and waking from delusion” which will eventually degrade Godfrey’s position in the social field (*SM* 26). Instead, as a lady from the same class, Nancy Lammeter is presented as the perfect match and a respectable wife for Godfrey.

The novel also portrays how Godfrey's marriage initiates a detrimental transformation in his behaviour, as it deviates from societal norms. It becomes evident that "The yoke a man creates for himself by wrong-doing will breed hate in the kindliest nature; and the good-humoured, affectionate-hearted Godfrey Cass was fast becoming a bitter man, visited by cruel wishes, […]" (*SM* 28). Indeed, being an upper-class subject, Godfrey follows a path that contradicts the dominant class ideologies of his social circle. As a consequence, he deeply regrets his marriage decision. He even tells Molly that "he would sooner die than acknowledge her as his wife" (*SM* 92-93). As the author emphasizes, Molly's bad habits mostly play a role in her poor living conditions: "Molly knew that the cause of her dingy rags was not her husband's neglect, but the demon Opium to whom she was enslaved, body and soul" (*SM* 93). However, Molly is also aware of the fact that her husband leaves her with the child in a desperate situation by ignoring her legal position as his wife. The following quotation captures how Godfrey vacillates between his social responsibilities as a husband and the class ideologies imposed upon him: "[H]e ought to accept the consequences of his deeds, own the miserable wife, and fulfil the claims of the helpless child. But he had not moral courage enough to contemplate that active renunciation of Nancy as possible for him" (*SM* 101). Despite his conscientiousness, Godfrey even desires his wife dead, and their child is somehow taken care of, so that he can marry Nancy. Although he thinks that he should embrace his legal wife and child, the society he lives in hinders him from taking action. In other words, he wants to maintain his social position as the son of a wealthy man by marrying a suitable woman from the same class.

When Godfrey Cass marries Nancy Lammeter after Molly's death, he never mentions his previous marriage. Furthermore, he refrains from confessing to his wife that Eppie is his daughter. His only excuse to help his daughter financially is that Silas, as a labourer, needs to be supported while caring for an orphan. In this way, Godfrey sends some furniture to Silas' house to make Eppie's life more comfortable. By narrating this incident, Eliot refers to the contradiction between the upper and lower classes through the objects associated with the upper class: "The oaken table and three-cornered oaken chair were hardly what was likely to be seen in so poor a cottage: they had come, with the beds and other things, from the Red House" (*SM* 123). This example demonstrates that in Raveloe the relations between the lower and upper classes are so intertwined that they allow objects identified with a single class to be found together and create a contrast. Yet, the lower-class characters, with the exposure of class ideology, are so attached to their social positions that they neither question what the upper class possesses nor care about their lifestyle.

One of the most important examples of class ideology appears when Godfrey shares the idea of adopting Eppie with his wife. The fact that Eppie, who is now a twelve-year-old girl, is his own daughter naturally influences Godfrey's desire. However, being an upper-class man, Godfrey presumes he has the right to adopt the child, taking into account Silas' impoverished status and limited opportunities. According to Althusser's theory of ideology, Godfrey's belief that he possesses the authority to adopt the child can be seen as a reflection of the dominant class ideology that justifies the superiority and privilege of the upper class over the lower class. His idea that everyone will be pleased with his plan, while dismissing Silas' reaction,

resonates with the way ideology functions to reproduce power relations and perpetuate the existing social order. Eliot stresses how Godfrey underestimates the feelings of lower-class people by asking sarcastically: "Was it not an appropriate thing for people in a higher station to take a charge off the hands of a man in a lower?" (*SM* 137). Furthermore, she explains that Godfrey's mindset is constrained by the impressions he gathers about labouring people, causing him to misunderstand the potential for deep affections coexisting with hardships and meagre means. His lack of intimate experience with the weaver's life hinders his understanding of the exceptional circumstances faced by individuals from the lower class (*SM* 137). Besides, Foucault's theory of subjectivity highlights Godfrey's underestimation of the feelings of lower-class people. Foucault argues that power operates through various mechanisms of control, including knowledge and discourse. In Godfrey's case, his limited understanding of the labouring people's experiences stems from the power structures and dominant discourses that have shaped his perception of their lives. His misconception is a result of being positioned within a particular system of knowledge and power that defines and reinforces social hierarchies.

With the confidence derived from his subjective experiences, Godfrey visits Silas' cottage with his wife to disclose that Eppie is, indeed, his own daughter. This interaction ignites a conversation in which class ideologies come into play, leading to conflict when Godfrey expresses his desire for Eppie by stating that "[S]he doesn't look like a strapping girl come of working parents. You'd like to see her taken care of by those who can leave her well off, and make a lady of her; she's more fit for it than for a rough life" (*SM* 145-146). However, both Silas and Eppie disagree with this idea, and

Eppie firmly declares that she has no desire to become a lady. Thereupon, Mr. and Mrs. Cass perceive Silas' opposition to the separation as selfish since they view him as an obstacle to Eppie's promising future. From an Althusserian point of view, Godfrey's expression of desire for Eppie signifies his exertion of power and authority over a working-class man as an upper-class figure. This demonstrates how his actions are shaped by class ideologies that reinforce distinctions between social classes.

On the other hand, Silas and Eppie's opposition to Godfrey's offer represents their agency in rejecting the imposition of upper-class ideology on their lives. Eppie's assertion of her preferences demonstrates her exercise of agency, challenging the upper-class expectations imposed upon her. Moreover, Eliot portrays Nancy's perspective on the matter, which reflects the influence of class ideologies. Nancy, accustomed to a life of abundance and the privileges of 'respectability', finds it challenging to comprehend the aspirations of the poor, who have been born into poverty. In her view, Eppie's restoration to her rightful heritage is a long-awaited and indisputable benefit (*SM* 149). As her habitus is conditioned within a higher social stratum, Nancy apparently views Eppie as a child who has been deprived of her rights since birth, which makes it difficult for her to understand Eppie's preference for her lower-class habits.

On the other hand, Eppie declares that she is not used to upper-class privileges being offered to her, and she does not find herself fit to possess them by stating, "It 'ud be poor work for me to put on things, and ride in a gig, and sit in a place at church" (*SM* 150). She is also subjected to the ideologies of the working class and is determined to stick to them, as she expresses, "I can't think o' no other home. I wasn't brought up to be a lady, and I can't turn my mind to it. I like the working-folks, and their victuals, and

their ways" (*SM* 150). Although Godfrey does not want to accept this case, he cannot change Eppie's lifestyle. Moreover, he must face that his daughter will marry a working-class man. Consequently, Eliot not only confronts her characters with events that require them to transcend the ideological boundaries associated with social classes, but also makes them respect each other's decisions and choices.

3.2.2. Religion and Belief

George Eliot is one of the British intellectuals experiencing religious controversy during the mid-Victorian period. Even though she loses her faith in the 1840s with the effects of "the Positivism of Auguste Comte" and "Higher Criticism," she has "a strong sense of the value of religious motivation" (Oulton 5). Accordingly, her efforts to seek a more rational world can be observed in her works published in the 1850s and 1860s. Oulton argues that Eliot's perspective on religion, regarding it "as a helpful medium for human duty and responsiveness" serves to reduce the significance of specific belief systems (7). Adopting a similar approach, Eliot, in her novel *Silas Marner*, questions religious ideologies and discusses the extent to which they affect people's lives.

The novel opens with references to the forms of belief in Raveloe in the beginning of the nineteenth century. Eliot emphasizes that non-religious beliefs were more common in the early Victorian period than in the mid-Victorian: "In that far-off time superstition clung easily round every person or thing that was at all unwonted" (*SM* 3). Furthermore, Raveloe is described as "a village where many of the old echoes lingered, undrowned by new voice" (*SM* 5). In other words, the people of Raveloe are not exposed to the other discursive practices and thus able to conserve their rooted beliefs. Despite its central location, Eliot stresses that 'public opinion' cannot reach to the village since it is not a place with many visitors (*SM* 5).

Another prominent issue in terms of beliefs is the remnants of old demon-worship among the village folk. To exemplify, the villagers believe that Silas Marner's ability to heal the sick with medicinal herbs might be related to a supernatural power. Eliot explains the idea behind this belief as follows: "[…] for the rude mind with difficulty

associates the ideas of power and benignity" (*SM* 4). Plainly, she expresses that uneducated village folk are inclined to think that power has a connection with evil. When the villagers become aware of Silas' cataleptic fits, they ensure he gains metaphysical access to knowledge about herbs. The author narrates how these people are entangled in irrational ideas, believing that Silas' soul goes to a school where teachings extend beyond the conventional means of the five senses and the parson (*SM* 6). Thereby, Eliot explores the idea that even though the peasantry may not embrace a specific religion, they still experience its power and influence in various ways, shaping their lives and impacting their perceptions of the unseen and divine (*SM* 4). This resonates with Foucault's notion that power operates through different institutions, including religious structures, serving as disciplinary mechanisms to shape and regulate societal behaviours.

As for Christianity, Eliot portrays Raveloe as "an important-looking village, with a fine old church and large churchyard in the heart of it" (*SM* 5). However, it is also mentioned that "[t]he inhabitants of Raveloe were not severely regular in their church-going" (*SM* 68). There are villagers like Mrs. Dolly Winthrop, who attend church at a moderate level. The author further gives an account of the frequency of churchgoing among other inhabitants, stating that it was expected for everyone except household servants and young men "to take the sacrament at one of the great festivals: Squire Cass himself took it on Christmas-day" (*SM* 68). Clearly, Eliot presents Raveloe as a place where religious rituals can appeal to anyone from upper or lower classes.

Being a lonely man who lives away from people and never goes to church, Silas Marner is eventually convinced by Mrs. Dolly Winthrop, who believes that churchgoing

would greatly benefit him. She reassures him that by following this path, he can place his trust in a higher power that possesses greater wisdom than humans (*SM* 71). Thus, she urges Silas by saying, "[G]o to church, and see the holly and the yew, and hear the anthim, and then take the sacramen', […]" (*SM* 71). Through Althusser's perspective, in such religious practices, ideas disappear over time and what remains are subjects and rituals. Similarly, Mrs. Winthrop does not question what she is doing but performs actions. Moreover, she interpellates Silas to be a subject and act in the way she does. Mrs. Winthrop also advocates that the adopted child, Eppie, should be brought up in accordance with the expectations of the society:

> "[Y]ou must bring her up like christened folks's children, and take her to church, and let her learn her catechise, as my little Aaron can say off –the "I believe", and everything, and "hurt nobody by word or deed",– as well as if he was the clerk. That's what you must do, Master Marner, if you'd do the right thing by the orphin child." (*SM* 107)

For Mrs. Winthrop, it is essential to educate the child according to Christian tradition. She also worries about whether the little girl has been christened or not. Mrs. Winthrop whose belief is found simple by the narrator tries to influence Silas Marner and guide him in the direction of her faith (*SM* 107). In fact, he does not understand the meaning of 'christened' since "[h]e had only heard of baptism, and had only seen the baptism of grown-up men and women" (*SM* 107). In this way, Eliot intends to demonstrate the diversity of religious ideologies and rituals.

The same dialogue between Silas and Dolly can also be considered to be a process in which discursive practices function at a particular place and time. The questions they

ask are important in terms of how subjects are subjected to ideologies within society. Worried about the future of his child, Silas asks her that "[w]on't folks be good to her without it?" (*SM* 107). Dolly then replies with another question: "Had you never no father nor mother as taught you to say your prayers, and as there's good words and good things to keep us from harm?" (*SM* 107). Although Silas thinks that their traditions are different, Dolly's words manage to impress him as follows: "But I want to do everything as can be done for the child. And whatever's right for it i' this country, and you think 'ull do it good, I'll act according, if you'll tell me" (*SM* 108). Eliot's incorporation of external factors impacting Silas' decision-making process resonates with Bourdieu's concept of field. As Wacquant underlines, a field exerts its distinct influences on all individuals within its domain (221). In that regard, a subject must "abide by the mores and regulations enforced by the scientific milieu of that time and place" (Wacquant 221-22). Accordingly, Silas decides that it is better for the child to act according to the rules of the field.

In addition, *Silas Marner* demonstrates how the protagonist involves himself in various religious rituals in his earlier life without questioning their validity and functionality. To give an example, the community in Lantern Yard is of the opinion that prosecution goes against their religious faith as a Calvinist sect. Instead, the church members use other methods to uncover the truth such as "praying" and "drawing lots" (*SM* 11). However, these two methods cause this community to create their own truths while trying to reach the ultimate truth. In other words, their ideologies lead them to false reality. In this regard, the narrator expresses how those communities with their "obscure religious life" surprise readers who have never heard of such traditions (*SM*

11). Furthermore, she expects the reader to conceive that such a justice system cannot function properly, as is portrayed in the following passage: "We are apt to think it inevitable that a man in Marner's position should have begun to question the validity of an appeal to the divine judgment by drawing lots; but to him this would have been an effort of independent thought such as he had never known" (*SM* 11-12). Having been subjected to the ideologies of his own society for a long time, it does not seem possible for Marner to get out of them easily.

On the other hand, Eliot's approach to Marner's understanding of Christianity parallels with Althusser's definition of religious ideology. The movements of the priest while giving doctrine on the pulpit or the sounds made during the hymn connect Marner with his rituals: "these things had been the channel of divine influences to Marner –they were the fostering home of his religious emotions– they were Christianity and God's kingdom upon earth" (*SM* 13). However, years after leaving Lantern Yard, Silas begins to question the false testimony of the lots and tells Dolly about his experience. Dolly also contemplates on the invalidity of that system in identifying the guilty. Besides, she wonders whether they use the same Bible in Lantern Yard as they have in Raveloe. At any rate, Dolly advises Silas that the best way is to keep believing since she cannot go further to inquire any religious ideologies.

In the novel, Dolly's "simple Raveloe theology" is depicted through her speech trying to persuade Silas to go to church as follows: "For I feel so set up and comfortable as niver was, when I've been and heard the prayers, and the singing to the praise and glory o' God, […] and gev myself up to Them as we must all give ourselves up to at the last; […]" (*SM* 72). Thereby, Dolly gets purified as a subject when she fulfils them. It is

thus revealed that Dolly's faith has turned into rituals in accordance with Althusser's description of religious ideology. As another exposition of such rituals, Dolly stamps the letters I. H. S., which means Jesus in Greek, on top of her cakes. Regardless of her lack of knowledge, she continues to practice this tradition, as she declares, "I can't read 'em myself, and there's nobody, not Mr. Macey himself, rightly knows what they mean; but they've a good meaning, for they're the same as is on the pulpit-cloth at church" (*SM* 70). What she believes is that those are good letters, and they will bring good luck to them. Hence, she feels no need to question what she is doing as a part of her faith. A similar situation occurs when Dolly suggests that Eppie should be christened as it is unknown whether she was previously christened. Therefore, she is christened just in case since "the rector deciding that a double baptism was the lesser risk to incur" (*SM* 108). Through these examples, Eliot's narrative critiques the dogmatic adherence to the religious rituals during the mid-Victorian period. This perspective on rituals parallels with Althusser's approach to the formation of religious ideologies. According to Althusser, the ideas that originate ideologies disappear in time. Yet, the subjects continue to perform practices without considering why they should act in that way.

In conclusion, Marner's consent to all religious practices in Raveloe after adopting Eppie does not mean that he has the same faith as the others. According to Oulton, Eliot's *Silas Marner* does not intend "to reconcile Silas's early faith with his acceptance into the community of Raveloe, as the novel works towards Eppie's christening and marriage in the village church, as symbols of social rather than religious belonging" (6). After his experience in Lantern Yard causes him to lose his faith, his

presence in the church at Eppie's wedding has no purpose but to fulfil his parental duty towards his daughter.

3.2.3. Gender and Education

In her *Silas Marner*, Eliot's view on the lack of education in lower classes is revealed through several examples. To begin with, she criticizes Silas' dedication to weaving and hoarding his gold as a purpose to hold on to life as follows: "The same sort of process has perhaps been undergone by wiser men, when they have been cut off from faith and love –only, instead of a loom and a heap of guineas, they have had some erudite research, some ingenious project, or some well-knit theory" (*SM* 17). Apparently, the narrator confirms the expectation that education changes the way people act by focusing on the contrast between the path that an educated person would follow and the path that Silas would choose after being an outcast.

On the other hand, Eliot gives importance to the education of women regardless of their social classes. Her primary subject matter concerns the "investigation of women's subjectivity within a patriarchal context" (Hall 46). Throughout the novel, the effects of both domestic and religious ideologies can be observed in the behaviour of uneducated female characters. For instance, Dolly Winthrop, as a lower-class woman, describes herself as uneducated while she is talking about herself to Silas Marner in the following manner: "but you see I'm no scholard, and I'm slow at catching the words" (*SM* 108). The narrator also mentions how Dolly is subjected to domestic ideology which makes her husband's behaviours more bearable for her, as is depicted in the novel: "she took her husband's jokes and joviality as patiently as everything else, considering that 'men would be so', and viewing the stronger sex in the light of animals whom it had pleased Heaven to make naturally troublesome, like bulls and turkey-cocks" (*SM* 69). In accordance with the domestic ideology, Dolly accepts her husband as superior to her in

terms of both his education and gender. Likewise, she does not question her commitment to religious rituals since she is not educated enough to be aware of religious ideologies.

Silas Marner also touches upon the lives of upper-class women whose domestic roles vary according to the region they live. To illustrate, Miss Nancy is admired by two ladies referred to as Miss Gunns for her elegant attire: "her silvery twilled silk, her lace tucker, her coral necklace, and coral ear-drops" (*SM* 79). Despite this admiration, these same women look down upon Nancy's involvement in domestic tasks like 'butter-making' and 'cheese crushing,' expressing disdain for the traces these works leave on her hands (SM 79). Although they despise Miss Nancy and Miss Priscilla for having rural attitudes and being uneducated and rude, Miss Nancy takes pride in her domestic responsibilities and finds joy in discussing them.

The novel also draws attention to Miss Nancy's poor education despite her belonging to the upper class. She exemplifies the limited language skills deployed by Nancy, as she says, "mate for meat, appen for perhaps, and oss for horse" (*SM* 80). Since Nancy's schooling is only limited to a dame school named Dame Tedman's, her level of education is not adequate as is detailed by the narrator: "her acquaintance with profane literature hardly went beyond the rhymes […]; and in order to balance an account, she was obliged to affect her subtraction by removing visible metallic shillings and sixpences from a visible metallic total" (*SM* 80). As Robertson notes, Eliot believed enhancing the overall level of education among women would be advantageous for society as a whole (29). Likewise, in her novel, Eliot criticizes that even servant-maids could obtain a better education in the 1850s and 1860s, while upper-class women were

still raised to embody ladylike qualities such as "high veracity, delicate honour in her dealings, deference to others, and refined personal habits" (*SM* 80).

When examining domestic ideology, it becomes evident that Nancy primarily centres her activities within the domestic sphere. Her preference lies in staying at home and not venturing out with her husband. The narrator elucidates this inclination with these words: "for the women of her generation –unless, like Priscilla, they took to outdoor management– were not given to much walking beyond their own house and garden, finding sufficient exercise in domestic duties" (*SM* 134). Instead, Nancy spends time reading the Bible; however, her limited education not only prevents her from comprehending the theological aspects of what she reads in the Bible but also fails to offer enough material to divert her from contemplating her past experiences. Hence, the narrative critiques such behaviour in women, suggesting that the tendency towards "excessive rumination and self-questioning" may be a morbid habit that arises when a sensitive mind lacks proper engagement with outward activities and practical responsibilities (*SM* 134). Through her character Nancy, Eliot offers perspectives on the lives of upper-class women during the mid-Victorian period. Thus, she underlines that these women find themselves confined within the domestic sphere, with their education being insufficient to free them from their inner contemplations. Eliot's portrayal of women's confinement within the domestic sphere highlights how power structures and societal expectations can limit their agency and self-perception.

As a wife without a child, Nancy rather focuses on Godfrey's unhappiness and believes that it is harder for a man than a woman to accept not having children. The narrator conveys Nancy's viewpoint on account of having no children, as is in the

following quote: “a woman can always be satisfied with devoting herself to her husband, but a man wants something that will make him look forward more –and sitting by the fire is so much duller to him than to a woman” (*SM* 135). Clearly, Nancy’s tendency to feel sorry for her husband more than herself is a consequence of the domestic ideology. As a subject exposed to gender ideologies of her society, Nancy cannot help questioning herself in the following manner: “Had she done everything in her power to lighten Godfrey’s privation?” (*SM* 135). Due to the constraints of her limited education, Nancy unavoidably experiences a sense of inadequacy as a woman since she remains unaware of the prevailing gender ideologies that shape her subjectivity.

Another aspect of inadequate education for upper-class women is revealed through Nancy’s decision-making process in her social life. To exemplify, Nancy does not consent to Godfrey’s desire to adopt a child. Believing that “it’s the will of Providence,” she does not want to go against God’s will (*SM* 137). When assessing Nancy’s religious beliefs, Eliot highlights that they are “pieced together out of narrow social traditions, fragments of church doctrine imperfectly understood, and girlish reasonings on her small experience” (*SM* 137). While Eliot brings forth the limited religious knowledge of her female characters, she also acknowledges and values their dedication to the familial norms prevalent in the mid-Victorian society. According to Nunokawa, Eliot not only fosters family values but also discourages any disruptions to these values (290). Through characters like Nancy and Dolly, Eliot emphasizes the significance of parental roles, consistent with the prevailing domestic ideology of her

time. These portrayals underscore Eliot's emphasis on the importance of family and domestic responsibilities in her narrative.

Consequently, Eliot puts forward how beliefs are shaped in line with ideologies, limited access to education, and subjective experiences. In doing so, she criticizes all the belief systems that restrict women more. In her essay "Margaret Fuller and Mary Wollstonecraft," Eliot advocates for granting women 'freedom' and 'culture' as she believes that their debasement stems from subjection and ignorance (185). Moreover, she supports the necessary measures to be taken in that regard, expressing that "[W]oman's position can never be improved until women themselves are better; and, on the other, that women can never become better until their position is improved –until the laws are made more just, and a wider field opened to feminine activity" ("Margaret Fuller" 185). Apparently, Eliot acknowledges that women's progress relies not only on their personal growth but also on creating an environment that allows their potential to flourish. Thus, she envisions a path that frees women from the constraints of domestic ideology by nurturing their education and independence.

3.2.4. Silas Marner's Subjectivity

As it is observed throughout the novel, Eliot's protagonist Silas Marner reconstructs his subjectivity according to the field rules in Raveloe. In Lantern Yard, Silas has been subjected to religious ideologies since his birth. He has not realized those ideologies, nor has he questioned them until he is expelled from that field. While he is regarded as "a young man of exemplary life and ardent faith" in Lantern Yard, his friend William Dane slanders him that he stole the church money (*SM* 7). Hence, Silas loses his social position all at once in the community which he has belonged to for a long time.

Yet, Silas Marner does not doubt the "immediate divine interference," which he sincerely believes, until the last moment (*SM* 11). When he realizes his friend's betrayal, his subjectivity begins to change, as the narrative reveals, "[H]is trust in man had been cruelly bruised" (*SM* 11). It is also observed that Silas' belief in God is shaken when he is declared guilty because of the lots. Silas' words to William Dane display how he quickly alters his viewpoint in terms of his religious belief, as he states, "But you may prosper, for all that: there is no just God that governs the earth righteously, but a God of lies, that bears witness against the innocent" (*SM* 11). From a Bourdieuian viewpoint, Silas' subjective personal experience against the objective social structures transforms his habitus as a subject. As a result, Silas feels that he should leave that field and start a new life since his position in that society has suddenly changed. Additionally, the value he places on his best friend, his fiancée, the church, and even God has lost its significance for Silas Marner.

The events Silas has gone through reflect his personal history formed by his experience in Lantern Yard. When Silas leaves his previous life to settle in Raveloe, the rules in Lantern Yard no longer apply to Silas. Eliot describes Silas' position in society in a neutral state, as is portrayed in the following quotation: "Minds that have been unhinged from their old faith and love, have perhaps sought this Lethean influence of exile, in which the past becomes dreamy because its symbols have all vanished, and the present too is dreamy because it is linked with no memories" (*SM* 12). As is explained in Bourdieu's terms, this new field has its own rules, and Silas needs new subjective experiences to adapt to those new objective structures. In other words, his habitus will transform as he encounters the new dispositions that will make him behave in a certain way.

On the other hand, Eliot portrays how Silas is seen as an outsider or alien because he was not born into that community through the following words: "No one knew where wandering men had their homes or their origin; and how was a man to be explained unless you at least knew somebody who knew his father and mother?" (*SM* 3). Thereby, those who are born and grow up in the village have already acquired their position in the society unlike those who come from outside. From an Althusserian point of view, an outsider's position in society is not determined until he/she is recognized by the other subjects. This process is known as interpellation which is defined by Benton as is in the following quotation: "the acquisition by an individual of a sense of who they are, which carries with it a set of ideas about their place in the social world, bound up with the necessary skills and attitudes to fit them for their 'destination' in work, family, leisure

and so on" (199). Accordingly, when Silas arrives in Raveloe, he is not immediately interpellated by the villagers.

It is noted in the novel that the villagers' inhospitality towards Silas is not only because of his unusual physical appearance but also stems from their cultural perspective. Though Silas appears like an ordinary young man to people with average experience, the villagers perceive his unique traits as mysterious, especially considering his unfamiliar origin from the 'North'ard' region (*SM* 5). Clearly, Silas' unfamiliar origin and profession place him in a lower position within the village's social hierarchy, contributing to the barriers in his assimilation into the community. Thereby, he prefers to live alone without contacting the village folk. His acquisition of new subjective experiences in Raveloe is thus delayed as if there was a reciprocal agreement between him and the villagers.

Although Silas' life in Raveloe did not change much in the first fifteen years, the change in his subjectivity during that time is noticeable, as the narrative indicates: "Marner's inward life had been a history and a metamorphosis, as that of every fervid nature must be when it has fled, or been condemned, to solitude" (*SM* 7). Devoting all his time in Raveloe to his work helps Marner "to reduce his life to the unquestioning activity of a spinning insect" (*SM* 14). Thus, Marner desires to get away from the ideologies he was subjected to in his earlier life and keeps avoiding the ones that the new society will impose on him. Like a spider, Marner weaves constantly and tries to forget his past; and in doing so, he seems to have found a way to partially escape from being a subject. One of the events that takes him out of his isolation and makes him communicate with his neighbours happens when he prepares an herbal cure for Sally

Oates, who suffers from heart-disease. By helping someone after a long time, Silas achieves to build "a sense of unity between his past and present life, which might have been the beginning of his rescue from the insectlike existence into which his nature had shrunk" (*SM* 15). In return for this effort, Silas first gains a place in the society as a healer. However, when he refuses to help other neighbours who come with such demands, they accuse him of being malicious. Therefore, Silas decides to stay away from people once again.

In his previous life, Silas' position as a subject in Lantern Yard required him to devote most of his weekly earning to charity work. In line with the ideologies in that field, Silas regarded money "as the symbol of earthly good, and the immediate object of toil" (*SM* 14). The purpose of earning and spending money then was to help others, and he dedicated himself to that cause. However, Silas' view of money changes as he moves away from his life in Lantern Yard, as is described in the novel: "But now, when all purpose was gone, that habit of looking towards the money and grasping it with a sense of fulfilled effort made a loam that was deep enough for the seeds of desire" (*SM* 14-15). By weaving and hoarding money, Marner has "no relation to any other being" (*SM* 17). The narrator emphasizes his distance from other subjects and his increasingly objectified existence through these words: "Strangely Marner's face and figure shrank and bent themselves into a constant mechanical relation to the objects of his life, so that he produced the same sort of impression as a handle or a crooked tube, which has no meaning standing apart" (*SM* 17). In his state of isolation, Silas exhibits behaviours that echo object-like qualities. The description of Silas' subjectivity during this period also highlights his harmless nature. Despite yielding to the temptation of gold and losing

faith, Silas remains devoid of any vices directly harmful to others (*SM* 36). However, having lost his faith in both God and people, he devotes himself to his profession, which, in Bourdieu's terms, serves as his primary capital as a working-class man. His dedication to his business also fuels a growing passion for the gold he acquires through his efforts. Yet, his passion for the gold is not for its financial value which will enable him to raise his living standards, but for its tangible existence to accompany him in his solitude.

Another phase in Silas' life begins when his gold is stolen. He decides to seek help from the people who have a stronger position in Raveloe in hopes of catching the thief and getting his gold back. From Marner's perspective, power is linked to the upper-class men, and the Rainbow is the place where he can "find the powers and dignities of Raveloe" including "the clergyman, the constable, and Squire Cass" (*SM* 38). Although he is hesitant about building relations with the village folk, he prefers to behave as a subject again to benefit from his legal rights. Eventually, he finds himself united with the people of Raveloe. As Pond notes, "[t]he first step toward transforming the relationship between Marner and the villagers begins with letting Marner, as other, tell his story" (694). After hearing about the robbery, the villagers recognize or interpellate him as a subject. Their thoughts about Marner begin to change because they understand that he is "not cunning enough to keep his own" (*SM* 66). Eliot narrates how the villagers approach Silas in the light of his misfortune as follows: "He was generally spoken of as a 'poor mushed creatur'; and that avoidance of his neighbours, which had before been referred to his ill-will and to a probable addiction to worse company, was now considered mere craziness" (*SM* 66). When Marner encounters with society in

Raveloe due to this incident, he is inevitably exposed to existing ideologies. To give an example, the upper-class families who help him financially in this process believe that such an unfortunate event happened because Marner never goes to church. In addition, Mr. Macey, an old clerk in the parish, advises Marner to get a Sunday suit and come to the church regularly. In Raveloe, no one knows that he was pious in his earlier life and his personal experiences drove him away from religion. Despite all this, Marner's relationship with society in Raveloe is still expected to occur primarily through religious ideologies.

The phase in Marner's subjectivity starting with the loss of his gold continues with Eppie's arrival. Her presence in his object-like life forces him to reassert himself as a subject once more. The words of the narrator about Marner's new position in society evoke a Foucauldian view of subjectivity which concerns the subject's personal experiences along with his/her social relations with the others, as is mentioned in the novel: "his history became blent in a singular manner with the life of his neighbours" (*SM* 19). By adopting Eppie, Marner becomes a part of the community once again after fifteen years since he realizes that there are social duties to raise a child in that society. One of the parental duties is related to the christening of the child, which makes him attend church and observe that unfamiliar religious ritual for the first time, as the narrative indicates: "He was quite unable, by means of anything he heard or saw, to identify the Raveloe religion with his old faith" (*SM* 108). As a father, Silas does not resist any more to the exposure of existing ideologies to be accepted in that society, as is described in the following passage: "He had no distinct idea about the baptism and the church-going, except that Dolly had said it was for the good of the child" (*SM* 108).

Aiming to create new links which enable her daughter to occupy a better position in society, Silas seeks for the "images of that time in the ties and charities that bound together the families of his neighbours" (*SM* 109). As Nunokawa points out, Silas Marner "enrolls in a remedial course on familial respectability, entrusting both Eppie and himself to the dictates of chapel and hearth" (288).

Eventually, Eppie provides Marner with a higher position in the eyes of the villagers. He takes Eppie with him during his trips for business, and people who see him with the girl treat him differently than they did before. Thereby, Eppie helps his father strengthen his ties to the community. Eliot describes Silas' previous position in relation to Raveloe folk as follows: "Hitherto he had been treated very much as if he had been a useful gnome or brownie –a queer and unaccountable creature, who must necessarily be looked at with wondering curiosity and repulsion, and with whom one would be glad to make all greetings and bargains as brief as possible […]" (*SM* 113). It is obvious that Silas used to be an entity to be tolerated for his skill before he takes the role of a father. However, after adopting Eppie, he is interpellated by the other subjects as someone whose position in society is quite respectable, as is explained in the novel: "Silas met with open smiling faces and cheerful questioning, as a person whose satisfactions and difficulties could be understood. Everywhere he must sit a little and talk about the child, and words of interest were always ready for him" (*SM* 113).

Additionally, the narrator expresses how Eppie mediates between his father and the other subjects as follows: "[F]or the little child had come to link him once more with the whole world. There was love between him and the child […], and there was love between the child and the world" (*SM* 114). These observations are compatible with

Bourdieu's theory of subjectivity. In essence, Marner exhibits a conscious desire to comprehend the rules in that field, and his habitus guides him to adapt accordingly. As depicted in the novel, Silas started "to think of Raveloe life entirely in relation to Eppie: she must have everything that was a good in Raveloe; and he listened docilely, that he might come to understand better what this life was, […]" (*SM* 114). Consequently, Eppie gradually leads Silas to his new subjectivity. Thus, he embraces his life in Raveloe and begins to be subjected to its ideologies. Thus, Silas achieves to develop "a new self" by the help of his daughter (*SM* 124). Likewise, Wiesenfarth evaluates Eppie's contribution to Silas' reputation as follows: "Eppie redeems Silas, then, by connecting him with what he once lost: personal love and faith. The feelings are reestablished in him, and he once again becomes a human being" (241). Utilizing Bourdieu's theory of subjectivity allows for the conclusion that Silas internalizes the objective social structures, as is exemplified in the following quotation: "By seeking what was needful for Eppie, by sharing the effect that everything produced on her, he had himself come to appropriate the forms of custom and belief which were the mould of Raveloe life" (*SM* 124). Then, the protagonist reconstructs his subjectivity through his subjective experiences, as can be inferred from the following passage: "[W]ith reawakening sensibilities, memory also reawakened, he had begun to ponder over the elements of his old faith, and blend them with his new impressions, till he recovered a consciousness of unity between his past and present" (*SM* 124). As he struggles to keep up with the field rules in Raveloe, Silas also begins to question his earlier experiences and faith in the light of his newly gained awareness. To conclude, the narrator's presentation of Silas' questioning can be interpreted as an effort to adjust his habitus.

At the end of the novel, Silas Marner wants to go back to Lantern Yard to find the minister and resolve the injustice he suffered years ago. In this manner, he intends to prove his innocence and aims to discuss about the credibility of drawing lots as a way of ensuring justice. Eliot's protagonist attains agency due to his awareness of the fact that religious practices differ among societies. Silas also desires to enlighten the minister about the various rituals. However, when he arrives in his homeland, he learns that nothing is the same as before. Silas finds out that Lantern Yard community has dispersed, and there is a new factory in place of his old house and the chapel. In relation to Bourdieu's theory, Wacquant notes that "fields are historical constellations that arise, grow, change shape, and sometimes wane or perish, over time" (222). By allowing Lantern Yard community to lose its function and fade away, Eliot contributes to the questioning of religious practices, which is perceived as a dominant ideology of the mid-Victorian period. Though it is disappointing for Silas that there is no one left to reconcile his thoughts, the act of erasing the traces of his old life helps him feel more belonging to Raveloe, as is elucidated in the following passage: "The old home's gone; I've no home but this now. I shall never know whether they got at the truth o' the robbery, nor whether Mr. Paston could ha' given me any light about the drawing o' the lots. It's dark to me, Mrs. Winthrop, that is; I doubt it'll be dark to the last" (*SM* 155). Upon losing his faith, Silas shifts from a passion for gold to a devotion to his step-daughter, leading to a transformation in his subjectivity in accordance with the prevailing ideologies in Raveloe.

3.3. Drifting through the Altered Angles: Hardy's *Tess of the d'Urbervilles*

Thomas Hardy (1840-1928), a prominent English novelist and poet, was born in Dorset, England. His parents, Thomas and Jemima Hardy, resided in a secluded cottage encompassed by heathland, which reflects their rural background (F. Hardy 3). While Hardy's mother possessed a passion for literature and demonstrated a keen interest in books, his father exhibited a talent for music, nurturing Hardy's own enthusiasm for poetry, music, and dance (Harvey 6). Gibson suggests a categorization of Hardy's life into three distinct phases: his early years of preparation for writing (1840-1870), his career as a novelist (1870-1897) and his career as a poet (1898-1928) (1-2). Despite his strong desire to be known as a poet, Hardy continues to engage in prose writing to sustain himself financially before establishing his reputation as a poet (Gibson 27). Among his major novels, there are *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891), and *Jude the Obscure* (1895). In the 1890s, he concentrated more on writing verse, and his first book of verse *Wessex Poems* appeared in 1989 (Gibson 138). Throughout his life, Hardy wrote a great number of novels, poems, and short stories.

Thomas Hardy's writing bears traces of his religious, intellectual, and economic background, providing glimpses into these aspects of his life. Firstly, his family strongly belonged to High Church (Millgate 41-42). Since his parents regularly attended at the Stinsford Parish Church, Hardy was introduced to the Church at an early age. Furthermore, becoming a parson was Hardy's dream as a child (Pinion, *A Hardy Companion* 2). In his twenties, his High Church upbringing did not restrict him from sympathizing Evangelicalism. While worshipping "at both High and Low churches," he

experienced a crisis of faith in the mid-1860s (Dalziel 73). As a result, his beliefs and ideas on religion underwent a transformation during the mid-Victorian period, leading to his loss of faith.

As intellectuality was of utmost importance to Hardy, he kept track of the controversial works including Darwin's *The Origin of Species* (1859) and he became one of the first acclaimers of Darwin's ideas (Pinion, *His Life and Friends* 48). Although he devoted much of his time to self-education, Hardy "never quite lost the sense of inferiority and resentment stemming from the incompleteness of his schooling, especially as signalled by the lack of a university degree" (Millgate 56). Moreover, his lower-class background heightened his sensitivity to the impacts of class stratification on individuals. Throughout his career as a writer, social classes emerged as a central theme in his works. As Harvey notes, the primary themes explored by Hardy include "developments in science, new philosophies that sought to fill the vacuum left by the loss of religious faith, the growth of a radical politics […] for social equality and democracy, the struggle for a new status for women, and the effects of the First World War" (5).

His novel *Tess of the d'Urbervilles: A Pure Woman Faithfully Presented*[3] is widely regarded as Hardy's masterpiece. It depicts the protagonist Teresa Durbeyfield's life from the age of sixteen to her death. The novel unfolds through a series of phases that Teresa has gone through, each of which is presented in chapters designated by the author with the following titles: "The Maiden," "Maiden No More," "The Rally," "The Consequence," "The Woman Pays," "The Convert," and "Fulfilment." In the opening of

[3] For further references to *Tess of the d'Urbervilles*, *TdU* will be used.

the novel, John Durbeyfield has an encounter with Parson Tringham, during which he is informed of his ancestral lineage. While creating *Tess of the d'Urbervilles*, as Millgate states, Hardy was inspired by his own ancestral connections upon the recollection of "a childhood encounter with an impoverished remnant of the once-proud Woolcombe Hardys" (270). Comparably, Hardy's character John Durbeyfield learns that he is a descendant of an ancient noble family known as the d'Urbervilles.

The protagonist Teresa Durbeyfield, also called Tess, is a young working-class girl who resides with her family in the village of Marlott in Wessex. Being the eldest child of the family, Tess undertakes the responsibility of her siblings. In the narrative, the protagonist's father, John Durbeyfield is a drunkard while her mother Joan is depicted as a superstitious woman. Upon learning about their ancestry, Joan Durbeyfield devises a plan for Tess to establish a connection with the wealthy d'Urbervilles. Meanwhile, Tess embarks on a journey to earn money for her family. Tragically, during her travel, an accident occurs that results in the death of Prince, the only horse owned by her family. This incident leaves Tess burdened with a profound sense of guilt. In the aftermath of the horse's death, the Durbeyfield family faces financial difficulties. Therefore, Tess is compelled to yield to her mother's determination regarding the claim of kin. However, the Durbeyfield family are unaware that the d'Urbervilles had actually been known by the surname Stoke in the past. Mr. Stoke, as a merchant, desired to settle in the South of England with a name which is not easily identified. Therefore, he chose d'Urberville as a once-prominent family name in the region.

During Tess' visit to the d'Urberville household, Tess encounters Alec d'Urberville who is Mr. Stoke-d'Urberville's only son. However, even after becoming aware of Tess' intention to establish a familial connection, Alec deliberately conceals the truth from her that they are not genuine d'Urbervilles. In addition, due to his attraction to Tess, Alec does not reject the request of the young girl seeking aid for her family. In fact, he goes a step further and writes a letter to Mrs. Joan Durbeyfield, expressing his desire to employ Tess as the manager of Mrs. Stoke-d'Urberville's poultry farm. This situation presents Tess' mother with an opportunity for an advantageous marriage for her daughter, and she persuades Tess to accept Alec's offer. As a result, Tess works for four months at the d'Urberville mansion where she carries out her duties while actively avoiding Alec's persistent romantic advances.

One evening, during Tess' return from town, Alec cunningly manipulates her and transports her to the woods on his horse, where he sexually assaults her. Following this incident, Tess returns to her family house in Marlott. Upon revealing the events to her mother, Mrs. Joan Durbeyfield proposes that Tess should consider marrying Alec. However, Tess dismisses the idea of marriage due to her complete lack of affection for Alec. As a result, Tess gets pregnant with Alec's child and eventually gives birth to a son, who later falls ill and dies in infancy. Yet, Tess avoids informing Alec about their child's existence and death.

These traumatic experiences cause Tess to be subjected to social pressures within the community of Marlott. Subsequently, she withdraws herself from social interactions. During this period of self-isolation, she engages in manual labour in the fields of Marlott. However, following the tragic loss of her baby, Tess seizes the

opportunity for a fresh start by finding a position as a milkmaid at T'albothays dairy with the hope of rebuilding her life. At the farm, Tess' path intersects with that of Angel Clare, whom she had been drawn to since her youth when she first saw him at a traditional club-walking dance in Marlott.

As a young man from the upper class, Angel arrives at the farm with the intention of learning the trade of farming. It is during their shared labour on the farm that Tess and Angel develop a deep affection for one another. Overwhelmed by his feelings, Angel decides to propose to Tess. However, Tess decides to convey her past through a letter to Angel since she is hesitant to talk about it. She secretly places the letter in his room before the wedding. Unfortunately, the letter fails to reach Angel's hands, which renders him unaware of Tess' past before marriage. Following their wedding, Tess finally discloses her past to Angel. However, the revelation profoundly impacts him and leaves him emotionally shaken. Hence, Angel decides to separate from Tess temporarily and embarks on a journey to Brazil.

After Angel's departure, Tess returns to her family's home. Nevertheless, she soon realizes that her family fail to provide the comfort and understanding she yearns for. Therefore, she gets a job as a field worker on a farm called Flintcomb-Ash. A year after their marriage, Tess resolves to visit Angel's family in the vicarage as she has never received any letters from Angel. However, after taking action on her intention to meet Angel's family, she experiences a loss of confidence, leading her to abandon her desire to face them. Upon her return from her unsuccessful attempt to meet Angel's parents, Tess encounters Alec d'Urberville, who had been guided onto a religious path by Angel's father. During their conversation, Tess reveals that she had given birth to a

child as a result of their prior relationship, and their child tragically passed away in infancy. Upon learning this fact, Alec relentlessly pursues her with a determination to win her over. In response, Tess questions Alec's religious inclinations by employing the critical language and expressions that Angel taught her. Thus, she expresses her doubts about the genuineness and legitimacy of his religious conversion.

Influenced by Tess' perspective, Alec soon comes out of the effect of his religious fervour. He also offers help for Tess and her family, who were left homeless following the death of John Durbeyfield. Hence, Tess succumbs to the idea of living with Alec, who convinces her that Angel will never return. In this way, Tess relinquishes her freedom so that her mother and siblings can live comfortably. When Angel returns and finds Tess, she initially tells him that their relationship is no longer possible. However, shortly after Angel departs, Tess gets overwhelmed by delirious thoughts about how Alec destroyed her relationship with Angel and ruined her life. Subsequently, she stabs Alec to death and sets off in pursuit of Angel. When Tess finally reaches Angel, she reveals that she killed Alec. Prior to Tess' arrest, Tess and Angel find refuge in an uninhabited house, where they spend a few days in hiding. Meanwhile, Tess voices her wish for Angel to marry her sister, Liza-Lu. Ultimately, as the novel concludes, Tess is executed for the murder she committed. Angel and Liza-Lu, on the other hand, are depicted together, fulfilling Tess' desire.

Throughout the novel, it is observed that Hardy delves into the theme of "the ideological break in experience and value" by extensively exploring the fractured sense of self and a world that is perceived as disintegrating or facing threats (Shires 74). According to Shires, *Tess of the d'Urbervilles* stands as a unique work within the

English literary canon, as it allows the heroine to undergo experiences such as rape, abandonment, impoverishment, murder, and execution. Shires provides further insight into Hardy's approach by emphasizing his utilization of various techniques, notably "multiplicity, seeming contradiction, incongruity, and dialogism," to actively question and challenge established representations and beliefs (75). In addition, C. Thompson characterizes Tess as "the novel's chosen sacrifice, offered up to vitalize the run-down mechanism of the universe" while emphasizing Tess' role in "[instructing] a still manifestly pitiless world on the nature of injustice, tenderness, and selfless devotion" (760). Thus, the subsequent sections examine Hardy's novel in relation to the dominant ideologies of the late Victorian era concerning class, gender, education, and belief systems.

3.3.1. Class and Social Life

Hardy's *Tess of the d'Urbervilles* draws its gripping power, to a great extent, from conflicts based on class ideology. At the very beginning of the novel, Hardy's character Jack Durbeyfield undergoes a sudden change in his subjectivity. The novel begins with Parson Tringham's calling John as "Sir John" repetitively while John defines himself as "plain Jack Durbeyfield, the haggler" (*TdU* 13). In Althusserian terms, Jack is interpellated by Parson Tringham as being "the lineal representative of the ancient and knightly family of the d'Urbervilles, who derive their descent from Sir Pagan d'Urberville […]" (*TdU* 13-14). Upon learning about his mighty roots, Mr. Durbeyfield promptly identifies himself as part of the d'Urberville family and uses the pronoun "we" while posing inquiries about his ancestors such as "where do *we* d'Urbervilles live?" and "where do *we* lie?" (*TdU* 15; emphasis added). Drawing insights from Foucault's theory of subjectivity, Mr. Durbeyfield's interrogative expressions bear significant implications. Foucault's notion of discursive practices highlights the construction of subjectivity through language and power relations. In this case, Mr. Durbeyfield's use of the pronoun "we" signifies his appropriation of the d'Urberville identity and his desire to position himself within the familial discourse.

Bourdieu's symbolic capital grants additional perspective into Mr. Durbeyfield's emerging connection with the d'Urbervilles. By using the inclusive pronoun "we," Mr. Durbeyfield seeks to legitimize his place within the d'Urberville family. His questions reflect the acquisition of symbolic capital and his aspirations to inhabit the social position once occupied by the d'Urbervilles. After discovering his ancestral roots, Mr. Durbeyfield refuses to identify himself as the working class and attempts to redefine the

social codes to which he has been subjected until then. Thus, he attempts to elevate his social standing, as is exemplified by his statements such as "I'm one of a noble race" and "Sir John d'Urberville –that's who I am" (*TdU* 16). These expressions reveal that he seeks to transcend his previous social positioning through his connection to a lineage associated with higher social status.

Additionally, Mr. Durbeyfield's requests for a horse and a carriage as well as a good meal demonstrate that Mr. Durbeyfield actively pursues the material markers of upper classes. These actions reflect his ongoing efforts to transform his subjectivity and be treated as a man of noble birth. Nevertheless, from Parson Tringham's perspective, the elevated social status of Mr. Durbeyfield's extinct ancestors holds no practical value to his present social position. Instead, Parson Tringham views the exploration of ancestral history as a matter of interest for local historians and genealogists, rather than having any immediate effect on his social status (*TdU* 15). Likewise, the residents of Marlott do not attribute any substantial importance to the historical lineage of the Durbeyfield family. Consequently, despite Mr. Durbeyfield's discovery of his ancestral connection to the d'Urbervilles, his social standing as a working-class subject within the community of Marlott remains largely unaffected by this revelation.

In contrast to the Durbeyfields, the Stoke-d'Urbervilles, who are not genuine descendants of the d'Urbervilles, are portrayed as representatives of the upper class in the novel. The Stoke-d'Urbervilles are characterized by their high social status, and the narrative emphasizes their wealth by remarking that "everything looked like money" on their estate (*TdU* 44). By drawing a distinct contrast between these two branches of the d'Urberville family, Hardy highlights the divergence in their social positioning and the

disparities in the opportunities available to them. The power-knowledge relationship emphasized by Foucault becomes readily apparent through these interactions. The Stoke-d'Urbervilles have knowledge and power to exert agency in shaping their own subjectivity including the choice of their family name. In this way, they actively construct their position within the upper class. Conversely, the Durbeyfields find themselves devoid of the resources and means necessary to acquire knowledge and power. Thereby, they remain uninformed of the fact that the Stoke-d'Urbervilles are not truly of d'Urberville lineage.

Due to their lack of knowledge and power, John Durbeyfield is also under the mistaken impression that his family hold a similar societal position to that of their ancestors. Therefore, he perceives Alec d'Urberville's desire to marry Tess as a means of "improving his blood by linking on to the old line" (*TdU* 53). When John Durbeyfield finally comes to the realization that he cannot benefit from the societal standing of his family, he even contemplates the possibility of selling his family name to Alec d'Urberville. Hardy ironically observes Mr. Durbeyfield's declaration as follows: "Yes twenty pound –that's the lowest. Dammy, family honour is family honour, and I won't take a penny less!" (*TdU* 57). In line with Foucault's subjectivity theories, this showcases John's commitment to maintain the dignity associated with his family heritage despite the futility of his attempts to take advantage of it. His determination reflects his engagement in the construction of his subjectivity, which reveals the limitations and constraints imposed by the prevailing power relations.

Through his portrayal of the Durbeyfield family, Hardy illustrates the financial hardships they endure due to their exposure to the class ideologies of their own era. This

is exemplified when John Durbeyfield, convinced of the value and prestige attached to their family name, refuses to be involved in the toils of the working class by stating that "'tis wrong for a man of such a high family as his to slave and drave at common labouring work" (*TdU* 364). Besides, Hardy's narration provides an ironic situation by spotlighting the contrast between the perceived value of Mr. Durbeyfield's family name and its actual economic reality, which is presented as his "high project" in the novel through the following quote: "I'm thinking of sending round to all the old antiqueerians in this part of England, […] asking them to subscribe to a fund to maintain me. I'm sure they'd see it as a romantical, artistical, and proper thing to do" (*TdU* 366). In line with the prevailing power relations, John Durbeyfield's life ultimately does not result in the dignity and prosperity that he had hoped for. In opposition, upon his death, his working-class wife and children are left in much more difficult economic conditions.

For Joan Durbeyfield, her husband's roots in the well-known family are a matter of pride. As her husband does, she deploys the pronoun "we" when referring to their ancestors as follows: "We've been found to be the greatest gentlefolk in the whole county –reaching all back long before Oliver Grumble's time– to the days of the Pagan Turks […]. In Saint Charles's days we was made Knights o' the Royal Oak, our real name being d'Urberville" (*TdU* 27). Like her husband, Mrs. Durbeyfield holds the belief that their association with the d'Urbervilles will result in their social ascent to a higher class. Mrs. Durbeyfield plans to secure a marriage for Tess with a gentleman from d'Urberville family by using their shared ancestry. Subjected to class ideologies, she misinterprets Alec d'Urberville's job offer for Tess in the following manner: "He called her Coz. He'll marry her, most likely, and make a lady of her; and then she'll be

what her forefathers was" (*TdU* 52). Only after Tess goes to work with Alec, Mrs. Durbeyfield becomes sceptical and questions whether her decision will be in her daughter's best interests, and she expresses her reservations as follows: "Well –'tis a chance for the maid. Still, if 'twere the doing again, I wouldn't let her go till I had found out whether the gentleman is really a good-hearted young man and choice over her as his kinswoman" (*TdU* 58). Yet, she does not assert her agency to intervene.

Unlike her parents, Tess Durbeyfield's perspective towards her familial lineage of nobility encompasses a more realistic attitude. She is sceptical as to whether this fact will really benefit them. However, Tess and her siblings, as subjects born into a lower-class family, have to act in accordance with the wishes of their parents. In connection with Althusser's theory of ideology, the following words of the author indicate that Tess and her siblings are always already subjects: "If the heads of the Durbeyfield household chose to sail into difficulty, disaster, starvation, disease, degradation, death, thither were these half-dozen little captives under hatches compelled to sail with them –six helpless creatures, who had never been asked if they wished for life on any terms […]" (*TdU* 30). Additionally, under the influence of their mother, Tess' brother Abraham asks questions to Tess such as "Bain't you glad that we've become gentlefolk?" and "But you be glad that you 'm going to marry a gentleman?" (*TdU* 36). Upon his brother's questions, Tess likens the world they live in to "a blighted star" since they live in difficult conditions as working class and hope to reach better conditions through marriage. Otherwise, they would have been born rich and they would not have had to strive to live better.

Hardy thus illustrates the conditions of the working-class people in the late Victorian period from Tess' point of view as is in the following quotation: "Well, father wouldn't have coughed and creeped about as he does, and wouldn't have got too tipsy to go this journey; and mother wouldn't have been always washing, and never getting finished" (*TdU* 37). However, the most striking question regarding matrimony, which will have a detrimental impact on Tess' future prospects, is articulated by her brother Abraham as follows: "And you would have been a rich lady ready-made, and not have had to be made rich by marrying a gentleman?" (*TdU* 37). Thereby, as Hardy stresses at the onset of the novel, the origin of the negative occurrences that the protagonist will go through is primarily the challenging circumstances of her family in relation to the ideological construct of social class during the late Victorian period.

As for the village of Marlott, Hardy asserts that it is not very accessible to the discursive practices from outside since it is "an engirdled and secluded region, for the most part untrodden as yet by tourist or landscape-painter, though within a four hours' journey from London" (*TdU* 18). With the effect of being closed to external influences, the inhabitants of Marlott have their own distinctive traditions that enrich their social life. The author mentions how those traditions have emerged and evolved over time as follows: "The forests have departed, but some old customs of their shades remain. Many however linger only in a metamorphosed or disguised form" (*TdU* 19). One of the prominent traditions presented in the novel includes the May-Day dance which is carried out by women's club under the name of "club-walking." In correspondence with Althusser's theory of ideology, Hardy points out that the purpose of the club-walking tradition in Marlott disappeared in years, as being "an interesting event to the younger

inhabitants of Marlott, though its real interest was not observed by the participators in the ceremony" (*TdU* 19). This reflects Althusser's notion that certain practices within a society keep their existence without individuals being fully conscious of their underlying ideological implications.

Through the club-walking dance, Hardy displays some elements that reveal class ideologies. Initially, he describes Angel Clare and his two brothers as "three young men of a superior class" who are passing by during the club-walking dance (*TdU* 22). As a basis for presenting class superiority, Hardy resorts to the depiction of clothes worn by the Clare brothers: "[t]he eldest wore the white tie, high waistcoat, and thin-brimmed hat of the regulation curate; the second was the normal undergraduate" (*TdU* 22). Yet, it is not as easy to identify Angel as his brothers since he exhibits less symbolic elements in his dress and behaviour, as is described in the following quote: "[T]here was an uncribbed, uncabined, aspect in his eyes and attire, implying that he had hardly as yet found the entrance to his professional groove. That he was a desultory, tentative student of something and everything might only have been predicated of him" (*TdU* 22).

An additional illustration of the dressing style which hints at the class ideologies of the late Victorian period is demonstrated through the portrayal of a minor character, Mrs. Crick. Being the dairyman's wife, Mrs. Crick is depicted as an upper-class woman "who was too respectable to go out milking herself and wore a hot stuff gown in warm weather because the dairymaids wore prints" (*TdU* 128). Thus, both in the way she dresses and in her view of the dairy business, Mrs. Crick serves as a symbolic representation of the class ideologies to which the late Victorian subjects were exposed. Based on the dressing codes, Hardy makes inferences about the characters' beliefs, the

social class they belong to, their educational opportunities, and thereby projects their subjectivities.

Moreover, the club-walking dance is significant in terms of reflecting the class distinction between Tess and Angel for the first time. Hardy draws attention to the fact that Angel's brothers consider themselves superior to the inhabitants of Marlott, whom they regard as the lower class. According to his elder brother, Angel's accompaniment to the dancers is not compatible with the manners of people from upper classes, as he remarks his reluctance, "Dancing in public with a troop of country hoydens –suppose we should be seen!" (*TdU* 22). Despite his brother's concerns, Angel participates in the club-walking dance for a while by disregarding the class differences. His action can be evaluated as a foreshadowing of his eventual marriage to Tess since he is apt to overlook the societal divisions imposed by the class ideologies.

For Tess Durbeyfield, on the other hand, Angel's gentlemanly demeanour is impressive. Nevertheless, her noble ancestors, whom Tess has not yet been aware of, are unable to provide any benefit to her, as humorously recounted in the novel: "Pedigree, ancestral skeletons, monumental record, the d'Urberville lineaments, did not help Tess in her life's battle as yet, even to the extent of attracting to her a dancing-partner over the heads of the commonest peasantry" (*TdU* 23). Thus, in the opening of the novel, Hardy emphasizes that Tess Durbeyfield, despite her noble lineage, finds herself in a social position no different from other working-class women, as long as she does not possess the material wealth associated with the upper classes of the Victorian era.

While examining class ideology through Angel Clare's point of view, it becomes apparent that Angel belongs to a middle-class family, albeit not one of substantial

wealth. Hardy indicates that Angel's liberation from familial ideologies does not happen suddenly, but rather takes place through his "desultory studies, undertakings, and meditations" over a period of time. As a result, Angel gains the ability "to evince considerable indifference to social forms and observances" and begins to despise "the material distinctions of rank and wealth" (*TdU* 132). Particularly, while he is working at T'albothays Dairy, Angel comes to realize that class distinction is insignificant for human life. This marks a time for Angel when he interacts with working-class people and transcends class ideologies as a middle-class gentleman. Angel's view of the workers at the dairy used to be biased, leading him to perceive being in the same environment with them as "an undignified proceeding" (*TdU* 133).

However, Angel gradually becomes accustomed to the ways of working-class people. His altered perception of class is depicted in the novel with the following observation: "The conventional farm-folk of his imagination –personified in the newspaper press by the pitiable dummy known as Hodge– were obliterated after a few days' residence" (*TdU* 133). During his stay at the dairy, Angel realizes that individuals from lower-class backgrounds are as unique as the ones from upper classes. The narrator highlights this transformation in Angel's perspective with the following statement: "The typical and unvarying Hodge ceased to exist. He had been disintegrated into a number of varied fellow-creatures, […]" (*TdU* 134). This illustrates Hardy's critical approach towards class distinctions with an emphasis on the significance of personal experiences. In accordance with Bourdieu's theory of subjectivity, Angel's habitus undergoes a transformation through his subjective experiences at the dairy in the face of objective social structures. As a result, he comes to understand that "[t]he

impressionable peasant leads a larger, fuller, more dramatic life than the pachydermatous king" (*TdU* 172).

Despite Angel's divergence in thought and lifestyle from his family, he seeks their consent regarding his intention to marry Tess. Besides, Angel experiences uncertainty as to whether his desire to marry Tess is long-lasting or not. He questions his decision by asking: "[O]ught he to marry her? –dared he to marry her? What would his mother and his brothers say? What would he himself say a couple of years after the event?" (*TdU* 174). On the other hand, the potential spouse recommended by Angel's family, Mercy Chant, shares a similar class and cultural background with Angel. In the novel, Mercy Chant is described as "[a] young lady of his own rank, chosen by his family: a doctor of divinity's daughter, near his father's parish of Emminster" (*TdU* 162). Despite her suitability, Angel does not wish to marry her. Angel's life at the dairy is characterized by his departure from familial ideologies, while the religious ideologies that dominate his family's worldview seem foreign to him. During this process, Angel also experiences a detachment from his family members. His behaviour and way of life diverge significantly from theirs; therefore, his family perceives him as having moved away from their social class. Angel's brothers hold the view that his interaction with the labourers at the dairy has caused him to adopt lower-class manners. They observe a transformation in him, where he gradually assumed the mannerisms of a farmer, which leads them to comment, "The manner of the scholar had nearly disappeared" (*TdU* 176).

Being aware of his family's views on social class and their attitudes towards his changing behaviours, Angel believes that Tess' noble lineage could potentially facilitate her acceptance by his family. To that end, he endeavours to provide Tess with a suitable

education that befits her noble background, as he explains to Tess, “Society is hopelessly snobbish, and this fact of your extraction may make an appreciable difference to its acceptance of you as my wife, after I have made you the well-read woman that I mean to make you” (*TdU* 207). In addition, Angel instructs Tess to spell her name correctly as “d’Urberville” from that day forward (*TdU* 207). Despite his disavowal of class superiority, Angel prioritizes obtaining his family’s approval of his wife. In doing so, he utilizes Tess’ ancestry to convince his family of her suitability by strategically exploiting the prevalent class ideologies to his advantage. Angel’s strategic use of Tess’ elevated social status resonates significantly with Bourdieu’s concept of cultural capital. This highlights Angel’s aim to portray Tess as a suitable wife in terms of social class and secure approval within his family sphere through the utilization of dominant class ideologies.

Angel’s family, on the other hand, remain uninformed of Tess’ noble ancestry and refuse to attend their wedding due to their disapproval of their son marrying a dairywoman. Through a letter, his parents express their regret over his haste in entering marriage by mentioning that having a dairywoman as their daughter-in-law was the least anticipated outcome (*TdU* 229). However, Angel does not particularly feel upset about his parents’ absence at their wedding since he plans to astonish them later by revealing Tess’ noble lineage. Angel holds the belief that introducing Tess to his parents as a “d’Urberville and a lady” straight from her dairy origins would be “temerarious and risky” (*TdU* 229). Hence, he makes the decision to keep this aspect of her background hidden from them until he can familiarize Tess with the manners of a lady to create a positive impression on his family. Consequently, it is observed that Hardy’s *Tess of the*

d'Urbervilles provides various indicators of class ideologies consistent with the late Victorian period and illustrates how those ideologies form the characters' subjectivities.

3.3.2. Gender Ideologies: The Perfect Woman

In "History, Figuration and Female Subjectivity in *Tess of the d'Urbervilles*," Silverman scrutinizes the novel by shedding light on how Tess becomes objectified under the male gaze and subjected to the constraints of her gender. According to Silverman, Tess' body functions as a site for historical, artistic, and erotic inscriptions, and Tess "is not just discursively determined, but discursively *overdetermined*" (21; emphasis in original). Silverman also asserts that the more Tess becomes the object of figural and figurative focus, the more her subjectivity becomes fragmented and irreconcilable (21). In this respect, Hardy's novel portrays the intricate connections between class, gender, and religious ideologies, which impose restrictions particularly on women during the late Victorian period.

To begin with, during the "club-walking" event in Marlott, the behaviour of the female participants is depicted through a male gaze. This perspective highlights their demeanour in the presence of male observers, as is indicated in the following quote: "A difficulty of arranging their lips in this crude exposure to public scrutiny, an inability to balance their heads, and to dissociate self-consciousness from their features, was apparent in them, and showed that they were genuine country girls, unaccustomed to many eyes" (*TdU* 20). A similar behaviour is observed when Tess realizes that Angel Clare is staring at her while they stay at the T'albothays dairy. Feeling a sense of unease, Tess initiates a gesture of distraction by tracing "imaginary patterns on the tablecloth with her forefinger, with the constraint of a domestic animal that perceives itself to be watched" (*TdU* 136). These incidents showcase how gender ideologies

enforce certain expectations on women's behaviour during the late Victorian period and regulate the actions of women by influencing their subjectivities.

Likewise, Tess' role in her family is confined to domestic work and taking care of her siblings due to financial circumstances. Under the impact of domestic ideology, Tess not only accepts the fact that her educational opportunities are limited to the village school but also willingly embraces her responsibilities in supporting her family through tasks such as haymaking, harvesting, milking, and butter-making (*TdU* 43). Tess' exposition to the domestic ideology is further exemplified in her actions following the club-walking event. The novel captures her feelings of remorse for neglecting her domestic duties in the following passage: "[...] there came to her a chill self-reproach that she had not returned sooner, to help her mother in these domesticities, instead of indulging herself out-of-doors" (*TdU* 26). Tess' experiences serve as a reflection of the prevalent gender roles and the socio-economic constraints that shape her behaviour and limit her opportunities for personal advancement beyond traditional domestic spheres.

Considering the dominant gender ideologies of the late Victorian period, Tess faces a twofold disadvantage within society due to her working-class background and her unfortunate past. When Tess announces to her mother that she is going to marry Angel, Joan Durbeyfield advises Tess against telling her past experiences to Angel. In doing so, she attempts to protect Tess from the gender ideology by stating, "Many a woman, some of the Highest in the Land, have had a Trouble in their time; and why should you Trumpet yours when others don't Trumpet theirs? No girl would be such a fool, specially as it is so long ago, and not your Fault at all" (*TdU* 210). This warning can be evaluated as a strategy to maintain Tess' position in society. This corresponds to

Bourdieu's notion of field, where individuals engage in strategic actions to conform to the established rules.

As for Angel, his attitude towards women appears to be independent of his upper-class family's ideologies. He treats Tess with care and respect as a gentleman until he learns about her past. Hardy highlights the profound value that Angel attributes to Tess through the words, "Despite his heterodoxy, faults, and weaknesses, Clare was a man with a conscience. Tess was no insignificant creature to toy with and dismiss; but a woman living her precious life" (*TdU* 172). Based on this insight, Angel acknowledges the equal worth of Tess' existence to his own and makes an effort to rationalize his desire to marry a woman from a working-class background. His contemplative question, "[S]hould a farmer's wife be a drawing-room wax-figure, or a woman who understood farming?" serves as a critique of the prevailing Victorian domestic ideology that restricts middle-class women to a role of idleness and purposelessness (*TdU* 173). Thus, he promotes the idea that a farmer's wife should have a functional role and possess knowledge of farming.

In contrast to Tess, the protagonist from the lower class, the novel introduces Miss Chant as a female character who occupies a higher social position and is regarded as an ideal spouse for Angel by his family. However, Angel rejects marrying to Miss Chant; instead, he endeavours to convince his family of his marriage to Tess by emphasizing her purity and virtue. He also argues that a woman who understands the duties of farm life would be a much better match for him than a lady like Miss Chant with "ecclesiastical accomplishments" (*TdU* 181). Furthermore, in response to his mother's inquiry about the social status of Tess, Angel Clare proudly declares that

although Tess is a cottager's daughter, "she *is* a lady, nevertheless –in feeling and nature" (*TdU* 182). In this way, Angel tries to put Tess in an advantageous position with the goal of demonstrating his compliance with the expected role of a dutiful son. With regard to Bourdieu's theory of subjectivity, Angel's attempt to bend his family's ideologies by presenting Tess as a suitable bride can be evaluated as an exercise of agency.

In addition, Angel's perspective on the qualities of a good wife is depicted in the novel as a classification of women based on their character, regardless of class ideologies. This viewpoint is encapsulated in the following quotation: "[H]ow much less was the intrinsic difference between the good and wise woman of one social stratum and the good and wise woman of another social stratum, than between the good and bad, the wise and the foolish, of the same stratum or class" (*TdU* 183). In other words, Angel believes that women with the same characteristics from different social classes are more alike than women with different qualities within the same social class. Furthermore, the way Angel approaches marriage is shaped by the religious teachings he has been exposed to within his family. This influence becomes evident in a scene where Angel pays a visit to his parents before his departure for Brazil. During his stay, Angel's mother becomes aware of the difficulties he is experiencing in his marriage. In response to this realization, she prompts Angel to reflect upon the characteristics of a virtuous woman by engaging in a joint reading of "the thirty-first of Proverbs," commonly known as "the words of King Lemuel" (*TdU* 282).

By specifically referencing "the thirty-first of Proverbs," the novel highlights the significance of this biblical passage in shaping Angel's perspective. This chapter offers

wisdom and guidance on the qualities of an ideal wife (*TdU* 282). Accordingly, Angel's mother tries to give solace to her son with a commentary on the passage through the following words: "The perfect woman, you see, was a working woman; not an idler, not a fine lady; but one who used her hands and her head and her heart for the good of others" (*TdU* 283). She also tells Angel that purity and chastity are sufficient qualities to seek in a bride as she posits that any issues can be resolved if they do not pertain to a woman's past (*TdU* 283). It is through the lens of these teachings that Angel evaluates his relationship with Tess. Eventually, he comes to the belief that Tess does not fit his mother's standard of virtuous womanhood.

Despite Angel's portrayal as a character striving to detach himself from the ideologies of his family, he ends up taking action according to them. His failure to promptly recognize and transcend the dominant ideologies in his treatment of his wife is presented in the novel through the following passage: "No prophet had told him, and he was not prophet enough to tell himself, that essentially this young wife of his was as deserving of the praise of King Lemuel […]" (*TdU* 284). Therefore, Angel is drawn back to his familial ideologies when confronted with his past teachings. This emergence occurs due to his exposure to those ideologies throughout his life, and eventually makes him "a sample product" of the late Victorian period (*TdU* 284). However, Angel undergoes a transformation in his moral values and perspectives during his time in Brazil. Having been exposed to different cultures and perspectives allows him to break free from the ideologies prevailing in late Victorian England. As a result, he begins to view Tess from a different angle, which leads him to regret his previous judgement of her. According to Bourdieu's theory of subjectivity, Angel's habitus influences his

perceptions, judgements, and actions. As a consequence, Angel fails to fully appreciate Tess' worth as a devoted spouse, particularly after learning about her past experiences. Angel's perspective alters due to both his subjective experiences and the objective social structures he encounters during his stay in Brazil, which causes a shift in his habitus. Ultimately, these factors contribute to his return to Tess and to make a reassessment of their relationship.

3.3.3. Education and Belief

In *Tess of the d'Urbervilles*, the contrast between Tess and her mother's educational backgrounds is significant in reflecting the improvement in working-class children's access to education during the late Victorian period. Hardy emphasizes the disparity between them by noting that "[w]hen they were together the Jacobean and the Victorian ages were juxtaposed" (*TdU* 29). This implies that the two women, despite being from the same family, are separated by a gulf of two centuries in relation to their educational opportunities. On one hand, Mrs. Joan Durbeyfield is depicted "with her fast-perishing lumber of superstitions, folk-lore, dialect, and orally transmitted ballads" (*TdU* 29). On the other hand, Tess possesses "trained National teachings and Standard knowledge under an infinitely Revised Code" (*TdU* 29). Besides, Tess uses "two languages; the dialect at home, more or less; ordinary English abroad and to persons of quality" (*TdU* 27). However, Tess' speech still carries traces of her dialect as an indicative of her limited access to education.

Through an Althusserian perspective, Tess' education enables her to acquire the middle-class standards to some extent. According to Althusser, the educational ISA (Ideological State Apparatus) functions to reinforce the dominant ideologies and maintain the existing power relations within society. Correspondingly, Tess begins to question and challenge the values of her working-class family, and she becomes increasingly critical of their beliefs and practices. To illustrate, Tess criticizes her parents for having a large family, which was a common practice among the working class in late Victorian England. As Hardy states, Tess "felt quite a Malthusian towards her mother for thoughtlessly giving her so many little sisters and brothers, when it was

such a trouble to nurse and provide for them" (*TdU* 43). In this way, Tess acquires a perspective that runs counter to her family's beliefs. However, as a member of a financially struggling working-class family, Tess cannot escape acting in accordance with their ideologies.

The novel portrays Tess as a woman with socioeconomically disadvantaged background with her limited access to educational and cultural resources when compared to Angel, who is from a higher social class. In fact, Tess harbours aspirations beyond her current circumstances. In her conversation with Angel, she expresses her ambitions for a professional career and acknowledges the challenges she encounters as follows: "[…] I had great aptness, and should make a good teacher, so it was settled that I should be one. But there was trouble in my family: father was not very industrious, and he drank a little" (*TdU* 206). This demonstrates that the class difference between Tess and Angel results in a discrepancy in their educational attainment, which in turn impacts their acquisition of cultural capital. Consequently, this distinction in cultural capital becomes evident in their interactions and communication, as Angel frequently makes references to literature and art that Tess is unfamiliar with.

As a matter of fact, Tess is astonished by Angel's extensive education and profound knowledge. In contrast to Tess, who toils at the dairy out of financial necessity, Angel's presence at the same dairy is driven by his aspirations of achieving prosperity as a farmer (*TdU* 140). This divergence in their motivations and positions embodies Bourdieu's concept of cultural capital since Angel's higher social standing provides him with opportunities beyond those available to Tess. Viewing herself as less educated compared to Angel, Tess sees him not merely as a man but as a symbol of

intelligence (*TdU* 141). She also reflects on the vast gap between her own modest intellectual perspective and Angel's immeasurable knowledge (*TdU* 141). In her conversation with Angel, Tess articulates the impact of the educational inequality between them by expressing her frustration with the following words: "My life looks as if it had been wasted for want of chances! When I see what you know, what you have read, and seen, and thought, I feel what a nothing I am!" (*TdU* 141). Consequently, the vast intellectual gap between Tess and Angel highlights the role of education and cultural capital in shaping their subjectivities. The unequal distribution of educational opportunities elevates Angel's social standing while leaving Tess with a feeling of inadequacy.

While Angel had greater access to educational opportunities compared to Tess, it cannot be asserted that he received the education that corresponded to his upper-class background. His access to higher education was restricted due to the religious ideologies to which his family were exposed. Particularly, Angel's father, who holds the position of a vicar, is described as a "man of fixed ideas" (*TdU* 131). In the novel, old Mr. Clare is depicted as "not merely religious, but devout; a firm believer […] but in the old and ardent sense of the Evangelical school" (*TdU* 131). Due to his rejection of his father's religious views, Angel has not earned a university degree despite his exceptional intellectual potential. Upon learning of Angel's decision to abandon religious studies, his father questions the purpose of funding Angel's academic studies if they are not to be utilized for the glorification of God. In contrast, Angel advocates that the education could be used for the benefit of humanity instead (*TdU* 132). Yet, he

has to give up his opportunity for a university education, which his brothers have been granted, in order to fulfil his father's wish to protect his family's resources.

In addition, Hardy posits that Angel's brothers have become perfect examples of conformity due to their religious education, exhibiting a lack of independent thought. He characterizes them as "well-educated, hall-marked young men, correct to their remotest fibre; such unimpeachable models as are turned out yearly by the lathe of a systematic tuition" (*TdU* 176). This portrayal reflects Hardy's perspective on the process of standardization resulting from religious education, which resonates with Althusser's concept of Ideological State Apparatuses (ISAs). Religious education, as is depicted in the novel, exemplifies the functioning of ISAs by promoting conformity and uniformity in thought and behaviour of the subjects. Besides, Angel recognizes his brothers' growing intellectual limitations as a result of this conformity; as Hardy notes, "Felix seemed to him all Church; Cuthbert all College" (*TdU* 177). It is evident that Angel perceives his brothers as the embodiments of the institutions themselves since they personify the ideologies instilled through their religious education, to the extent that their individuality is diminished. To sum up, drawing a parallel between Hardy's narration and Althusser's concept of ISAs reveals that the standardization brought about by religious education is not merely an individual phenomenon but a larger mechanism of ideological control. It signifies how institutions shape individuals through education and turn them into conforming members of society.

Angel's mother, on the other hand, expresses dissatisfaction with her husband's treatment of Angel's education since she thinks that he has been unfair to their youngest son. She blames her husband for not sending Angel to Cambridge. In her opinion,

providing Angel with the same opportunities as his brothers would have allowed him to overcome his doubts and possibly pursue a career in the Church (*TdU* 358). Furthermore, they hold the belief that if Angel had been sent to college, he would not have become a farmer and would not have entered into a marriage that they perceive as unfortunate (*TdU* 359). His parents think that higher education could have influenced Angel's choices and prevented his marriage to Tess. This suggests that the educational system, as an ISA, is regarded as a mechanism that could have shaped Angel's aspirations and social interactions differently.

In addition to exploring educational ideologies, Hardy's novel showcases the religious ideologies of the era. An incident takes place when Tess ends her relationship with Alec and returns home. During her journey, she encounters a man who inscribes religious phrases onto various surfaces, including the words "THY, DAMNATION, SLUMBERETH, NOT. 2 PET. ii. 3." and "THOU, SHALT, NOT, COMMIT" (*TdU* 91-92). These words trigger Tess to question her own experiences and faith as if the individual she encountered had knowledge of her recent history. As Silverman points out, the individual who paints religious signs "takes the discursive operation begun by Mrs. Durbeyfield one step further" (11). By extending the discursive operation, the individual intensifies the influence of religious symbolism and language on Tess and deepens her entanglement within the ideologies of the time. Drawing on Bourdieu's concept of habitus, it is observed that Tess' exposure to religious ideologies shapes her subjectivity. Thereby, the inscribed words evoke a powerful emotional response in Tess, which includes feelings of guilt and shame associated with her religious beliefs. The subsequent section will provide a more comprehensive analysis of Tess' subjectivity

considering the impact of various ideologies that were prominent during the late Victorian period.

3.3.4. Tess' Subjectivity: Durbeyfield, d'Urberville, or Clare?

The revelation of the Durbeyfield family's lineage disrupts the social position embraced by Jack Durbeyfield as a working-class individual, which systematically leads to a shift in Tess' subjectivity. Hardy's portrayal of the protagonist in *Tess of the d'Urbervilles* exhibits a parallel with Bourdieu's concept of habitus. Specifically, when Tess engages in the activity of club-walking in Marlott, she is in a phase of her life in which she is described as "a mere vessel of emotion untinctured by experience" (*TdU* 21). As the narrative progresses, Tess encounters new objective social structures that alter her subjectivity since she gains more subjective experiences and conforms to new circumstances. In this section, the analysis concentrates on Tess' navigation and negotiation with societal, familial, and religious ideologies throughout the novel, and how those ideologies ultimately impact her subjectivity. The examination also encompasses her agency by exploring how she challenges or adapts herself to those ideologies.

In the initial chapters of the novel, Hardy displays how Tess is positioned by other inhabitants in terms of social class in Marlott, where she was born and raised: "[…] to almost everybody she was a fine and picturesque country girl, and no more" (*TdU* 21). Unlike her parents, Tess is aware of her social position and perceives the discrepancy between her parents' ambitions and the constraints imposed by their social class. This can be inferred from the narrator's statement: "[…] she seemed to see the vanity of her father's pride; the gentlemanly suitor awaiting herself in her mother's fancy; to see him as a grimacing personage, laughing at her poverty, and her shrouded knightly ancestry" (*TdU* 38). Thus, she understands that her parents' claim to nobility

will not bring about any substantial change. However, driven by a sense of responsibility towards her family's well-being, she agrees to pursue this path on their behalf, despite the limitations and possible negative outcomes.

Being the daughter of a working-class family, Tess does not have the luxury of rejecting her family's wishes. This is apparent when Tess agrees to visit Mrs. d'Urberville for assistance although she recognizes the futility and embarrassment of the situation. Tess' sense of responsibility towards her family is conveyed through the following words: "Every day seemed to throw upon her young shoulders more of the family burdens, and that Tess should be the representative of the Durbeyfields at the d'Urberville mansion came as a thing of course" (*TdU* 43). Motivated by that sense of responsibility to improve her family's circumstances, Tess accepts the job offered by Alec d'Urberville. Moreover, she endures his inappropriate behaviours directed at her, even though she holds a strong dislike for him. This demonstrates that while Tess is exposed to the ideologies of her family and takes actions in line with them, she differs from them in terms of her heightened awareness and capacity to achieve agency.

In the Althusserian framework, Tess' ability to think and act differently from her parents serves to emphasize the importance of education as a means of ideological state apparatus. Her access to education, despite being limited, played a significant role in shaping Tess' beliefs and choices, as well as facilitating her deviation from the ideologies of her parents. However, Tess' actions are still constrained by the boundaries imposed by her socio-economic status. For example, Mrs. Durbeyfield disregards Tess' desires and dictates her own plans for her daughter's future. Nevertheless, characterized as being mentally more mature than her mother, Tess dismisses her mother's

matrimonial aspirations for her. Hardy critiques Mrs. Durbeyfield's behaviour of controlling Tess' choices, as is evidenced by the following quotation: "The light-minded woman had been discovering good matches for her daughter almost from the year of her birth" (*TdU* 54). This demonstrates that Mrs. Durbeyfield's actions and beliefs are formed by class and gender ideologies prevalent during the late Victorian era, which results in her failure to acknowledge Tess' own decisions and dreams.

In addition, Tess' experiences and understanding of the world are confined to the geographical and cultural context of the region where she was born and raised. Her subjectivity is therefore constructed by the specific ideologies of that particular field, as is stated in the novel: "The Vale of Blackmoor was to her the world, and its inhabitants the races thereof" (*TdU* 42). When Tess goes to Trantridge to claim kin with the d'Urberville family, her social position as a member of the working class is reiterated through the job offered to her. In his portrayal of Tess' role in the poultry farm of the d'Urberville mansion, the narrator expresses her social standing by stating that "[i]t was in the economy of this *régime* that Tess Durbeyfield had undertaken to fill a place" (*TdU* 68). This indicates that Tess' social position is ultimately defined by class ideologies despite her attempts to assert her noble roots. Besides, in describing Trantridge as a new region where Tess lives, the narrator makes a generalization that evokes Bourdieu's concept of field rules as follows: "Every village has its idiosyncrasy, its constitution, often its own code of morality" (*TdU* 70). This implies that Trantridge has its own distinct social and economic structure with its own ideologies that govern the behaviour of its inhabitants within that specific field.

A pivotal moment that greatly impacts Tess' subjectivity and changes the course of her life takes place in Trantridge where she faces rejection from a group of young women since she is unfamiliar with their conventions. As a result, Tess wants to escape from that community and ends up seeking refuge with Alec who offers to rescue her. Ultimately, this decision leaves her vulnerable to Alec's deceitful intentions. The narrative depicts this occurrence as a turning point in the protagonist's life, as is indicated by the following quote: "An immeasurable social chasm was to divide our heroine's personality thereafter from that previous self of hers who stepped from her mother's door to try her fortune at Trantridge poultry-farm" (*TdU* 83). In addition, Hardy explores how Tess is transformed when she gives birth to a child as an unmarried young woman living with her working-class family. The impact of this experience on Tess is described, noting that "her views of life had been totally changed for her by the lesson. Verily another girl than the simple one she had been at home was she who, bowed by thought" (*TdU* 87-88). This portrayal reveals how Tess' subjective experiences in the face of objective social structures result in a significant shift in her subjectivity.

Apart from class ideologies, Tess Durbeyfield is also subjected to gender ideologies because of her connection with Alec. In an attempt to persuade Tess to marry Alec, Mrs. Durbeyfield asserts that any woman would act similarly in such a situation. However, Tess firmly contradicts her mother's assumption by stating, "Perhaps any woman would, except me" (*TdU* 93). Additionally, when she considers the possibility of Alec marrying her, she comes to the realization that he has never expressed any intentions of marriage. She further conveys her refusal to marry him under any

circumstances including "social salvation" (*TdU* 93). While Tess' mother emphasizes the importance of prioritizing family circumstances over her personal desires and considerations, Tess declines to comply with the societal expectations associated with her social class and gender. In doing so, she exposes herself to the potential loss of reputation and social standing. Yet, Tess' decision parallels with the advancements in women's education and the growing feminist movements of the late Victorian era.

While Tess expresses her stance on the matter of resisting submission to Alec d'Urberville, Alec belittles Tess' actions as he perceives her as a girl from a poor background, uttering that "One would think you were a princess from your manner in addition to a true and original d'Urberville, –ha-ha!" (*TdU* 89). Despite challenging circumstances, she still refuses to be under Alec's control. Thus, Tess exhibits a clear inclination to avoid any further involvement with Alec and resists societal pressure to marry him. This suggests that Tess exerts agency in defying gender ideologies of the period to a certain extent.

Moreover, the novel speculates on whether Tess would have experienced the same difficulties if she had lived away from society. In Marlott, Tess feels estranged from her previous social standing, as Hardy underlines, "It is Tess Durbeyfield, otherwise d'Urberville, somewhat changed –the same, but not the same; at the present stage of her existence living as a stranger and an alien here, though it was no strange land that she was in" (*TdU* 101). In addition, Tess' emotions are fully correlated with her social environment as is indicated by this statement: "She might have seen that what had bowed her head so profoundly […] was founded on an illusion" (*TdU* 103-104).

The phenomenon that Hardy regards as an illusion is undoubtedly equivalent to ideology in Althusser's theoretical framework.

By focusing on the contrast between nature and society, the narrative implies that social norms would not influence Tess' actions in the natural world. Illustrating this perspective, the narrator poses a question that suggests an alternative scenario which provides Tess with a space devoid of external influences that govern her experiences as follows: "[A]lone in a desert island would she have been wretched at what had happened to her?" (*TdU* 104). This prompts readers to contemplate Tess' circumstances outside the social context and highlights the possibility of a different existence for her, one that is not defined by societal expectations. Accordingly, Tanner underscores Hardy's emphasis on Tess' condemnation by arbitrary societal laws, emphasizing that Hardy's intention is to illustrate "how Nature seems to disdain, ignore or make mockery of the laws which social beings impose on themselves" (236). Drawing on Bourdieu's theory of subjectivity, Tess' self-perception as being inferior to other women due to her illegitimate child is a product of the interaction between her habitus and the field in which she operates. This implies that Tess could have led a more fulfilling life with her child under different circumstances.

Since Tess perceives herself as a sinful being in comparison to other subjects in Marlott, she seeks to alter the social field in which she lives and starts to work as a dairymaid at T'albothays. In accordance with Bourdieu's theory, she acquires a new social position and initiates a new phase in her life that reconstructs her subjectivity. During this phase of her life, Tess not only views her ancestors as insignificant, but also holds resentment towards them because their existence has indirectly caused unfortunate

consequences for her. Therefore, she yearns to be an independent individual, detached from her familial and historical background. This longing becomes evident when Angel perceives her as "a visionary essence of woman" and bestows upon her names like "Artemis" and "Demeter" (*TdU* 146). Considering that these labels cast her in a distorted light, Tess expresses her desire to Angel by straightforwardly declaring, "Call me Tess" (*TdU* 146). This signifies her preference to be acknowledged for who she truly is, rather than being subjected to interpellation through other imaginative titles, as conceptualized in Althusser's theory.

Additionally, due to class and gender ideologies, Tess thinks that her union with Angel will not be approved by Angel's upper-class family and friends. When Angel proposes marriage, Tess initially draws attention to the class disparity between them by stating, "Your father is a parson, and your mother wouldn' like you to marry such as me. She will want you to marry a lady" (*TdU* 189). Besides, Tess feels compelled to reject Angel's proposal since she believes herself to be "not good enough –not worthy enough" for Angel (*TdU* 192). It is apparent that Tess is subjected to the influence of ideologies which make her perceive herself as unworthy. At the same time, Tess fears that Angel will abandon her if he learns about her previous experiences. Therefore, she remains indecisive as to whether she should reveal her history to him. On the other hand, Tess desires to accept Angel's proposal since she sees him as a man who would "love and cherish and defend her, under any conditions, changes, charges, or revelations […]" (*TdU* 199). Angel's determination to marry Tess, regardless of her lower-class background, instils in Tess the belief that he will also defy the societal judgements

placed upon women. As a result, Tess engages in a transformative decision-making process as she contemplates whether to reveal her past to Angel.

During this process, Tess' struggle can be evaluated as a way of reconstructing her habitus in accordance with the rules of the field in which she is involved, as is seen through the lens of Bourdieu's theories of subjectivity. On one hand, Tess' mother advises her to withhold her past from Angel since she believes that it is the only path to their happiness. On the other hand, Tess experiences guilt over her dishonesty towards Angel as she strives to overcome the constraints imposed upon her by gender ideologies. Therefore, even after their marriage, she continues to question her place in society: "She was Mrs Angel Clare, indeed; but had she any moral right to the name? Was she not more truly Mrs Alexander d'Urberville? […] She knew not what was expected of women in such cases; and she had no counsellor" (*TdU* 233). This passage serves as a portrayal of Tess' struggle with the impact of gender ideologies on her subjectivity and her quest for more guidance and agency.

Tess' revelation about her past prompts a significant shift in Angel's perception, as is described by the narrator: "And yet nothing had changed since the moments when he had been kissing her; or rather nothing in the substance of things. But the essence of things had changed" (*TdU* 247). Angel's exposure to prevailing gender ideologies prevents him from perceiving Tess in the same way as before. The shift in Angel's perception of Tess also influences how he perceives her position within society. This becomes evident in Angel's response to Tess when she seeks his forgiveness: "O Tess, forgiveness does not apply to the case. You were one person: now you are another" (*TdU* 248). Furthermore, Angel regards Tess as "a species of impostor; a guilty woman

in the guise of an innocent one" (*TdU* 249). He fails to see her as innocent as he once believed since she does not fit the idealized image of a chaste wife that he had envisioned.

In contrast, Tess expects Angel to perceive her beyond the confines of prevailing ideologies as she articulates that "I thought, Angel, that you loved me –me, my very self!" (*TdU* 248). Despite her hope, Angel hesitates, uncertain of his ability to embrace this transformative perspective. Consequently, he distances himself from Tess temporarily in an attempt to reconstruct his habitus in accordance with the new objective structures. Upon witnessing Angel's reaction, Tess finds it challenging to position herself socially. At first, she humbly offers herself as his "wretched slave" (*TdU* 249). However, she soon gathers the strength to challenge prevailing gender ideologies, asserting, "It is in your own mind, what you are angry at, Angel; it is not in me. O it is not in me, and I am not that deceitful woman you think me!" (*TdU* 251). In Angel's altered perspective, Tess is no longer seen as an innocent peasant girl but rather as a guilty aristocratic woman, burdened by her noble lineage and past experiences. This transformation in Angel's perception of Tess is further elucidated by the narrator's comments on Angel's fixed opinion on the subject in the following quote: "Within the remoter depths of his constitution, […], there lay hidden a hard logical deposit, like a vein of metal in a soft loam, which turned the edge of everything that attempted to traverse it. It had blocked his acceptance of the Church; it blocked his acceptance of Tess" (*TdU* 260-261). Indeed, while Angel demonstrates agency in challenging religious ideologies, he fails to extend the same autonomy at the right time when it comes to gender ideologies.

Before his departure for Brazil, Angel is aware that the customs will change in his new location, as the rules of the field will likely be different. As the narrator notes, "[…] perhaps in that country of contrasting scenes and notions and habits the conventions would not be so operative which made life with her seem impracticable to him here" (*TdU* 280). This means what may be intolerable in the place where Angel currently resides may not necessarily be of utmost importance in another society, where he could live with Tess. Additionally, Angel tells Tess, "There is no anger between us, though there is that which I cannot endure at present. I will try to bring myself to endure it" (*TdU* 272). When examined through the lens of Bourdieuian theory of subjectivity, Angel's words can be evaluated as an attempt to reconfigure his habitus in response to his recent subjective experiences and to critically reassess the ideologies that he has been exposed to until then.

Having been abandoned by Angel, Tess finds herself marginalized and perceives herself as a societal castaway. Furthermore, she internalizes her past experiences by labelling herself as a sinner. Initially, Tess submits to Angel's abandonment, accepting it as a form of punishment and thereby conforming to dominant gender ideologies. She places a significant amount of blame on Alec, who not only violated her in the past but indirectly caused her husband to leave her. While she had previously regarded Angel's attitude towards her as normal, her perspective eventually transforms, and she accuses him of acting unfairly by wrongly accusing her. This shift becomes evident in the letter she writes to Angel, expressing her anguish as follows: "O why have you treated me so monstrously, Angel! I do not deserve it. […] I will try to forget you. It is all injustice I have received at your hands!" (*TdU* 376). As Tess' perspective changes, she begins to

challenge the unfair treatment she received and displays a degree of agency by choosing to disregard their marriage.

When Tess' path unexpectedly intersects with Alec during one of his sermons, her resentment towards Alec intensifies, particularly due to his newfound status as a converted man. Tess expresses her astonishment at the contrast in Alec's transformed social position by stating that "The greater the sinner, the greater the Saint" (*TdU* 326). In clerical attire and with expressions he learned from old Mr. Clare, Alec exhibits a higher level of piety compared to the priests. In contrast to Alec, Tess is burdened by the weight of her past and faces societal rejection. Upon her encounter with Alec, she comes to a realization that "the break of continuity between her earlier and present existence, which she had hoped for, had not after all taken place. Bygones would never be complete bygones till she was a bygone herself" (*TdU* 327). While Alec seemingly moves on from his past, Tess remains haunted by it and has to endure the judgment of society. The encounter with Alec profoundly influences Tess' subjectivity, as it illuminates the inescapable intertwining of her past with her present. This realization serves as a constant reminder that she cannot fully evade the consequences of her actions within the constraints of the gender roles constructed by the prevailing ideologies of the era.

Alec, on the other hand, conveniently sets aside his religious convictions when he meets Tess, and surprisingly, Tess' resistance against the religious ideologies she learned from Angel serves to empower Alec. While Angel's father steers Alec towards religious beliefs, it is ironic that Angel's own opposition to religion indirectly leads Alec to break free from those influences through his association with Tess. Despite

learning that Tess is already married, Alec remains determined to win her over and persistently places her in difficult circumstances as she struggles to support her family. After her father's death, Tess and her family are left homeless and ostracized from Marlott because of the perception surrounding her lack of chastity. During their time of homelessness and hardship, Tess is approached by Alec, who offers his assistance to her family. As a woman seeking agency within a society bound by gender roles and class distinctions, Tess' vulnerability and desperation make her susceptible to Alec's persuasive influence. This internal struggle pushes her to have doubts about the possibility of Angel's return, despite her enduring love for him. Tess' acceptance of Alec's offer exemplifies the interplay between personal desires and external pressures in parallel with Bourdieu's theory of subjectivity.

When Angel returns home and receives Tess' letter, a profound sense of guilt overwhelms him. His subjectivity has gradually undergone transformation, which leads to a change in his perceptions and feelings towards Tess. Driven by the desire to find Tess, he obtains her address through Mrs. Durbeyfield and discovers her residing in a house in Sandbourne, where he assumes she serves as a mere servant. To his surprise, he finds Tess as the mistress of the house and admits his unfairness in leaving her: "I did not think rightly of you –I did not see you as you were" (*TdU* 400). Tess, convinced of the impossibility of their reunion, asks Angel to leave, while revealing that Alec has won her back with the lies he used to manipulate her. She articulates her frustration towards Alec, stating, "I hate him now, because he told me a lie –that you would not come again; and you *have* come!" (*TdU* 401). Tess' anger and disappointment stem from the fact that Alec succeeded in deceiving her for the second time, causing her

immense distress and hurt. Her acceptance of Alec's influence and her distancing from Angel indicate the interaction of power dynamics, as is expounded by Foucault's subjectivity theory. Accordingly, Alec's manipulative tactics and persuasive discourse exert power over Tess. This showcases how the power of language and knowledge can shape subjectivity, as Tess is led to believe in a reality constructed by Alec.

In the end, Tess murders Alec in an attempt to transcend the constraints imposed upon her. Naturally, this action results in her being completely ostracized from society. While Tess and Angel take refuge in an unoccupied dwelling, their temporary sanctuary, Angel embraces her in various manners. However, Tess is aware of the impending dissolution of their relationship due to her crime and earnestly desires Angel to wed her sister, Liza-Lu. In the final stages of the narrative, Angel finds companionship with Liza-Lu, thus fulfilling Tess' aforementioned wish. On the other hand, Tess drifts through the ideologies of her society and ultimately finds herself in the position of a murderer. In concluding the novel, the narrator addresses the detrimental consequences of the false significance attributed to the connection with a powerful family, which drive Tess towards her tragic fate, employing a touch of irony with the statement, "And the d'Urberville knights and dames slept on in their tombs unknowing" (*TdU* 420). As Tess progresses from a humble peasant girl to a criminal who faced execution, her evolving subjectivity is deeply influenced by the prevailing ideologies, thereby epitomizing the multifaceted challenges confronted by women during the late Victorian era.

CONCLUSION

The frequent interaction of an individual within society, at times cooperating with the community and occasionally resisting it, forms the starting point of this study. Despite an individual's endeavours to be independent and distinct, it is nearly unavoidable for anyone to eventually find himself/herself once again positioned within the realm of the human society. If, as per Althusser's assertion, an individual is expected to have been exposed to certain ideologies within the family as a subject even before birth, can it be argued that anyone is truly born as an individual? Moreover, is it possible for anyone to avoid being a subject unless he/she entirely isolated from society? To explore answers to such questions, this research has made an effort to integrate the ideas of sociologists discussing the nature of ideologies and subjectivity with the well-known works of Victorian-era writers who frequently address the struggle of individuals against society.

In Victorian novels, as is noted by Shires, the tension between individualism and socialization is a recurrent theme (67). Specifically, the fragmented subjectivities depicted in these literary works not only present a dilemma but also require careful consideration, with their ideological resolutions being equally significant (Shires 67). In a similar vein, in this dissertation, it is aimed to discuss how the dominant ideologies of the Victorian era position and shape characters within a selected set of Victorian novels. To that end, Gaskell's *Mary Barton*, Eliot's *Silas Marner* and Hardy's *Tess of the d'Urbervilles* have been scrutinized through the theoretical frameworks of ideology and subjectivity, as is articulated by Althusser, Foucault, and Bourdieu. In this context, the analysis of these novels has centred on some key aspects. These include assessing the

prevailing ideologies under which the characters exist as subjects, identifying the barriers that hinder self-awareness and agency within the realm of subjectivity, exploring discursive practices that contribute to these barriers, evaluating the characters' capacity to recognize those limitations, and exploring whether the characters yield to particular ideologies or try to surpass them.

As was traced in the initial chapter, ideology first appeared as a term in Destutt de Tracy's work, *Memoir on the Faculty of Thinking* (1796). The term "ideology" has gradually lost its original meaning over time, shifting from the analysis of ideas to being used to define ideas consisting of specific thought patterns within a particular society. In general, the emergence of ideologies necessitates a situation to function as a justification, and these ideologies should operate consistently in similar circumstances. Individuals typically support ideologies that exhibit this consistency, thereby becoming proponents. However, when an ideology generates internal contradictions, it begins to weaken and lose its supporters (Hinich and Munger 15). Hinich and Munger illustrate this case by using the example of "divine right of kings" as "an ideology that no one believes anymore" (13). They first give the description for this ideology as follows: "the supposedly God-given right to rule formerly attributed to monarchs" (13). Then, they highlight two significant aspects of this definition: the term "supposedly," which can be insulting to those who believe in the divine right, and the word "formerly," which suggests that this belief is no longer held even though it still has proponents in some regions (13). This demonstrates that ideologies may diminish in influence over time, as is exemplified by the waning belief in the divine right of kings, giving way to the emergence of new ideologies.

The first chapter has also explored the concepts of ‘subject’ and ‘subjectivity’ and the reasons why theorists employ these terms. In general, the preference for the term ‘subject’ over alternatives like ‘human,’ ‘individual,’ or ‘self’ arises from its connotation, implying ‘being subjected.’ Another fundamental reason is grammatical since ‘subject’ functions as a term holding the place of the subject in a sentence. Thus, the subject is positioned in relation to other subjects based on his/her connections with them. This emphasizes how ideology’s influence predominantly operates through language, shaping individuals into subjects within social fields. The term subjectivity, on the other hand, is a critical concept that questions where and how identity emerges, how understandable it is, and whether we have influence or control over it (Hall 4). In other words, subjectivity can be evaluated as critical thinking and awareness regarding identity.

Upon examining the perspectives of Althusser, Foucault, and Bourdieu concerning ideology and subjectivity, it is observed that their approaches complement each other. First, Althusser believes that the subject is shaped by specific ideologies in and through language and via the ideological state apparatuses. He even argues that the individual is an always already subject, based on factors such as family and gender. In this case, the individual’s intervention in the process of subjectivation is almost non-existent. On the other hand, Foucault examines how concepts such as madness, discipline, sexuality, and ethics have developed throughout history in different societies within the framework of ideology, knowledge, and power. As a result, he asserts that the formation of subjectivity is directly related to individuals’ accumulation of

knowledge. Therefore, it is possible for the individuals to become aware of the ideologies they are exposed to and position themselves as a different subject.

Similarly, Bourdieu emphasizes the jointed role of objective social structures and subjective personal experiences in the formation of subjectivity. According to Bourdieu, cultural capital refers to knowledge, skills, and education acquired through socialization and education. This cultural capital is often distributed unequally among different social classes, with the middle and upper classes having greater access to it than the working class. Bourdieu introduces the term 'habitus' as a concept that defines the set of rules an individual experiences, learns, internalizes, and applies within the environment in which they are socialized, without the need for questioning. In the light of Bourdieu's views, these practices encompass actions that a subject knows how to perform but cannot explain why they are done. To sum up, Bourdieu's theory suggests that the practices of a subject in a particular field are shaped by the interplay of his/her habitus, capital, and the field itself.

From a comparative perspective, while power-knowledge is crucial for Foucault, Bourdieu gives greater significance to the concept of habitus than him. On the other hand, Althusser holds that a subject is primarily constructed by external influences. While Foucault explains the formation of the subject in the axis of power-knowledge, Bourdieu attempts to explain this process through a subject's evolving habitus. In terms of the formation of the subject, compared to Althusser, Foucault tends to limit the development of the subject more within the context of the environment and historical time in which one exists. In contrast, according to Bourdieu, a subject's formation entails a greater contribution of personal experiences and past life, thereby enhancing

the individual's involvement in the process. Lastly, in Bourdieu's theoretical framework, an individual's practices are formed by objective social structures. However, these very practices, in turn, play a role in shaping and constructing the same objective social structures. Hence, it can be claimed that the interaction between the two is mutual, and at a certain point, discerning the primacy of one over the other becomes challenging due to their circular progression. In other words, subjects behave in the way that society requires, and simultaneously, society is moulded by the manner in which subjects behave. Nevertheless, this dynamic is not static due to advancements in science and technology that bring about changes and prompt subjects to cultivate new perspectives and adapt to new circumstances.

The second chapter of this dissertation has explored the background of the Victorian era, aiming to identify its prevailing ideologies. Initially, the era has been divided into three phases, consisting of the early Victorian (1830-1848), the mid-Victorian (1848-1870), and the late Victorian periods (1870-1901). Subsequently, the prominent political developments and distinctive ideologies associated with each era in the fields of politics, economy, class, science, religion, gender, and education have been described. In particular, the discussion on the early Victorian period has concentrated on the advancements that notably shaped the political and economic landscapes of that time. Among these was *the Reform Act of 1832*, which granted the right to vote to a portion of the middle-class men, increasing the existing number of electorate. Another crucial development was the enactment of the New Poor Law in 1834. In line with the Malthusian approach, this law prevented able-bodied poor individuals from receiving state aid, resulting in further impoverishment.

During the early Victorian era, the political landscape underwent significant changes, notably after *the Reform Act of 1832*. In response, the members of working class articulated their demands through the People's Charter in 1838, advocating for universal suffrage and secret balloting for men. This movement gave rise to Chartism which symbolizes the demand of the working class. Moreover, the early period witnessed the emergence of the Anti-Corn Law League in 1839. Under its influence, the Corn Laws, which had restricted grain import and export since 1815, were repealed in 1846. This action embraced the Laissez-faire economic principle that aims to lower bread prices by freeing the grain trade. Furthermore, legislative initiatives were undertaken with the aim of improving the harsh working conditions endured by factory labourers during this period.

In addition, the second chapter has highlighted the prominent events and ideological approaches characterizing the mid-Victorian era. It is observed that the society of mid-Victorian England was politically and economically more stable, yet weakened in terms of religious beliefs. In this epoch, influenced by scientific discoveries, the religious narratives were examined by intellectuals of the era, which leads to a reinterpretation of these narratives through a scientific perspective. The most significant development marking a turning point in the era was the publication of Charles Darwin's *On the Origin of Species* in 1859. The theory of evolution proposed by Darwin in his work disrupted humanity's perceived elevated position on Earth and challenged the creationist belief by proposing a shared ancestry with other living beings. Furthermore, this chapter has addressed the debate that took place in 1860 between T.

H. Huxley and S. Wilberforce, known as the "Oxford Debate," which serves as an example of the conflict between science and religion.

Moreover, the political developments of the mid-Victorian period have been discussed with reference to *the Reform Act of 1867*, which extended the provisions of *the Reform Act of 1832*. This act granted the right to vote to a specific group of the working-class men that had previously been disenfranchised. The mid-Victorian era was noted for advancements in women's rights as well. During this period, middle-class women began to resist the domestic ideology that confined them to the home and strove to assert their presence in the public sphere. Thus, this chapter has also emphasized the fundamental characteristics of the domestic ideology.

The second chapter has further examined the pivotal events of the late Victorian period. Essentially, it has highlighted legislative measures targeted at improving the labour conditions of the working class, including *the Trade Union Act of 1871* and *the Employers and Workmen Act of 1875*. Furthermore, *the Reform Act of 1884* broadened voting rights, extending them to more than half of England's male population. This era also saw advancements in children's rights, notably through *the Elementary Education Act of 1870*, which ensured compulsory and free education for all. Moreover, significant progress in women's rights became apparent, specifically with the University of London opening doors for women to pursue higher education in 1878. Amidst these social transformations, the Fabian Society emerged in 1884 with the aim of improving living conditions, inspired by Karl Marx's *Capital* (1867). All in all, during the late period, a critical approach was adopted towards Victorian values, leading to a gradual loss of their validity. Thus, the era concluded with the emergence of movements such as

Aestheticism and Decadence, marking the transition to Modernism as a trend that indisputably rejected Victorian values.

Finally, the third chapter has been dedicated to the analysis of three Victorian novels, including Gaskell's *Mary Barton,* Eliot's *Silas Marner,* and Hardy's *Tess of the d'Urbervilles*, in the context of ideology and subjectivity theories developed by Althusser, Foucault, and Bourdieu. As the first novel explored in this study, Gaskell's *Mary Barton* emerges from the social division between the middle and the working classes, entrenched within the dominant ideologies governing their interactions. The analysis has highlighted how Mary's subjective experiences reflect the dominant class ideologies of the early Victorian era, particularly the disapproval of interclass marriages. In this sense, the protagonist's experiences such as crises, confrontations, and moments of humiliation hold significance due to their capacity to function as catalysts for self-awareness, ultimately leading to changes in her subjectivity.

In a world where equality between the middle and the working classes is achieved, John Barton would no longer have a motive to commit murder. Similarly, Mary would not face the dilemma of choosing between Harry and Jem. In this context, Harry symbolizes what Bourdieu refers to as "capital," and marrying Harry would provide Mary with a higher social position. Nevertheless, if Harry and Jem became socially equal, Mary would likely have a clearer decision regarding her true affections, and probably, no conflict would arise. In essence, when class ideologies and inequalities are removed from the novel, there exists no basis for the actions taken by the characters. In that regard, the novel portrays events that could only occur in the presence of these social distinctions and tensions, emphasizing how prevailing class ideologies can lead to

erroneous decisions. As a consequence of the characters' choices, two potential outcomes emerge: one marked by suffering and regret, and the other characterized by the effort and agency required for the ideological resolution of these situations. Gaskell's narrative explicitly showcases both scenarios and acknowledges efforts made to facilitate improved communication between the two social classes.

In *Mary Barton*, the narrative perspective expresses a middle-class status through the choice of pronouns. The use of the pronoun "we" to denote the middle class and "they" for the working class reveals a division. In addition, the narrator portrays the workers as driven by emotions and suggests that they have difficulty in writing and rely more on verbal communication. These viewpoints within the narrative imply a belief that without the guidance of the educated middle class, the labourers' uneducated and unrestrained feelings could lead to societal issues. While Gaskell's primary focus in the novel is to comprehend the lower class, articulate their challenges, enhance communication between classes, and explore avenues for resolution and reconciliation, it becomes evident that her attempts to ameliorate the workers' conditions are partly restricted by her middle-class viewpoint. As Matus emphasizes, feelings could serve as a common language bridging classes, but the understanding and representation of them may perpetuate class stratification (35). Likewise, Gaskell's efforts to strengthen communication and seek resolutions in her narrative bear the marks of her middle-class viewpoint, reflecting an inclination toward maintaining the control of the ruling class over the working class. Nonetheless, in terms of raising awareness among readers of the period, it is clear that *Mary Barton* stands as a literary work that challenges the class ideologies of the early Victorian society.

This dissertation has also examined Eliot's *Silas Marner*, particularly focusing on its reflection of the class and religious ideologies prevalent during the mid-Victorian period. It traces Silas Marner's subjectivity through three distinct phases, including his early life in Lantern Yard, his seclusion in Raveloe, and his reintegration into social life as a member of the Raveloe community. While Silas has been a subject exposed to the religious ideologies in Lantern Yard, he becomes excluded from that community due to the negative subjective experiences he endured there. Therefore, in Raveloe, he exhibits an effort to distance himself from the community and its ideologies. According to Althusserian theory of subjectivity, as Henriques highlights, "[t]he subject recognizes her/himself as such through a process of recognition whereby the authority of the institution and its representatives, for example the parents and teachers, hail the individual. S/he recognizes her/himself through this relation, which is imaginary" (94). It is also of importance that "the subject does not exist prior to its hailing or interpellation" (Henriques 94). Correspondingly, Marner's object-like life in Raveloe suggests an effort to avoid interpellation, reflecting his reluctance to become a subject.

Besides, Silas Marner, during his isolation, attempts to detach himself from the ideologies of his earlier life and tries to prevent exposure to new ones for an extended period. However, after adopting Eppie, he consciously decides to let society hail him back to provide his child with a chance for a favourable social position. Similarly, Silas, who reintegrates into society, returns to Lantern Yard with the intention of reconciliation with his past beliefs. However, upon his return, Silas discovers that the chapel, once central to his former community, has vanished, depriving him of the chance to challenge the perspectives of its inhabitants. His endeavour to address the

injustices he suffered and critique the established order in Lantern Yard might be seen as an instance of agency enacted too late. Nonetheless, the novel depicts the eventual dissolution of the Lantern Yard community, in line with the diminishing influence of religious ideologies during the mid-Victorian period. Consequently, Silas Marner finds himself unable to make amends as Lantern Yard had ceased to exist in its accustomed form. Bourdieu's concept of habitus sheds light on Silas' attempt to reconcile with his past beliefs. In that regard, his delayed agency can be attributed to the time needed for his habitus, once formed in Lantern Yard, to adapt to the prevailing ideologies of Raveloe. Ultimately, *Silas Marner* stands as an illustrative portrayal of the dynamic relationship between Silas' evolving subjectivity and ever-changing objective social structures, considering temporal and geographical shifts within the narrative.

In addition, this study has delved into Hardy's *Tess of the d'Urbervilles*, concentrating on Tess' subjectivity with regard to the entangled power relations, prevalent class and gender ideologies, and discursive practices. The investigation has brought to light that Tess initially maintains a clear understanding of her social reality, emphasizing her inclination to make decisions based on this awareness rather than yielding to her parents' illusions. However, the prevailing class and gender ideologies within her social field compel Tess to conform. Despite these impositions, Tess attempts to assert agency by defying established social norms. However, her subjective experiences within society persistently shape her subjectivity, leading to her social exclusion intensified by Angel's compliance with the dominant gender ideologies. Besides, the lack of financial resources is another constraint on Tess' aspirations, which showcases how her actions are confined within her socio-economic position. Through

Tess' struggles with gender ideologies, Hardy challenges traditional gender roles of the late Victorian era and emphasizes the importance of women's education in understanding and embracing feminist trends.

Moreover, Angel's delayed recognition of gender ideologies significantly impacts the tragedy surrounding Tess. His middle-class status enables him to transcend certain ideologies related to religion and class, yet his views on women mirror the prevailing late Victorian gender norms. His initial unawareness of the impact of these gender ideologies indirectly contributes to the tragic consequences that befall Tess. On the other hand, Tess displays self-awareness and empathy towards Angel, recognizing the social and cultural influences shaping his family's perspectives even before their encounter. Despite regarding herself unsuitable as Angel's wife due to her past and social class, Tess endeavours to assert her agency effectively. However, her hesitance to disclose her past to Angel and her preference for written communication instead of direct confrontation reflect the influence of specific ideologies on her subjectivity. These factors subsequently curtail her agency by limiting her ability to act decisively. Overall, both Tess and Angel bear responsibility for their failure to attain fulfilment. The prevailing gender ideologies of the time further compound Tess' struggles, affecting her choices and actions and leading her to internalize feelings of unworthiness and guilt. In this respect, *Tess of the d'Urbervilles* serves as a reflection on the challenges of ideologies, subjectivity, and the quest for agency.

Through a comparative approach, it is observed that the three novels included in this study reflect the dominant ideologies of the periods in which they were published. Gaskell's *Mary Barton*, set during the early Victorian era, places a strong emphasis on

class ideologies. Similarly, Eliot's *Silas Marner*, coinciding with the mid-Victorian period, interrogates both class and religious ideologies. On the other hand, Hardy's *Tess of the d'Urbervilles*, situated in the late Victorian period, incorporates not only class and religious ideologies but also highlights the emerging gender ideologies of the time. In this sense, these novels exemplify a concerted effort to heighten awareness, particularly concerning the dominant class, religious, and gender ideologies of their respective eras. Gaskell, Eliot, and Hardy undertake the task of illustrating to their readers how these ideologies can precipitate challenges and sorrows for their characters.

In conclusion, Althusser, Foucault, and Bourdieu's perspectives illuminate the nature of ideologies, unravel the complexities of subjectivity, and reveal the influence of ideologies on personal agency, emphasizing the need to challenge, and redefine societal rules for a more equitable and empowering society. The novels analysed in this study demonstrate that characters, who gain awareness of the ideologies shaping their lives and realizing their capacity to exercise agency, hold the potential to drive positive change and attain more fulfilling outcomes. However, failure to recognize and properly utilize agency under social impositions can lead to adverse consequences. Therefore, it is crucial for individuals to be aware of their embedded ideologies to overcome them through knowledge and education. Yet, achieving this awareness can be challenging, especially considering how education itself can become an apparatus of social control. Despite this, history shows that breakthroughs and revolutions have been instrumental in human progress, granting rights to workers, children, and women and achieving more democratic societies. In a community, even the agency displayed by a single individual may influence the positions of others and lead to transformative changes. Therefore, the

ability to exhibit agency for the greater benefit of humanity remains within the realm of individuals. This study intends to provoke readers into questioning the ideologies they have been subjected to and recognizing their subjectivity through the examination of these literary works. In this way, it emphasizes the potential for a shift in perspectives, fostering change and progress within society.

WORKS CITED

Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 9th ed., Boston: Wadsworth Cengage Learning, 2009.

Allen, Amy. "Power, Subjectivity, and Agency: Between Arendt and Foucault." *International Journal of Philosophical Studies* 10.2 (2002): 131-149.

Althusser, Louis. *Lenin and Philosophy and Other Essays*. New York: Monthly Review P, 1971.

---. *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. London: Verso, 2014.

Ashley, Maurice. *The People of England: A Short Social and Economic History*. London: Macmillan, 1984.

Balibar, Étienne. "Subjection and Subjectivation." in *Supposing the Subject*. Ed. Joan Copjec. London: Verso, 1994. 1-15.

Barker, Chris. *The SAGE Dictionary of Cultural Studies, Vol I*. London: SAGE, 2004.

Barth, Lawrence. "Michel Foucault." in *Key Sociological Thinkers*. Ed. Rob Stones. London: Macmillan, 1998.

Basch, Françoise. *Relative Creatures: Victorian Women in Society and the Novel 1837-67*. Trans. Anthony Rudolf. London: Allen Lane, 1974.

Benton, Ted. "Louis Althusser." in *Key Sociological Thinkers*. Ed. Rob Stones. London: Macmillan, 1998.

Black, Joseph, et al. gen. eds. *The Broadview Anthology of British Literature Volume 5: The Victorian Era*. Peterborough, Ontario: Broadview, 2006.

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. Cambridge: Harvard UP, 1984.

---. *Language and Symbolic Power*. Trans. G. Raymond & M. Adamson. Cambridge: Polity, 1991.

---. *Outline of a Theory of Practice*. Trans. Richard Nice. Cambridge: Cambridge UP, 2013.

---, and Loïc Wacquant. *An Invitation to Reflexive Sociology*. Cambridge: Polity P, 1992.

Briggs, Asa. "Language of 'Class' in Early Nineteenth-century England." in *Essays in Labour History.* Ed. Asa Briggs and John Saville. New York: Palgrave Macmillan, St Martin's Press, 1967. 43-73.

Brooke, John Hedley. "The Wilberforce-Huxley Debate: Why Did It Happen?" *Science & Christian Belief.* 13.2 (2001): 127-141.

Carlyle, Thomas. *Chartism*. Chicago and New York: Belford, Clarke & Co., 1890.

Chandler, Bret. "The Subjectivity of Habitus." *Journal for the Theory of Social Behaviour*. 43.4 (2013): 469-491.

Chase, Malcolm. *1820: Disorder and Stability in the United Kingdom*. Manchester: Manchester UP, 2013.

Cheyney, Edward P. *An Introduction to the Industrial and Social History of England*. New York: Macmillan, 1916.

Clark, Michael. "Foucault, Michel." in *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms.* Ed. Irena R. Makaryk. Toronto: U of Toronto P, 2000.

Conkin, Paul K. "Darwinism." in *The Cambridge Dictionary of Christianity*. Ed. Daniel Patte. Cambridge: Cambridge UP, 2010. 305-306.

Cooper, J. C. ed. "Higher Criticism." in *Dictionary of Christianity*. Chicago: Fitzroy Dearborn Publishers, 1996.

Dalziel, Pamela. "The Hard Case of the Would-be-Religious: Hardy and the Church from Early Life to Later Years." in *A Companion to Thomas Hardy*. Ed. Keith Wilson. Chichester, West Sussex: Wiley-Blackwell, 2009. 71-85.

Danaher, Geoff, et al. *Understanding Foucault*. St Leonards, NSW: Allen & Unwin, 2000.

Davidoff, Leonore, and Catherine Hall. *Family Fortunes: Men and Women of the English Middle Class, 1750–1850.* Chicago: U of Chicago P, 1987.

Davies, Brian E. *Why Beliefs Matter: Reflections on the Nature of Science*. Oxford: Oxford UP, 2010.

Davies, Tony. *Humanism*. London: Routledge, 1997.

Dews, Peter. "Power and Subjectivity in Foucault." *New Left Review*. 144.1 (1984): 72-95.

Digby, Anne. “Malthus and Reform of the English Poor Law.” in *Malthus and His Time*. Ed. Michael Turner. New York: Palgrave Macmillan, 1986. 157-169.

Dixon, Thomas. *Science and Religion: A Very Short Introduction*. Oxford: Oxford UP, 2008.

Eagleton, Terry. *An Introduction to Ideology*. London: Verso, 1991.

Edgar, Andrew, and Peter Sedgwick. *Cultural Theory: The Key Thinkers*. London: Routledge, 2002.

Eliot, George. “Margaret Fuller and Mary Wollstonecraft.” in *Selected Critical Writings*. Oxford: Oxford UP, 1992.

---. *Silas Marner*. London: Wordsworth Classics, 1999.

Elliott, Kamilla. “The Romance of Politics and the Politics of Romance in Elizabeth Gaskell’s *Mary Barton*.” *The Gaskell Society Journal*. 21 (2007): 21-37.

Erb, Peter C. “Oxford Movement.” in *The Cambridge Dictionary of Christianity*. Ed. Daniel Patte. Cambridge: Cambridge UP, 2010. 916.

---. “Wilberforce, William.” in *The Cambridge Dictionary of Christianity*. Ed. Daniel Patte. Cambridge: Cambridge UP, 2010. 1305.

Flinn, Frank K. *Encyclopedia of Catholicism*. New York: Facts on File, 2007.

Foucault, Michel. *Discipline and Punish*: *The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books, 1995.

---. *Madness and Civilization: A History of Insanity in the Age of Reason*. London: Tavistock Publications, 1967.

---. "On the Genealogy of Ethics." in *Michel Foucault: Beyond Structuralism and Hermeneutics.* Eds. Hubert L. Dreyfus and Paul Rabinow. Chicago: U of Chicago P, 1983. 229-252.

---. *The Archaeology of Knowledge.* Trans. A. M. Sheridan Smith. New York: Pantheon, 1972.

---. *The Birth of the Clinic: An Archaeology of Medical Perception.* Trans. A. M. Sheridan Smith. New York: Vintage Books, 1975.

---. *The History of Sexuality I: An Introduction*. Trans. Robert Hurley. New York: Pantheon Books, 1978.

---. *The History of Sexuality II: The Use of Pleasure*. Trans. Robert Hurley. New York: Vintage Books, 1985.

---. *The History of Sexuality III: The Care of the Self*. Trans. Robert Hurley. New York: Pantheon Books, 1986.

---. *The Order of Things: An Archaeology of the Human Sciences.* New York: Vintage Books, 1973.

---. "The Subject and Power." in *Michel Foucault: Beyond Structuralism and Hermeneutics.* Eds. Hubert L. Dreyfus and Paul Rabinow. Chicago: U of Chicago P, 1983. 208-226.

Freeden, Michael. *Ideology: A Very Short Introduction*. Oxford: Oxford UP, 2003.

Friedman, Lawrence M. *The Horizontal Society*. New Haven: Yale UP, 1999.

Gagnier, Regenia. *Subjectivities: A History of Self-Representation in Britain, 1832-1920.* Oxford: Oxford UP, 1991.

Gaskell, Elizabeth. *Mary Barton: A Tale of Manchester Life*. London: Penguin, 1970.

Gibson, James. *Thomas Hardy: A Literary Life*. London: Palgrave Macmillan, 1996.

Greenblatt, Stephen, gen. ed. *The Norton Anthology of English Literature*. 8th ed. Vol II. New York: Norton, 2006.

Grenfell, Michael. "Biography of Bourdieu." in *Pierre Bourdieu: Key Concepts*. Ed. Michael Grenfell. Durham: Acumen, 2008. 11-25.

Hale, Piers J. *Political Descent: Malthus, Mutualism, and the Politics of Evolution in Victorian England.* Chicago and London: The U of Chicago P, 2014.

Hall, Donald E. *Subjectivity*. New York and London: Routledge, 2004.

Hardy, Florence Emily. *The Life of Thomas Hardy 1840-1928*. London: Macmillan, 1983.

Hardy, Thomas. *Tess of the D'Urbervilles*. Eds. Juliet Grindle and Simon Gatrell. Oxford: Oxford UP, 2005.

Harvey, Geoffrey. *The Complete Critical Guide to Thomas Hardy*. London: Routledge, 2003.

Henriques, Julian, et al. *Changing the Subject: Psychology, Social Regulation and Subjectivity.* London: Methuen, 1984.

Hinich, Melvin J. and Michael C. Munger. *Ideology and the Theory of Political Choice*. Ann Arbor: U of Michigan P, 1996.

Hobsbawm, Eric J. *The Age of Capital 1848-1875*. London: Abacus, 1995.

Houghton, Walter. *The Victorian Frame of Mind, 1830-1870*. New Haven: Yale UP, 1957.

Ittmann, Karl. *Work, Gender and Family in Victorian England*. London: Macmillan, 1995.

Janes, Dominic. *Victorian Reformation: The Fight over Idolatry in the Church of England, 1840-1860*. Oxford: Oxford UP, 2009.

Janover, Michael. "The Subject of Foucault." in *Foucault: The Legacy*. Ed. Clare O'Farrell. Kelvin Grove, Qld: Queensland U of Technology, 2002. 215-226.

Jenkins, Richard. *Key Sociologists: Pierre Bourdieu*. London: Routledge, 1992.

Jensen, J. Vernon. "Return to the Wilberforce-Huxley Debate." *The British Journal for the History of Science*. 21.2 (Jun., 1988): 161-179.

Jones, Gareth Stedman. "The Language of Chartism." in *The Chartist Experience: Studies in Working-Class Radicalism and Culture, 1830-60*. Eds. James Epstein and Dorothy Thompson. London: Macmillan, 1982. 3-58.

---. *The Languages of Class: Studies in English Working-Class History, 1832-1982*. Cambridge: Cambridge UP, 1996.

Jordan, Ellen. *The Women's Movement and Women's Employment in Nineteenth Century Britain*. London: Routledge, 1999.

Kelly, Mark G. E. “Foucault, Subjectivity, and Technologies of the Self.” *A Companion to Foucault*. Eds. Christopher Falzon, Timothy O’Leary, and Jana Sawicki. Oxford: Wiley-Blackwell, 2013. 510-525.

Lechte, John. *Fifty Key Contemporary Thinkers: From Structuralism to Post-Humanism*. New York: Routledge, 2008.

Levin, Michael. *The Condition of England Question: Carlyle, Mill, Engels*. London: Macmillan, 1998.

Lucas, J. R. “Wilberforce and Huxley: A Legendary Encounter.” *The Historical Journal*. 22.2 (1979): 313-333.

MacLeod, Kirsten. *Fictions of British Decadence: High Art, Popular Writing, and the Fin de Siècle*. London: Palgrave Macmillan, 2006.

Mahar, Cheleen, et al. “The Basic Theoretical Position.” in *An Introduction to the Work of Pierre Bourdieu: The Practice of Theory*. Eds. Richard Harker, et al. New York: St. Martin’s P, 1990. 1-25.

Malthus, Thomas Robert. *An Essay on the Principle of Population.* London: Electronic Scholarly Publishing Project, 1998.

Mansfield, Nick. *Subjectivity: Theories of the Self from Freud to Haraway*. New York: New York UP, 2000.

Marx, Karl, and Friedrich Engels. *The German Ideology*. New York: Prometheus Books, 1998.

Maton, Carl. “Habitus.” in *Pierre Bourdieu: Key Concepts*. Ed. Michael Grenfell. Durham: Acumen, 2008. 49-65.

Matus, Jill L. “*Mary Barton* and *North and South*.” in *The Cambridge Companion to Elizabeth Gaskell*. Cambridge: Cambridge UP, 2007. 27-45.

McArthur, Tom. ed. “Modernism.” in *The Oxford Companion to the English Language*. Oxford: Oxford UP, 1992. 366.

---. “Victorians.” in *The Oxford Companion to the English Language*. Oxford: Oxford UP, 1992. 366.

McCord, Norman, and Bill Purdue. *British History 1815-1914*. Oxford: Oxford UP, 2007.

McDermid, Jane. “Women and Education.” in *Women’s History: Britain 1850-1945, An Introduction*. Ed. June Purvis. London: Routledge, 2006. 90-110.

McHoul, Alec, and Wendy Grace. *A Foucault Primer: Discourse, Power and the Subject*. London and New York: Routledge, 1993.

Mill, John Stuart. *On Liberty with the Subjection of Women and Chapters on Socialism*. Ed. Stefan Collini. Cambridge: Cambridge UP, 1995.

Millgate, Michael. *Thomas Hardy: A Biography Revisited*. Oxford: Oxford UP, 2006.

Mitchell, Sally. *Daily Life in Victorian England*. London: Greenwood P, 2009.

Moore, Robert. “Capital.” in *Pierre Bourdieu: Key Concepts*. Ed. Michael Grenfell. Durham: Acumen, 2008. 101-117.

Musson, A. E. *British Trade Unions, 1800-1875*. London: Macmillan, 1972.

Nunokawa, Jeff. "The Miser's Two Bodies: 'Silas Marner' and the Sexual Possibilities of the Commodity." *Victorian Studies*. 36.3 (Spring, 1993): 273-292.

"Parliamentary Reform." *The Hutchinson Illustrated Encyclopedia of British History*. Oxon: Helicon Publishing, 2006. 511.

Paterson, Michael. *A Brief History of Life in Victorian Britain: How a Nation Grew into an Empire and the Birth of Modern Society*. London. Constable & Robinson, 2008.

Pease, Edward R. *The History of the Fabian Society*. London: A. C. Fifield, 1916.

Pickering, Paul A. *Chartism and the Chartists in Manchester and Salford*. London: Macmillan, 1995.

Pinion, F. B. *A Hardy Companion: A Guide to the works of Thomas Hardy and their background*. New York: Palgrave Macmillan, 1968.

---. *Thomas Hardy: His Life and Friends*. London: Macmillan, 1994.

Plowright, John. *The Routledge Dictionary of Modern British History*. London and New York: Routledge, 2006.

Pond, Kristen A. "Bearing Witness in *Silas Marner*: George Eliot's Experiment in Sympathy." *Victorian Literature and Culture*. 41, (2013): 691-709.

Poston, Lawrence. "1832: Finding the Beginning." in *A New Companion to Victorian Literature and Culture*. Ed. Herbert F. Tucker. West Sussex: John Wiley & Sons, 2014. 4-18.

Purvis, June. “From ‘Women Worthies’ to Poststructuralism? Debate and Controversy in Women’s History in Britain.” in *Women’s History: Britain 1850-1945, An Introduction*. Ed. June Purvis. London: Routledge, 2006. 1-19.

---. “Towards a History of Women’s Education in Nineteenth Century Britain: A Sociological Analysis.” *Westminster Studies in Education* 4.1 (1981): 45-79. DOI: 10.1080/0140672810040104. Accessed 23 April 2016.

Rehmann, Jan. *Theories of Ideology: The Powers of Alienation and Subjection.* Boston: Brill, 2013.

Robertson, Linda K. “To Educate or Not to Educate: Patterns for Women in George Eliot’s Novels.” *The George Eliot Review* 19 (1988): 28-31.

Schwyzer, Hubert. “Subjectivity in Descartes and Kant.” *The Philosophical Quarterly* 47.188 (1997): 342-357.

Seaman, L. C. B. *Victorian England: Aspects of English and Imperial History 1837-1901*. London and New York: Routledge, 2003.

Silverman, Kaja. “History, Figuration and Female Subjectivity in *Tess of the d’Urbervilles*.” *NOVEL: A Forum on Fiction* 18.1 (1984): 5-28. <http://www.jstor.org/stable/ 1346015>. Accessed 22 December 2018.

Silkü, Rezzan Kocaöner. *Industrialization, Modernity, and the Woman Question*. Izmir: Ege UP, 2004.

Shires, Linda. “The Aesthetics of the Victorian Novel: Form, Subjectivity, Ideology.” *Cambridge Companion to the Victorian Novel.* Ed. David Deirdre. Cambridge: Cambridge UP, 2002. 61-76.

Smith, Mark A. “Religion.” *A Companion to Nineteenth-Century Britain*. Ed. Chris Williams. Oxford: Blackwell Publishing, 2004. 337-352.

Smart, Barry. *Michel Foucault: Revised Edition.* London and New York: Routledge, 2002.

Steinbach, Susie L. *Understanding the Victorians: Politics, Culture and Society in Nineteenth-Century Britain*. 2nd ed., London: Routledge, 2017.

Tanner, Tony. “Colour and Movement in Hardy’s *Tess of the d’Urbervilles*.” *Critical Quarterly* 10.3 (1968): 219-239. <http://onlinelibrary.wiley.com/doi/abs/10.111 1/j. 1467-8705.1968.tb01982.x>. Accessed 23 December 2018.

Terrell, Timothy D. “The Economics of Destutt de Tracy.” in *A Treatise on Political Economy or Elements of Ideology*. Trans. Thomas Jefferson. Alabama: The Ludwig von Mises Institute, 2009.

“The Reform Acts.” *The Hutchinson Illustrated Encyclopedia of British History*. Oxon: Helicon Publishing, 2006. 170.

Thompson, Charlotte. “Language and the Shape of Reality in *Tess of the d’Urbervilles*.” *ELH* 50.4 (Winter, 1983): 729-762. <http://www.jstor.org/stable/2872925>. Accessed 23 December 2018.

Thompson, Dorothy. *The Early Chartists*. London: Palgrave Macmillan, 1971.

Thompson, E. P., *The Making of the English Working Class*. New York: Vintage Books, 1966.

Thomson, Patricia. "Field." in *Pierre Bourdieu: Key Concepts*. Ed. Michael Grenfell. Durham: Acumen, 2008. 67-81.

Trevelyan, George Macaulay. *British History in the Nineteenth Century (1782-1901).* London: Longmans, Green and Co., 1930.

Oulton, Carolyn W. de la L. *Literature and Religion in Mid-Victorian England: From Dickens to Eliot*. New York: Palgrave Macmillan, 2003.

Vanden Bossche, Chris R. *Reform Acts: Chartism, Social Agency, and the Victorian Novel, 1832-1867*. Baltimore: Johns Hopkins UP, 2014.

Végső, Roland. "*Mary Barton* and the Dissembled Dialogue." *Journal of Narrative Theory* 33.2 (2003): 163-183. <https://www.jstor.org/stable/30225787>. Accessed 28 Jun 2021.

Vulpe, Nicola. "Bourdieu, Pierre Félix." in *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Gen. Ed. Irena R. Makaryk. Toronto: U of Toronto P, 1993. 261-262.

Wacquant, Loïc. "Pierre Bourdieu." in *Key Sociological Thinkers*. Ed. Rob Stones. London: Macmillan, 1998. 215-229.

Walton, John K. *Chartism*. London and New York: Routledge, 1999.

Wiesenfarth, Joseph. "Demythologizing Silas Marner." *ELH* 37.2 (Jun., 1970): 226-244.

Willis, Kirk. “The Introduction and Critical Reception of Marxist Thought in Britain, 1850-1900.” *The Historical Journal* 20.2 (Jun., 1977): 417-459.

Wolffe, John. “Evangelicals/Evangelicalism in the United Kingdom.” in *The Cambridge Dictionary of Christianity*. Ed. Daniel Patte. Cambridge: Cambridge UP, 2010. 398.

ACKNOWLEDGEMENTS

First and foremost, I owe deep gratitude to my advisor, Prof. Dr. Fatma Rezzan Silkü, whose patience and unwavering support have been invaluable throughout my studies. Her encouragement and embracing guidance have been instrumental in shaping this study, motivating me to adopt a more comprehensive approach. Her contribution to me extends beyond academics, profoundly touching various aspects of my life. As her student, I feel incredibly fortunate for her mentorship and influence.

I am also greatly indebted to Prof. Dr. Şebnem Toplu for her invaluable guidance as my advisor during my studies for my master's degree. Her support not only facilitated my journey in completing the thesis but also encouraged me to pursue further studies at the doctoral level. Furthermore, I would like to express my profound gratitude to Prof. Dr. Nilsen Gökçen Uluk, for her support and trust in me. Her thought-provoking lectures greatly contributed to broadening my perspective and fostering my development during my postgraduate studies. I also extend my gratitude to Assoc. Prof. Dr. Aylin Atilla Mat and Assist. Prof. Dr. Ufuk Gündoğan, for their invaluable ideas and perspectives on my dissertation as my committee members.

Last but not least, I present my heartfelt thanks to my caring mother and father for always lightening my burdens, to my lovely brother for rushing to help me in every challenging moment, to my dear husband whose confidence in me has reinforced my determination, to my beloved son for his profound understanding during my study-focused absences, to my cherished daughter and nephew whose births during this process brought forth life energy and renewal.

CURRICULUM VITAE

EDUCATION

2014-2023	Ege University, PhD
	Major: English Language and Literature
2009-2012	Ege University, MA
	Major: English Language and Literature
2005-2009	Ege University, BA
	Major: English Language and Literature

WORK EXPERIENCE

2015-	English Language Instructor
	School of Foreign Languages, Ege University
2014-2015	English Language Instructor
	School of Foreign Languages, Dokuz Eylül University
2013-2014	English Language Instructor
	School of Foreign Languages, Yaşar University
2009-2013	English Language Instructor
	School of Foreign Languages, Ege University