

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME

**ELIZABETH GASKELL'S *MARY BARTON* AND *NORTH AND SOUTH* IN
THE LIGHT OF ALTHUSSER'S THEORY OF IDEOLOGY (ISA, RSA,
INTERPELLATION)**

Master's Thesis

Mehrdad Hosseinpour OZANBULAGH

Ankara-2022

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Ankara-2021

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “Elizabeth Gaskell’s *Mary Barton and North and South* in the Light of Althusser’s Theory of Ideology (ISA, RSA, Interpellation)” and prepared by Mehrdad Hosseinpour Ozanbulagh meets with the committee’s approval unanimously as Master’s Thesis in the field of English Culture and Literature following the successful defense conducted on 24/01/2022.

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ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

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ÖZ

HOSSEINPOUR OZANBULAGH, Mehrdad. Elizabeth Gaskell's *Mary Barton and North and South* in the Light of Althusser's theory of ideology (ISA, RSA, Interpellation), Yüksek Lisans Tezi, Ankara, 2022.

Hegel'den beri üzerinde çokça tartışılan ideoloji kavramı ve tanımı, batılı filozofların zihinlerini meşgul eden felsefi-kültürel bir konudur ve bu konu uzun yıllardır hararetle tartışılmaktadır. Bu tez *Mary Barton* ve *Kuzey ve Güney* eserlerini Althusser'in ideoloji teorisi (ideolojik aygıt, baskıcı aygıt, çağırma) ışığında okumayı amaçlamaktadır. Bu çalışmanın gelişme bölümünü oluşturan fikirler, Althusserci ideoloji tanımına, hem onun dünyayı maddi olarak yorumlamasına hem de edebiyat dünyasında ideolojinin izini sürmesine odaklanmaktadır. Araştırmayı yürütmek için kütüphane kaynaklarından yararlanılan bu tez, Althusser'in ideoloji tanımını analiz etmekte ve bunu Gaskell'in ilk romanı *Mary Barton*'a ve sonraki eseri olan *Kuzey ve Güney*'e uygulamaktadır. Ayrıca, bu analizin üzerinde durularak, Althusser'in ideoloji tanımının, Marksizm'in öncüleri olan Marx ve Engels'in ideoloji tanımından nasıl farklı olduğunu araştıran karşılaştırmalı bir çalışma yapılmıştır. Herhangi bir Marksist tartışmanın en önemli parçası hayatın akışı içindeki sürecin sosyal, zihinsel ve siyasi karakteri belirleyen ekonominin tartışılmaz ağırlığıdır; bu önerme birçok eleştirmen tarafından Marksist sorunsal içinde ve bazen bunun dışında, değişmez bir şekilde yeniden formüle edilmiş ve düşünülmüştür. Bununla birlikte, Marksist ortodoksiden geriye, öznelere bilincini belirleyen üretim tarzı doktrini kalır. Buna ek olarak, Althusser'in 'çağırma' yöntemi olarak adlandırdığı kavramda bireyleri özneye dönüştürme süreci de bu çalışma için çok önemlidir ve bu tür doktrinlerin bir analiziyle, tez, üretim ilişkilerini sürdürmede ana ISA'ların keşfi ve tespiti ve işlevlerinin incelenmesi yoluyla, bu işlevin, ödül ve cezanın sistemik bir nüfuzunda yazarın ideolojisi ile nasıl ilişkili olduğunu göstermeyi amaçlamaktadır

Anahtar Sözcükler: Mary Barton, Kuzey ve Güney, İdeoloji, Althusser, Elizabeth Gaskell

ABSTRACT

HOSSEINPOUR OZANBULAGH, Mehrdad. Elizabeth Gaskell's *Mary Barton* and *North and South* in the Light of Althusser's theory of ideology (ISA, RSA, Interpellation), Master Thesis, Ankara, 2021.

The much-contested concept and the definition of ideology, from Hegel on, has been a philosophical-cultural issue preoccupying the minds of western philosophers and has been a heatedly debated issue. This thesis aims to read *Mary Barton* and *North and South* in the light of Althusser's theory of ideology (ISA, RSA, Interpellation). What constitutes the body of this paper is the focus on the Althusserian definition of ideology and his material rendition of the world and his tracing of ideology in the literary world. This thesis, in which the library sources have been utilized to carry out the research, analyses Althusser's definition of ideology and applies it to the first novel of Gaskell, *Mary Barton* as well as her later work, *North and South*. Furthermore, by focusing on this analysis, a comparative study is conducted which investigates how this definition of ideology varies from that of his classically Marxist predecessors, namely Marx and Engels. The most eminent segment in any Marxist debate is the substantial weight of economy as the determining factor of the character of the social, mental and political processes of life, a premise which has been invariably reformulated and reconsidered, within Marxist problematic and sometimes out of it, by many social critics. What, however, remains from Marxist orthodoxy is the doctrine of the mode of production which determines the consciousness of the subjects. In addition to this, the process of transforming individuals into subjects in what Althusser designates as 'interpellation' is also crucial for this thesis and by an analysis of such doctrines, the thesis aims to show how this function correlates with the ideology of the writer in a systemic permeation of reward and punishment through the exploration and detection of the main ISAs and dissection of their functions in maintaining the relations of production.

Key words: Mary Barton, North and South, ideology, Althusser, Elizabeth Gaskell

ACKNOWLEDGEMENTS

For your patience, understanding, and kindness, Asst. Prof. Dr Gökşen Aras, from the bottom of my heart I would like to thank you for being my supervisor and my guide during my writing journey. You were an ideal mentor that I look forward to becoming like and a source of inspiration, thank you.

I would like to thank my professors in the Department of English Literature and Literature; Prof. Dr. N. Belgin Elbir, Asst. Prof. Dr. Kuğu Tekin, and Assist. Prof. Dr Sibel İzmir for your great lessons I have learned during my M.A. study. I have improved my academic level through their guidance and instructions.

I also would like to thank the jury members Assist. Prof. Dr. Gökşen Aras, Assist. Prof. Dr. Kuğu Tekin, and Assoc. Prof. Dr. Dürrin Alpakın Martinez Caro for their time and effort.

To my adorable wife who supported me with all her patience and kindness never stopped loving and supporting me and our little kids.

Last but not least, to my lovely family, though I have been living away from you for five years and counting, I have never been alone. Thank you for your encouragement, support, prayers, and love.

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INTRODUCTION

This thesis aims to read *Mary Barton* and *North and South* in the light of Louis Althusser's ideas. What constitutes the body of this thesis is the focus on the Althusserian definition of ideology and his material rendition of the word, and his tracing of ideology in the literary world. A short outline of the chapters will be helpful in showing the general direction of this study.

In the first chapter, Althusser's definition of ideology has been explored in depth. Focusing on the definition of ideology, one can observe how his definition of ideology varies from that of his classically Marxist predecessors, namely Marx and Engels. His notion of ideology is closely related to the notion of interpellation of the individuals, which follows in the next part. In this chapter, the discussion revolves around the material existence of ideology the concepts, function and importance of which are materialized through Ideological State Apparatuses (ISAs) and Repressive State Apparatuses (RSAs). Through and in-depth exploration of these concepts, it is shown how these ISAs are related to the ideology of the writer and how Althusser's notion of ideology can be utilized as a framework for literary criticism.

The second chapter, initially, copes with the presence of ideological practices in the literary world of *Mary Barton*. The material existence of ideology has been probed in the novel and it has been shown how the ISAs in the novel, namely the religious and family, are closely related to the ideology of the writer in a systemic distribution of reward and retribution. Sequential to this part is subject matter of ideology and its uneven reflection of reality the exploration of the process of interpellation of Mary Barton, the main character in the novel who is interpellated in three stages which have been discussed and probed in depth. The interpellation is coincidental with the process of maturation, and it is through the maturing stages that the individual Mary is finally transformed into a proper subject.

The third chapter of this study aims to read another important novel of Gaskell, *North and South*, in the light of the theories of Althusser whose definition of ideology, and the materialization of the ideology in what he calls ISAs are, in particular, significant for the initial analysis of the novel. In this chapter, while the main focus is on the religious ISAs, the researcher makes an effort to depict how ideology and its religious ISAs are integral in the reproduction of relations of

production and how these ideologies can be seen through the diversity of religion. Another significant aspect of literary analysis in this chapter revolves around the axis of educational ideology which is buried under the narrative of the novel.

Throughout the chapters, the following questions will also be considered in the thesis:

- What are the main ISAs in the novel and what ideological codes of manner these ideological apparatuses inculcate in the literary characters?
- What sustains the unity of family as an ideological apparatus in the world of these two novels?
- What is the correlation between these ISAs and the ideology of the writer?
- How are the main characters interpellated, that is, called into the process of subjection-subjectivity?
- What is the revealing theme of the novels and what are the signs of this revelation?

When Gaskell, in 1865, died of heart failure, *Saturday Review* in an obituary established her fame in ambivalent terms:

Without being unique, or in any sense extraordinarily original in her range of subjects or in her method of treatment, sometimes not rising above a level which has been reached by many other English story tellers... sometimes one-sided in social views, sometimes indiscreet in following her personal impulses too blindly, ... has yet achieved a success which will live long after her. (qtd. in Susan Hamilton 179)

However, Elizabeth Gaskell, as far as I am concerned, was indeed unique and extraordinary. Elizabeth was gregarious and energetic, if often restless. She enjoyed her literary success and mixed with celebrated writers and thinkers, but her chatty, gossiping letters show that she was also immersed in the ordinary pleasures, burdens, and values of an upper-middle-class Victorian wife and mother. The upheaval of class boundaries, the industrialization of England, religion, and women's issues in the Victorian era were all themes of her work and her novels offer a detailed portrait of the lives of many strata of Victorian society, including the very poor. Among Gaskell's best-known novels are *Cranford* (1851–53), *North and South* (1854–55), and *Wives and Daughters* (1865), each having been adapted for television by the

BBC. In the early twentieth century, her writing appeared old-fashioned and provincial, but today Elizabeth Gaskell ranks as one of the most highly regarded British Victorian novelists. In this new century, she is recognized as the accomplished artist that she was, and for the past thirty years or more has increasingly attracted the attention of literary theorists, academics and readers who just enjoy a good story. Consequently, more subtle and penetrating accounts of Gaskell's life and writings are now being published for her growing readership. She was, at the same time, a caring wife and mother, attractive and well-liked. At ease in any company, she was chatty, sociable and a prolific writer of letters. She had a wide circle of friends, which included Charlotte Brontë, John Ruskin, the Carlyles, Charles Kingsley and Florence Nightingale. *Mary Barton* had a huge impact on the reading public and provoked widespread discussion. Its subject matter – the appalling state of impoverished workers in the industrial centers of the North and her sympathetic treatment of their plight – pricked the conscience of a nation. In the preface to *Mary Barton* (subtitled *A Tale of Manchester Life*), published anonymously in 1848, Mrs. Gaskell says that she was inspired by thinking, "How deep might be the romance in the lives of some of those who elbowed me daily in the busy streets of the town in which I resided. I had always felt a deep sympathy with the careworn men, who looked as if doomed to struggle through their lives in strange alternations between work and want". (Gaskell, *Mary Barton*, Preface)

Contemporaneous with such writers as Dickens, Trollope, and Austen, Elizabeth Gaskell was always, during her lifetime, overshadowed before the literary giants of Victorian epoch. Less attention to her, comparatively as a result, was given after her death. Her novels have often been dismissed as either being sentimental, melodramatic, or ideologically confused. The first assessment of her, in the twentieth century, appears with *Early Victorian Novelists* (1934) by David Cecil. Cecil dismisses her as being a "minor novelist" with "slight talent"(qt. in Matus 2). He, even, commented that in the literary world of Victorian England crammed with eagles, Gaskell was only a dove "beneath her charming veil" (Cecil 197-198). Gaskell's criticism reemerges in the 1950s with the Marxist critics such as Raymond Williams and their readings of her industrial novels, *Mary Barton* and *North and South*. Gaskell was not unexceptionally commended by this class of critics. Williams commended Gaskell for her shrewd observation and deeply sympathetic description

of working-class conditions. For him, Gaskell was aware of the "crushing experience of industrialism" (Williams 95). However, he criticized Gaskell as he believed that the work relapsed into sentimentality. Similarly, Matus believes that "Gaskell garnered praise for focusing on the condition of the working classes, she drew criticism for offering personal rather than systemic solutions to class conflict"(2).

After 1970, her novels have been re-read and re-interpreted in the light of new theories. Patsy Stoneman, for instance, has revived Gaskell in literary studies by approaching her novels from a feministic point of view and paying much attention to her "critique of power relations and traditional family structures"(Matus 3). The praise, occasionally though, is offset by pungent criticism when it comes to *Mary Barton*. Critics such as Heilbrun have reproached Gaskell for having a motherly vision "writing conventions, sometimes playing with them but never radically challenging the structures a patriarchal society has made up and called true." (qtd. in Morgan 85). Susan Morgan's gender study of Gaskell's works, including *Mary Barton*, appreciates her works for offering "a complex definition of the real, one that insists on the profound interdependence of the private and public realms, one that also envisions for everyone a feminine future better than the masculine present and past" (85). Borislav Knezevic eulogizes *Mary Barton* for recognizing an ethnographic imagination, at least partially: "a novel like *Mary Barton* does seem to be predicated on the idea that there is such a thing as a distinct culture of the Manchester working-class, and that this thing can be isolated for the attention of a concerned middle class." (Knezevic 405). Ivan Kreilkamp compares *Mary Barton* to *Sybil* from the vista of voice and storytelling. The industrial novel, for him, is an attempt to "redefine and thus to control, both at the ideological and formal level the uses of writing and speech introduced by Chartism"(Kreilkamp 48). Kreilkamp sees the central problem of polarized nation as much of a linguistic one as political. Patricia Ingham disapproves the final reconciliation between a capitalist father and his son's trade unionist assassin. She argues that this reconciliation "left questions of social justice exposed and unanswered" (Ingham 56). Roxanne Eberle in *Chastity and Transgression in Women's Writing* traces the differences Gaskell's heroines and her victimized women. The sexualized and politicized transgressors, including Esther in *Mary Barton*, are endowed with power to tell their own stories. For Eberle, Gaskell counters the "conventional image of prostitute as victim by empowering

Esther with the key to the novel's plot" (148). Shirley Foster considers *Mary Barton* as much a documentary novel as an imaginative one and traces the real events which triggered the inspiration to *Mary Barton* (12). Jill Matus, contrastively, focuses on "the psychological interiority-the nature of emotions and the destabilizing effect on the self of overpowering emotional experience"(Matus 3). She explores how the social upheaval results in turbulent feelings in *Mary Barton*. For her, the way Gaskell represents consciousness "is not an inward turn away from social representation, but an insistence on the interrelationships between inner and outer worlds" (Matus 3).

As seen, Gaskell garners both praise and criticism. Some critics go too far as to retrace the critical diversity towards Gaskell in the complex issue of mothering. Deanna L. Davis, for instance, reads Gaskell's dismissal by some feminist writers and her appraisals by others in the complex issue of mothering: "Both responses unconsciously gesture towards the most troubling issues surrounding mothering, issues that touch the individual psyches of feminist women as much as they affect feminist political and social agendas." (Davis 507).

In conducting this social research, the following terminology has been recurrently utilized and, therefore, a brief introduction and explanation of the key concepts shall prove useful.

Dialectical Materialism

It is a philosophical approach to reality derived from Marx and Engels, for whom, unlike Hegel, mind and ideas do not exist independently of the things and events. It is the real condition of life which constitutes ideas and mind, hence the word materialism. Dialectics, on the other hand, is a mode of thought which, unlike metaphysical thought which considers things in abstraction, each by itself as if having fixed properties, views events and things in permanent opposition and change.

Ideology

A set of images, discourses, and representations formed in the minds of subjects. The dominant ideology is always at work to secure and reproduce the relations of production. For Marx and Engels, ideology functions at the conscious level, whereas for Althusser it is much the unconscious as the ideological site.

ISAs

The material existence of ideology is transparent not only in thoughts of subjects, but also in everyday practice of the self-same subject. The ISAs, abbreviation for Ideological State Apparatuses, are the means through which the ideology is materialized. They include Family, Political, Religious, Cultural and Educational ISAs. The ISAs function in practice to reproduce the relations of production.

Interpellation

Interpellation is a process of calling individuals into subjectivity. For Althusser, ideology hails or interpellates individuals or rather transforms them into subjects. Interpellation, in other words, is subjection of individuals in the image of Absolute Subject.

Absolute Subject

Absolute Subject is the focal point of interpellation. The subjection-subjectivity process is tenable through Absolute Subject. The individual gains its subjectivity only through subjection to the Absolute Subject. In the process of interpellation, the individual by being hailed as subject, metaphorically, turns back and thus his subjection. It is through this very turning back that the Absolute Subject guarantees his subjectivity. Althusser retraces Absolute Subject to the story of Moses in the Old Testament.

Symbology

It is the total sum of signs through which the ideological project and the revealing theme of the work is materialized and demonstrated. The theme of the work is extricated, by the critic, through the literary signs present in the work.

Revealing Theme

The revealing theme is the one which is unraveled by the critic, not the one empirically pre-given in the text. The Marxist literary critic scimmages the text for contradictory and paradoxical signs which reveal the duplicity of the work and hence the inaccurate and falsified reflection of reality by ideology.

CHAPTER 1: THEORETICAL FRAMEWORK THE PROBLEMATIC OF ALTHUSSER

The much-contested concept and the definition of ideology, from Hegel on, has been a philosophical-cultural issue preoccupying the minds of Western philosophers and has been a heatedly debated issue. Its usage and definition have varied from age to age. Etienne Balibar's definition of the term is the one which depicts the theoretical concept of ideology in concisely comprehensive terms:

We can construe the dominant ideology as a kind of 'symbolic capital' of the ruling class itself, as the body of representations that expresses its own conditions and means of existence (for the bourgeoisie, for instance, commodity ownership, juridical equality, and political liberty), or at best as the expression of the relation of average members of the ruling class to the conditions of domination common to their class... (qtd. in Wolfreys 100)

The young Hegelians were the first philosophers who, in response to the political implications of Hegel's Absolute Spirit, expostulated the seminal materialism of the nineteenth century Western philosophy. Feuerbach, for instance, in his *The Essence of Christianity* seeks to "release the human subject from the illusions propagated by the abstractions of religion and speculative philosophy" (Feuerbach. Et al 27). In *The German Ideology*, Marx and Engels furthered the philosophical theses of Feuerbach by giving the Feuerbachian system the historical material foundation which Marx believed was the source of all human ideas. He, therefore, proposed his dialectical materialism on basis of which he defined ideology as a superstructural level and economy as the base:

It is a matter of... setting out from real active men, and on the basis of their real life-process demonstrating the development of the ideological reflexes and echoes of this life-process. The phantoms formed in the brains of men are also, necessarily, sublimates of their material life-process... Morality, religion, metaphysics, and all the rest of ideology as well as the forms of consciousness corresponding to these, thus no longer retain the semblance of independence. They have no history, no development; but men, developing their material production and their material intercourse, alter, along with this their actual world, also their thinking and the products of their thinking. (Marx & Engels 36-37)

Modern social-political theory owes much of its doctrinal body to Marxism and its early propounders, Marx and Engels. Unquestionably, Marxism remains as the crux of many social-critical theories. From feminism to post-colonial studies, Marx's thought is inevitably felt at the threads and fibers of these critical theories.

The scientific character of Marxist worldview as the outlook of the working class is what Marx expounded. The most eminent segment in any Marxist debate is the substantial weight of economy as the determining factor of the character of the social, mental and political processes of life. This premise has been invariably reformulated and reconsidered, within Marxist problematic and sometimes out of it, by many social critics. What, however, remains from Marxist orthodoxy is the doctrine of the mode of production which determines the consciousness of the subjects. The economic base or the mode of production lies as one of most important issues of classical Marxism. For Marx and Engels, it is economy which determines the consciousness of subjects:

In the social production of their existence, men inevitably enter into definite relations, which are independent of their will, namely relations of production appropriate to a given stage in the development of their material forces of production. The totality of these relations of production constitutes the economic structure of society, the real foundation, on which arises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the general process of social, political and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness. (Marx & Engels 4)

What characterizes classical Marxist definition of ideology is its positioning in the order of ideas and a superstructural level. It is here that Althusser deviates from classical Marxism by contending that ideology has also a material existence. He gives ideology a practical aspect, that is, ideology is present in everyday practice of the subjects. A quick glance at the pre/post Althusserian period along with a detailed reformulation of the term ideology by him is essential for a better comprehension of the Althusserian theoretical framework which is to be applied in this study.

Althusser was born in French Algeria. He was named after his uncle who was killed in the First World War. In his biographies, Althusser alleges that his mother had intended to marry his uncle and the intention could have been materialized had it not been for his demise. He also alleges that his mother treated him as a substitute for his uncle, to which Althusser attributed his psychological damage, one which is vivid in strangling of his wife in advanced age. His encounter with Communism dates back to his internment in a German POW camp. He is widely known for his *Reading Capital* (1970), which is a philosophical re-reading of Karl Marx's *Capital, For Marx* (1969), in which he proposes the epistemological break of Marx, and *Lenin and Philosophy and Other Essays* (1971), which is a collection of essays on ideology, the

most important of which is *Ideology and Ideological State Apparatuses* (1971). The epistemological break of Marx, for Althusser, is only possible through a "symptomatic Reading" which he for the first time proposed in *Reading Capital*. The early humanist Marx epistemologically breaks away with former humanist tradition of German Philosophy by the publication of his *The German Ideology*.

Althusser, to interpret *Das Capital*, worked with a circle of friends and students amongst whom Macherey particularly stands out. Macherey is a French Marxist literary critic whose contribution to literary criticism launches with *A Theory of Literary Production* (1966). He is a central figure in the development of French deconstructive Marxism. His critique of structure of a work owes much of its existence to the Reading Capital circle. In an article entitled *Tomb of Structures* which was later published in chapter 20 of *A Theory of Literary Production*, Macherey argues how lack of rationality or absence of a structured whole is present in every work (Macherey 152-74). In a letter, in response to this article, Althusser commented:

I have understood what you indicated to me one day, when you told me that the concept of 'latent structure' appeared to you dubious...I now see clearly what you meant...It is that the concept is ambiguous, divided between a conception of structure as interiority, therefore as the correlate of an intention, or at least of a unity, and another conception, very close to yours, in which structure is thought as an absent exteriority. (Macherey et al. 7)

Macherey's *A Theory of Literary Production* proposes symptomatic reading of a text. In his symptomatic reading, the text is treated as a case study of a psychologist. The text speaks through its silences and gaps. He applies his theories in his reading of several texts, the most detailed of which is *The Mysterious Island* by Verne. He reads the text symptomatically in order to show how the ideology against which the work is defined in the first plot of the story is reversed and overturned in the second plot. The ideology of the 'conquest of nature' encounters its limitations and incompleteness. The reading is, from an Althusserian-Marxist point of view, suggestive. The ideology against which the work is continually defined is incomplete in reflecting reality. It is confined in its limits and circumscription:

It shows up the limits of the ideology of technology upon which Verne worked in his novel, that there are historical realities of which it is unable to speak. Specifically, it shows that the industrial bourgeoisie has not achieved its social dominance through technology and science alone, as the ideology suggests, but rather that their technological achievements depend upon the

historical conditions through which they were realized, the conditions above all of industrial labor and exploitation. (Ferreter 68)

In the reading of *Mary Barton* and *North and South*, it is shown how the ideology of the writer, made explicit both in the preface as well as the course of the novel, encounters its limits as ideology. The general theme of the novels is explicated through an index of symbology and, later, the internal contradictions in the novels are illustrated. Within the theoretical framework of Althusserian Marxism, it would be profoundly crucial to render a scientific definition of ideology which is disseminated to a large extent in any historic-materialist dissection of a given period. Althusser provides us with a schematically incipient definition of the term which is not authoritatively comprehensive:

An ideology is a system (with its own logic and rigour) of representations (images, myths, ideas or concepts, depending on the case) endowed with a historical existence and a role within a given society...we can say that ideology, as a system of representations, is distinguished from science in that in it the practico-social function is more important than the theoretical function (function as knowledge). (Althusser, For Marx 231)

Thus, ideology has its own logic and rigor which of course in most of the cases escapes the consciousness of its subjects. Whereas for Marxist theoreticians before Althusser, ideology is a form of consciousness, for him it is an unconscious phenomenon. Marx thought of ideology as a 'form of consciousness' and this is where Althusser diverges from him in considering ideology as forms and images of representation in the unconscious. Althusser decries the notion of ideology as was proposed by Marx. He criticizes Marx, because for him, Marx's definition of ideology is metaphysical, that is in the realm of ideas. He proposes that ideology is not in the mind of the subjects; it is unconsciously everywhere and in every practice:

In truth ideology has very little to do with 'consciousness'... It is profoundly unconscious... Ideology is indeed a system of representations, but in the majority of cases these representations have nothing to do with 'consciousness': they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their 'consciousness'. They are perceived –accepted – suffered cultural objects and they act functionally on men via a process that escapes them. (Althusser, For Marx 233)

Ideology always misrepresents reality which Althusser calls Allusion-illusion process. It alludes to reality while at the same time misrepresents it, hence illusion. For ideology to work there is a need, in Althusserian problematic, for Ideological State Apparatuses. The ISAs are the institutions which provide the material existence

of ideology. In the following chapters of this study, the function of family and religious ISAs has been explored in depth and it is shown how these ISAs are related to the ideology of the writer whose characters are systemically rewarded and punished by the touchstone of these ISAs.

The collectivity of images and representations is thus ideology, which is perceived unconsciously and which, as discussed previously, is the distinguishing line of Althusser from the classical Marxists. He entertains the notion of 'unconscious', whereas classical Marxists' dialectical materialism theoretically bound them to what was conscious. Althusser concludes that every aspect of ordinary life can be thought of as ideological, ranging from attending school classes to attending rallies with a political aim.

Tony Bennett, amongst other Marxists who have attempted to summarize the Althusserian notion of ideology, is the most prominent in literary circles. By abstracting from two crucial works of Althusser *For Marx* and *Lenin and Philosophy and Other Essays*, he enumerates six features of ideology which, here, will be discussed in fine.

1. "*Ideology has material existence*" (Bennett 113). For Althusser, unlike Marx and Engels for whom ideology was on the superstructural level and thus the level of ideas, ideology has an earthly being. Ideology, in clearer terms, does not exist in the consciousness of the subject but almost every practice of the self-same subject is governed by the very same ideology. Althusser writes:

Where only a single subject (such and such an individual) is concerned, the existence of the ideas of his belief is material in that his ideas are his material actions inserted into material practices governed by material rituals which are themselves defined by the material ideological apparatus from which derive the ideas of the subject. (Althusser, *Lenin and Philosophy and Other Essays* 169)

Therefore, for him, terms such as 'ideas' disappear and terms like 'practices', 'rituals' and 'ideological apparatuses' appear, while terms such as 'subject', 'belief', and 'action' survive the tradition of Marxism.

2. "*Ideology functions so as to secure the reproduction of the relations of production*" (Bennett 114). In any system of exploitation, in order to reproduce the status of the exploiter-exploited relation as an eternally unchangeable and the *only right relation*, there are certain apparatuses at work which help reproduce these

relations. Althusser utilises a peculiar language in explaining this process: "for the most part it is secured by the exercise of State power in the State Apparatuses, on the one hand the (Repressive) State Apparatus, on the other Ideological State Apparatuses" (Althusser, Lenin and Philosophy and Other Essays 148).

Further through the thesis, in the section allotted to Ideological State Apparatuses and Repressive State Apparatus, these apparatuses and their functions in the reproduction of the relations of production will be discussed in detail.

3. "*Ideology has no history*" (Bennett 115). The distinction between the plurality and singularity of ideology is indispensably important, that is ideology and ideologies. For Althusser, the totality of the structure of ideology must be theorised as including "an eternal, forever pre-given structure which overarches all the variant, historically determined, concrete forms of ideological practice in which it is manifested" (Bennett 116).

For Marx, ideology was "an imaginary assemblage, (bricolage), a pure dream, empty and vain constituted by the day's residues from the only full and positive reality" (Althusser, Lenin and Philosophy and Other Essays 38). It was in this sense that ideology has no history. Proceeding from a quite contrary vista, Althusser proposes the thesis that:

The peculiarity of ideology is that it is endowed with a structure and a functioning such as to make it a non-historical reality, i.e. an Omni-historical reality, in the sense in which that structure and functioning are immutable, present in the same form throughout what we can call history, in the sense in which the Communist Manifesto defines history as the history of class struggles, i.e. the history of class societies. (Althusser, Lenin and Philosophy and Other Essays 161)

4. "*All ideology hails or interpellates concrete individuals as concrete subjects, by the functioning of the category of the subject*" (Bennett 116). This is a decisively important thesis and the axis around which the major body of this thesis revolves. To commence with, it would be imperative to give an etymology of the word. 'Interpellate', which is originally French, is used in different contexts: the first meaning of this word is 'to call out to' or 'to shout out'. The word is also used when a police officer is questioning an accused criminal by calling him 'hey you there!' Of this function of ideology Althusser writes:

... ideology 'acts' or 'functions' in such a way that it 'recruits' subjects among the individuals (it recruits them all), or transforms the individuals into subjects (it transforms them all) by that very precise operation which I have

called interpellation or hailing and which can be imagined along the lines of most commonplace everyday police or other hailing: 'Hey, you there!'(Althusser, Lenin and Philosophy and Other Essays 174)

Individuals are thus hailed as subjects. The focal point of this interpellation in the subjection of individuals, however, is the 'Unique or Absolute Subject' which guarantees the subjectivity of the subjects: "there can only be such a multitude of religious subjects on the absolute condition that there is a Unique, Absolute, Other Subject, i.e., God."(Althusser, Lenin and Philosophy and Other Essays 178) Althusser designates the "Absolute Subject" with capital S in order to evade confusing it with subject. He gives the example of Moses from the Scriptures to elucidate the process of subjection in Christian ideology. The moment that God hails him he turns and replies "'It is (really) I! I am Moses, thy servant, speak and I shall listen!'"(Althusser, Lenin and Philosophy and Other Essays 179) It is by this process that Moses is subjected to God "a subject of God, a subject subjected to God, a *subject* through the *Subject* and subjected to the *Subject*" (179) and through Moses all his people.

5. "*Ideology is a representation of the imaginary relationship of individuals to their real conditions of existence*" (Bennett 116). The function of ideology as a system of representations is to give an illusory status of one's real conditions. Ideology only alludes to the real and is thus only an illusion of the real:

We also understand that ideology gives men a certain 'knowledge' of their world, or rather allows them to 'recognise' themselves in their world, gives them a certain 'recognition'; but at the same time ideology only introduces them to its misrecognition. Allusion-illusion or recognition or misrecognition- such is ideology from the perspective of its relation to the real. (Philosophy and the Spontaneous Philosophy of Scientists 30)

Rather than the real, ideology prompts an imaginary relation to reality which eludes the consciousness of already interpellated subjects. Through this unconscious elusion ideology manages to reproduce the relations of production.

6. "*Ideology is as such an organic part of every social totality*" (Bennett 117). Ideology is inevitable at the same time that it is indispensable. In every society, ideology exists and through its practices transforms "the raw materials of social relationships"(Bennett 117) into a representation of imaginary relationships.

ISAs and RSA

As was discussed earlier, Althusserian ideology is materialised in subjective practices or social rituals. For him, ideology works through apparatuses which he divides into two categories: the ISAs and the RSA. The difference between these two categories is that the ISA mainly functions "by ideology" whereas RSA functions primarily "by violence" (Althusser, Lenin and Philosophy and Other Essays 143). He defines the ISA as "a certain number of realities which present themselves to the immediate observer in the form of distinct and specialised institutions" (Althusser, Lenin and Philosophy and Other Essays 143). A list of these ISAs can be seen in Fredric Jameson's *The Political Unconscious* (see fig. 1), in which he examined the Althusserian autonomous levels of base-superstructure model:

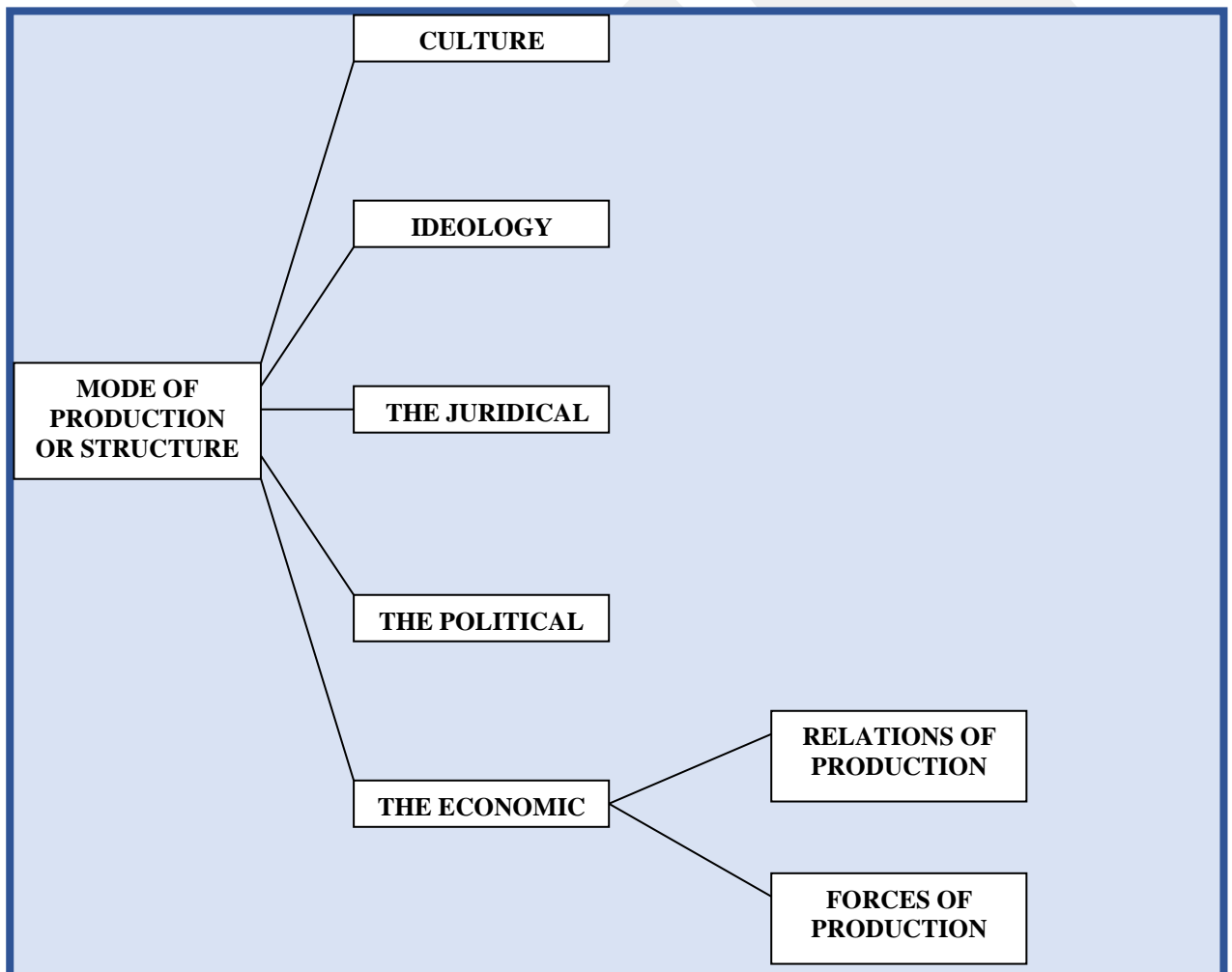


Figure1 Fredric Jameson's base-superstructure first model

Source: Jameson, Fredric. *The Political Unconscious: Narrative as Socially Symbolic Act*.

In this model the relative autonomy of every superstructural element from the base of economy is emphasised. To clearly perceive the Ideological State Apparatuses, here is another model, largely based on the first one:

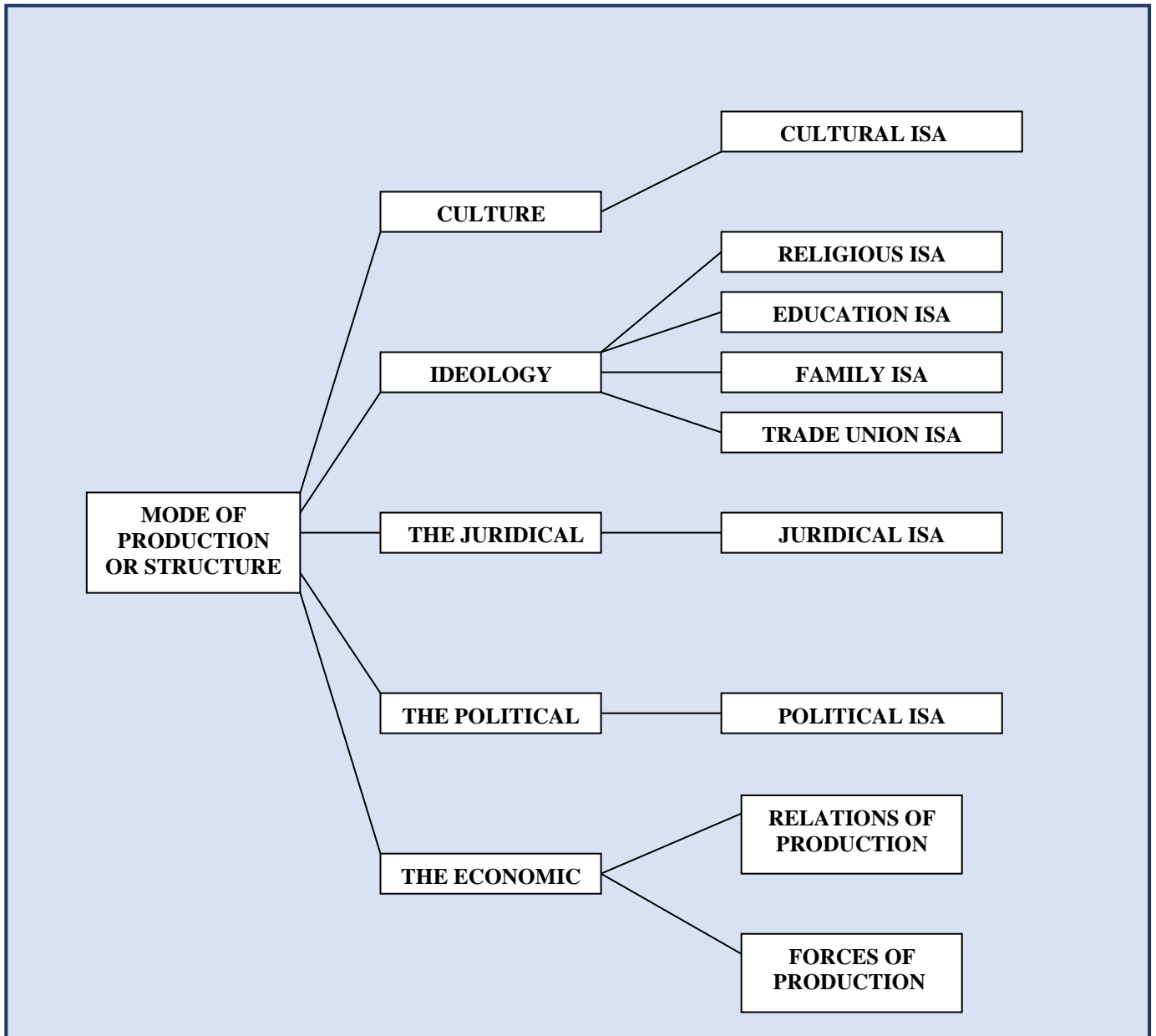


Figure 2 Fredric Jameson's base-superstructure second model

Source: Jameson, Fredric. *The Political Unconscious: Narrative as Socially Symbolic Act*.

It must be noted that the ideology of which Althusser talks is a comprehensive term which lurks behind culture, ideology (which, here, has been used in a limited sense), the juridical and the political. Therefore, ideology in Althusser is an all-comprehensive term and this model was illustrated solely for a more lucid perception of the ISAs and the process through which they are produced.

The ISAs are institutional and they primarily function through ideology whereas the RSAs entail the police, the court and the prison which function primarily through violence.

Althusser is a postmodern thinker in Marxist critical theory and his ideas of ideology and social formation have been deeply influential in the domain of cultural studies. His definition of ideology, and the materialization of the ideology in what he calls ISAs are, in particular, significant for this study. The process of transforming individuals into subjects in what he designates as 'interpellation' is yet another pivotal element of this study since through the following two chapters, the main ISAs are explored and detected and their functions in maintaining the relations of production are examined, not to mention how this function correlates with the ideology of the writer in a systemic permeation of reward and punishment.

CHAPTER 2: VICTORIAN POTENCY AND ALTHUSSERIAN INTERPELLATION IN *MARY BARTON*

Critics from David Cecil to Stoneman have commented on the industrial novels of Elizabeth Gaskell, some with approval of her fresh understanding of social relations and her deliberately conscious reversal of social roles and others with disapproval of her sentimentality and personal, rather than systemic, solutions for questions of social problems she raises in the novels. Her first novel *Mary Barton* has always been categorized amongst these industrial novels and has always been the focus of critical discourse. Almost half a century after the French Revolution, the work is the reflection of the ideology it feeds on. In this study, the focus will be on Althusserian modification of ideology which is, to a large extent, pessimistically anti-humanistic. It is noteworthy that ideology is not conceptually formed in the minds of the subjects but apparent in the 'practice' of the subjects. For Althusser, unlike Marx, ideology is incorporated in different material ISAs. It should be, also, noted that ideology for Althusser is "a fundamental component of all human societies rather than a temporary aberration to be overcome with the triumph of socialism" (Resch 125). For him, ideology is everywhere and the ISAs are the material manifestation of it, all with one purpose: "All ideological apparatuses, whatever they are, contribute to the same result: the reproduction of the relations of production, i.e. of capitalist relations of exploitation"(Althusser, *Lenin and Philosophy and Other Essays* 154). In this study, the family and religious ISAs have been explored and it is demonstrated how the parameter of potency and responsibility is practiced by the characters in the novel and how they provide the touchstone for the writer to judge the characters. The religious ISA's inculcation of self-reliance and optimism does also furnish the religious touchstone of judgment for the writer. In effect, the criteria the ideological apparatuses provide are blended into the ideology of the writer in a systemic distribution of reward and retribution.

The accession of Queen Victoria to the throne of Britain in 1837 donated a peculiar character to the society and the family of which, though it is solely a part, the most fundamental one is forming the English nineteenth century notion of self in the family. Indeed, the seed of the idea of family was sown as early as Queen's marriage to Prince Albert in 1840 and the concept of family values was modeled on the paragon of 'happy domestic home' as Queen herself once remarked on the status

of her own family. The concept of family values and the maintenance of the roles of different members of the family order were integral in bulwarking the economic order of the era and reproducing relations of production. In fact, for the early industrial England, family state apparatus played a fundamental part in the reproduction of capitalist ideology:

...as a microcosm of English society, the family unit symbolized what was the most efficient unit of order and structure available to Victorians, one which underpinned the maintenance and reproduction of capitalism. The economically self-sufficient family functioned to define and preserve the well-being of the working patriarch, the role of women as 'angels in the house', and the successful nurture of obedient children who were born and bred to keep the whole process going. (Purchase 65-66)

The notion of subject as a free-thinking, liberal and responsible self was, as early as he entered the familial arena, inculcated. Quite a large number of books were published in the era which, by dictating morals, almost unanimously fortified the bastion of family and the familial roles against the chaotic pandemonium of the external world (the unity of family symbolized the unity of home-land England, which was pivotal in securing the interests of the kingdom worldwide). Amongst these books were Sarah Lewis's *Woman's Mission* and Isabella Beeton's *Book of Household Management*. A cursory glance at these books is revelatory of the role of women in the sustenance of familial unity indispensable for the Victorian notion of unified self. For instance, Beeton explicitly writes of her intention:

I have always thought that there is no more fruitful source of family discontent than a housewife's badly cooked dinners and untidy ways. Men are now so well served out of doors...that in order to compete with the attractions of these places, a mistress must be thoroughly acquainted with the theory and practice of cookery, as well as be perfectly conversant with all the other arts of making and keeping a comfortable home. (5)

Therefore, family, centered on the image of (m)other, is symbolically the haven of refuge whose comfort is provided by her and at the cost of her. John Stuart Mill in *'The Dull and Hopeless Life' of Woman* clarifies the process of feminine differentiation: "All the moralities tell them that it is the duty of women, and all the current sentimentalities that is in their nature, live for others; to make complete abnegation of themselves, and to have no life but in their affections" (Mill, nytimes.com). Therefore, women, while providing the essentials of the 'home and hearth', were seen as the Others in the patriarchal Victorian society.

In the domestic arena, while it was women amenable to "integrity of the home in Victorian imagination" (Purchase 45), childhood and the education of children were also important for this imagination, since it was for children to diffuse, extensively and unconsciously, the ideology of early capitalism. Althusser regards school and education as indispensable in the reproduction of labor power: "The reproduction of labor power requires not only a reproduction of its skills, but also, at the same time, a reproduction its submission to the rules of the established order, i.e., a reproduction of submission to the ruling ideology (Althusser, "Lenin and Philosophy and Other Essays" 133). School and other institutions such as family inculcate "know-how, but in forms which ensure subjection to the ruling ideology or the mastery of its practice"(133). All the members of society are steeped in the practice of ideology:

All the agents of production, exploitation and repression, not to speak of 'professionals of ideology'(Marx) must in one way or another be 'steeped' in this ideology in order to perform their tasks 'conscientiously'---the tasks of the exploited (proletarians), of the exploiters (capitalists), of the exploiters' auxiliaries (the managers), or of the high priests of the ruling ideology (its 'functionaries'), etc. (133)

In fact, family is the first institution which inculcates ideology in the subjects in order for them to 'perform their tasks conscientiously'. Apart from commitment, family was also crucial in the sustenance of unity, both in terms of identity and country. Fredric Jameson in his *The Political Unconscious* argues that 'unified self' or the 'bourgeois ego' in realist art is a cultural aspect of the early capitalist economic logic (Roberts 121). The role of family in sustaining this unified self which accordingly, in its own right, impacted and implicated the unity of family as the smallest entity of society and the unity of the country as a whole, was integral to Victorian imagination (Purchase 66). The unity of the self and family as is clear from both Purchase and Jameson was integral to the sustenance of order. In this part of the chapter, the researcher attempts to argue that the operative mechanism of the unity of the family, in *Mary Barton*, is the potency and efficiency of characters, that is, the family ISA dictated responsibility for the subjects to perform 'their tasks conscientiously'. At the same time, the potency and responsibility of the characters guaranteed the unity of the family. It is this ethical parameter through which the writer judges the characters; the unity is only feasible through potency.

Many Marxist critics, including Raymond Williams and Arnold Kettle, criticized Gaskell as they "assumed that Gaskell was naïve in adopting 'a novelistic' approach to her 'social theme,' using a story of personal relations as its framework" (Stoneman 134). It should not be assumed, however, that the novel is solely a mirrored representation of a social problem which has nothing to do with private life and family as an ISA in the novel: "Indeed, the urgency of family need motivated some of the most 'public' statements of the time... as, in *Mary Barton*, every radical speech made by John Barton and his friends contains reference to starving children" (Stoneman 135). In spite of the industrial theme, the novel for the most part is set within the Barton and Wilson household and rarely, if ever, does one have a glimpse of the other households unless Mary, at least imaginatively, is engaged there. For instance, except for the two scenes where we have a view over Carson's family, the first one a blissfully consecrated *mise-en scène* and the other one an obstreperously agonized milieu of squeals after Harry's death, no further evidence is supplied by the writer.

The unity of family, as the first social institution giving an illusory subjectivity (illusory because, according to Althusser, it sets in motion subjection), is also very important for Mrs. Gaskell herself, whose very title **Mrs.** under which her first novels came to be known, implies her vigorous commitment to domestic responsibilities in comparison to her more unorthodox contemporaries such as Brontes and Eliot. The urgency of family unity and the consciousness on the part of the writer to sustain the family unity materializes itself in the writer's systemic distribution of reward and punishment. The ethical parameters of such a verdict are potency and efficiency; feasibility of familial unity through potency and efficiency.

The novel opens with a Manchester song in which the family unity is further enhanced by natural beauty: "There is Richard he carries his baby/And Mary takes little Jane/And lovingly they will be wandering/Through fields and briery lane" (Gaskell, *Mary Barton* 7). This song is the prelude to the novel and the narrator having described the charming beauty of "Green Hays Fields" goes on to speak of two families of Wilson and Barton. The first description the reader has is that of John Barton, "a thorough specimen of Manchester man" (Gaskell, *Mary Barton* 8) whose very countenance speaks of patriarchal manhood marked by "extreme earnestness". His earnestness is the fruit of his responsibility in his family. In contrast, his wife,

whose description immediately follows that of John's, is far below him to the standards of Victorianism:

He was accompanied by his wife who might, without exaggeration, have been called a lovely woman, although now her face was swollen with crying, and often hidden behind her apron. She had the fresh beauty of agricultural districts; and somewhat of the deficiency of sense in her countenance, which is likewise characteristic of the rural inhabitants in comparison with the natives of the manufacturing towns. (Gaskell, *Mary Barton* 8)

The acuteness of this description by art of Gaskell has been augmented by juxtaposing her wife next to him and in the context of family. She is not only 'deficient' in sense but also in body power. In other words, she is too puny an angel to uphold the unified bastion of ménage and has to be superseded, in the course of the novel, by a power far greater than hers. Therefore, robbed of her ability to run household affairs, she dies quite early in the novel, the chapter dubbed as John Barton's great trouble, and the household and its responsibilities are left to John, single-handedly, to manage. Her death is necessary since she turns into an inefficient figure. Hereafter, John Barton is donated the "nurturing role" previously given to the mother figure. David Rosen observes how "the connection between masculine potency and social and economic power seems to have been alive in the minds of many marginalized men"(qtd. in Surridge 331). John Barton is, thus, a marginalized potent man who is conscious to the social and economic power. He is given the 'nurturing role' (he is always at home and acts ironically more as a mother to Mary), the role which results in his social and economic declination. His present 'nurturing role' marked by his impotency (he lost his job and had to stay home while Mary was toiling) is coincidental. Being consummately absorbed in his present role of an impotent figure, on the one hand, and having a vehemently mournful retrospect to his authorial grandeur of past, on the other, he is no more the unified liberal self, the pillar to family structure, and is coerced to pay an exorbitant price for this necessary transgression. Here is how Mary felt toward her father after the trial session and her reunion with Jem:

She thought of his gloom, before his mind was haunted by the memory of so terrible a crime; his moody, irritable ways. She imagined the evenings as of old; she, toiling at some work, long after houses were shut, and folks abed; he, more savage than he had ever been before with the inward gnawing of his remorse. At such times she could have cried aloud with terror, at the scenes her fancy conjured up. (Gaskell, *Mary Barton* 279)

Critical readings have more tended to judge the final personal contact between Carson and Barton as ideological reconciliation. For Marxist critics, though, the reconciliation amounted to inadequate solution for the social problem questions the novel raises. No critical assessment has been given to John's punishment and, instead, critics have tended to criticize this reconciliation. However, arguably, the punishment is there for John. John Barton, in the final scene, is punished (and not forgiven) since his masculine potency is insufficient for buttressing family union. John Barton's paranoid self (paranoid because, for him, the world is out there to persecute him) exacerbated by his remorse for murder and the grudge to the well-to-do, is finally penalized in the very court of family (John Barton dies, with Mary and Jem witnessing his fits, at home and never attends any trial session), and unable to sustain his role as the buttress to the familial unity, he is supplanted by the more potent figure, Jem Wilson. His amercement is given by the authorial hand (the absence of any RSA for Barton, the real murderer, is remarkable) and Barton, left at the mercy of the writer, has to die, since it was he who shirked his responsibility of a potent father. Thus, the ideology of the family as the 'home and hearth' supported by potency finds itself materialized in the corpus of the novel; those who find themselves content in and responsible to it are the blessed, as Mary and Jem and damned are the trespassers.

In the Wilson household, George Wilson dies almost in the middle of the novel and leaves Jane, his wife and Jem alone. Before his death, he had been without job for quite some time and had to sponge off his son. Consequently, his death is the result of, in the context of family ISA, his impotency for the family and his inability to support family. Thereafter, it is Jem who is later integral to family and his incessant toil in sustaining the family order is ultimately rewarded by the writer. Acquitted from the accusation of murder, he wins the heart and hand of his beloved, who had once rebuffed him early in the novel. Jem is rewarded, at the end of the novel for his masculine potency and his capacity in buttressing the familial domicile.

The ideology of the writer furtively merges with the family ISA, as the primary institution of capitalism according to Althusser. The potency of the liberal character is rewarded in the writer's systemic ideology, while the inefficiency of the paranoid subject is punished. As Purchase argues, the family unit for Victorians symbolized order, and order reproduced the relations of capitalist production. It was

seen that the unity of the family, in the novel, was maintained through the potency of the characters. It is, in other words, the potency of the unified self which underpins that order and structure. The writer perseveres to uphold this bastion of family by the erasure of impotent figures. John Barton and Wilson, as the bread winners of the two families, are supplanted by the more potent figure of Jem: potency as the feeding battery of family ISA.

In addition to the family ISA, the novel's religious atmosphere and the Unitarian context in which the novel takes place is ideologically important. Nineteenth century witnessed a surge of Unitarian belief in England. Unitarianism had its beginnings in the eighteenth century and gained force in the early years of Queen's reign. The sect's increased popularity was coincidental with liberalism and early industrial capitalism. Of course, this coincidence was not at all accidental. In fact, Unitarianism was used as the most useful religious sect in early capitalist era:

Certainly, new Dissent, particularly Unitarianism, was founded on a liberal capitalist politics that encouraged a faith compatible with genteel professionalism rather than unworldly devotion, recruiting in commercial centers rather than the rural areas in which Wesley had excelled. (Knight and Mason 52)

Unitarianism was a religious sect with certain characteristics most of which were in line with liberalism as the political ISA of early capitalist era. Unitarians were the most radical amongst the Dissenting during the nineteenth century England. They rejected the idea of "a divine Christ who suffered to redeem humanity from sins incurred by Adam"(Stoneman 134). Instead, "they adopted a more rational and optimistic position based on the belief that God created human beings with the capacity to govern themselves with both justice and compassion" (134). For them, women as well as men needed to be educated. There was an equal stress on self-regulation, which reflected the more humanistic and less metaphysical aspect of their belief system. This self-regulation is, arguably, the converging point between Capitalism and the religious ISA. Comparing the roundedness of the 'bourgeoisie ego' of which Jameson discussed with Stoneman's description of Unitarians yields crucial consequences as to the dialectical connectedness of Capitalism and Unitarianism: "Their energetic, self-reliant and ambitious outlook made them particularly suited to the industrial opportunities of the north, and by the mid-

nineteenth century, some of the most powerful figures in this newly industrial society were Unitarians" (Stoneman 135).

In the world of the novel, religious ISA is a powerful agent in forming the lives of the characters. Edgar Wright argues that religion has a vital role in the novel and further explicates on the purpose of the novel as "to show that religion has a similar freshness and goodness to offer in the conditions of industrial life" (Wright 33). The manners and life of the characters vividly evince the 'self-reliance' and 'optimism' of which Stoneman spoke in depth. What is more interesting, however, is the effort on the part of Gaskell to judge and punish the defiant characters on the touchstone of Unitarian codes of 'self-reliance and 'optimism'. Early in the novel, in a conversation between Barton and Wilson, John in response to Wilson's complaint as to his calling Mary 'little' reacts sharply:

Well, well, I call her 'little' because her mother's name is Mary. But, as I was saying, she takes Mary in a coaxing sort of way, and 'Mary,' says she, 'what should you think if I sent for you some day and made a lady of you?' So I could not stand such talk as that to my girl, and I said, 'Thou'd best not put that nonsense i' the girl's head I can tell thee; I'd rather see her earning her bread by the sweat of brow, as the Bible tells her she should do, ay, though she never got butter to her bread, than be like 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. (Gaskell, *Mary Barton* 10)

John Barton does not approve the idea of her daughter becoming a 'lady', 'screeching at her pianny all afternoon'. She wants her to be 'self-reliant', since it is the Bible which 'tells her she should do so'. As discussed earlier, Mary the wife dies early in the novel because of her inefficiency and has to be replaced by the 'nurturing father'. The ethics of work, as Unitarians believed in, made them self-reliant, the result of which was sheer optimism. The materialist aspect of Unitarianism and its galvanization of self-reliance is what John desires his daughter to incorporate. For Unitarians, the Bible has to be interpreted in terms of worldly use, and this earthly exegesis is what prods the subject towards the optimism which is the result of his responsible self. Psychologically, therefore, the more self-reliant the subject, the broader would be his optimism. And it is what John Barton wishes Mary to be; a wish which is realized by the end of the novel. Mary's blessedness, at the end of the novel is the fruit of her 'self-reliance' in saving Jem. It is important to note that John himself is the embodiment of earnestness and 'hard work', the common characteristics of Unitarianism and liberalism, and his adversity to the opulent is

equivalent of his enmity to the gentleness of life in general, as it is prominent from the speeches that he makes in the novel. His punishment, though, can be also studied in terms provided by religious ISA. He turns into the opposite of Alice by the end of the novel. His sheer pessimism augmented by lack of self-reliance, in the context of Unitarianism, is penalized by the writer: The religious apparatus finds itself integrated and incorporated in the ideology of early Capitalism, responsibility of the unified self.

The religious ISA and its codes of manner in the novel permeates, particularly, in the life and manners of Alice Wilson who is also the moral paragon and at times even the envy of other characters. Susan Morgan, quoting Ellen Moers, argues the centrality of women in expressing the biblical message of love: "this [Victorian] was an age in which the feminist impulsion found its expression in a Christian humanitarianism" (Morgan 98). Alice's role, as the prophetess of 'the biblical message of love', is obvious in her occasional visits to the Barton's family and to that of Wilson. Here is how she penitently felt after her grumbling for her nephew's long-awaited reappearance:

Then, my dear, I beg your pardon, and God's pardon, too, if I've weakened your faith, by showing you how feeble mine was. Half our life's spent in waiting, and it ill becomes one like me, wi' so many mercies, to grumble. I'll try and put a bridle o'er my tongue and my thoughts too." She spoke in a humble and gentle voice, like one asking forgiveness. (Gaskell, *Mary Barton* 115)

And again, after her seeing her nephew, she says to Mary:

My dear! I shall never forgive myself, if my wicked words to-night are any stumbling-block in your path. See how the Lord has put coals of fire on my head! O Mary, don't let my being an unbelieving Thomas weaken your faith. Wait patiently on the Lord, whatever your trouble may be. (Gaskell, *Mary Barton* 116)

Her deeply embedded religious beliefs are vivid in this extract from the novel. In another instance in the novel, in the chapter entitled "Old Alice's History", Alice is the storyteller who bewitches her listeners, Mary and Margaret, with the story's nostalgic beauty. This magnetic gorgeousness of her story is fed by her optimism which she holds throughout the novel (she retains her hope of visiting her country land). Her 'pragmatism' and 'self-reliance' are conspicuous in her characterization. The way she leads her life, all on her own, is an example of this self-reliance. She looks for herbs for special medicine since she has "a considerable knowledge of

hedge and field simples"(Gaskell, *Mary Barton* 15). She is a nurse who looks after the diseased and a washerwoman whereby she ekes out her life. Despite her poverty, she keeps her cellar spotless. On the evening she was to be invited for the tea party, "she had returned loaded with nettles, and her first object was to light a candle and see to hang them up in bunches in every available place in her cellar room" (15). The exact description of her cellar, "the perfection of cleanliness", by the narrator beefs up her order which is the result of her pragmatic self-reliance:

In one corner stood the modest-looking bed, with a check curtain at the head, the whitewashed wall filling up the place where the corresponding one should have been. The floor was bricked, and scrupulously clean, although so damp that it seemed as if the last washing would never dry up. As the cellar window looked into an area in the street, down which boys might throw stones, it was protected by an outside shutter, and was oddly festooned with all manner of hedge-row, ditch, and field plants, which we are accustomed to call valueless, but which have a powerful effect either for good or for evil, and are consequently much used among the poor. The room was strewed, hung, and darkened with these bunches, which emitted no very fragrant odour in their process of drying. (Gaskell, *Mary Barton* 15)

Alice keeps her cellar as spotless as she can. Alice's role as a responsible subject in society is double: as a washerwoman and as a nurse to the impoverished sick, encouraged by her interest in herbs and medicine. Despite her advanced age, she is self-reliant, and it is this self-reliance which is redemptive. Alice's immersion in her past and its recurrent delays are masterly brought to a climactic moment in which, while other characters of the novel are deeply immersed in their tribulations, she is comparatively sunk in her sweet reveries of past on her death bed. Her deathbed is also her salvation, because it is only there where she can reach the glory of her past life. In fact, the character who gains salvation, apart from Mary and Jem, is Alice. Her encounter with her nephew, and her sweet death abounded with souvenirs of past, are two examples of her salvation and this salvation is the result of her self-reliance, her responsibility and her optimism, the Unitarian codes of manner, according to Stoneman; those deeply internalizing these codes are the blessed in the novel.

Religion as an ideological apparatus which apart from inculcating 'self-reliance' and 'responsibility' in the subject was also seminal in 'comforting' the self-same subject interpellated through the Absolute Subject. After his London experience and disappointment, John Barton is "weighed down" by his silence. Mary

is also heavy-hearted, and her gloom is brightened by the song that she hears Margaret singing:

She stopped outside the door. Margaret was practising her singing, and through the still night air her voice rang out, like that of an angel--"Comfort ye, comfort ye, my people, saith your God." The old Hebrew prophetic words fell like dew on Mary's heart. She could not interrupt. She stood listening and comforted. (Gaskell, *Mary Barton* 79)

The binary difference of Mary and John Barton, religiously speaking, is clearly important here. Mary is never allowed to tread into the path of despair and her hope should be preserved as she should be comforted in the trials. This optimism nourished by religious ideology is manifest in Mary's desperate efforts to rescue her lover from the prosecution for murder. What sustains her in her trial of finding Will and, hence her lover's release, is the hopeful optimism, besides 'self-reliance' which she, as a Unitarian, has to maintain. Her optimism is rewarded by Gaskell and her lover is ultimately acquitted. Quite contrary to her is her father whose gloomy self never basks itself in the splendor of religious hope and is punished eventually as a subject in whom ideology of family and religion are no more materialized. The ISAs of family and religion, apart from inculcating codes of 'efficiency', 'optimism' and 'self-reliance', provide the touchstone for the writer to judge these characters; the blessed are those in whom these codes are deeply inculcated.

Drawing on Jameson's 'bourgeoisie ego' and Purchase's seminal role of family in the development of the unified ego and Mason's assertion that Unitarian surge was coincidental with the rise of capitalism, it could be definitely asserted that Gaskell's novel surreptitiously enacts a collaborative politics in fortressing the early capitalist citadel, thus ensuring the interests of those in power. The characters and their embodiment of family and religious codes with their accorded reward and punishment conspicuously fortify the basis of these ISAs.

As discussed in the previous chapter, interpellation is calling out individuals and transforming them into subjectivity. Althusser, in *Lenin and Philosophy and Other Essays*, discusses the role of ideology in interpellating individuals. For him, "ideology 'acts' or 'functions' in such a way that it 'recruits' subjects among the individuals (it recruits them all), or transforms the individuals into subjects (it transforms them all)" (174). He calls this operation 'interpellation' or 'hailing' which he imagines is parallel to the commonplace act of police: "Hey, you there" (174). He

further argues that as the individual is hailed, he turns around and "by this mere one-hundred-eighty-degree physical conversion, he becomes a **subject**. Why? Because he has recognised that the hail was 'really' addressed to him, and that 'it is **really him** who was hailed' (and not someone else)" (174). The interpellation is a process in which a Unique or Absolute Subject holds a primary position:

We observe that the structure of all ideology, interpellating individuals as subjects in the name of a Unique and Absolute Subject is specular, i.e. a mirror-structure, and doubly specular: this mirror duplication is constitutive of ideology and ensures its functioning. Which means that all ideology is centred, that the Absolute Subject occupies the unique place of the Centre, and interpellates around it the infinity of individuals into subjects in a double mirror-connexion such that it subjects the subjects to the Subject, while giving them in the Subject in which each subject can contemplate its own image (present and future) the guarantee that this really concerns them and Him, and that since everything takes place in the Family (the Holy Family: the Family is in essence Holy), 'God will recognize his own in it', i.e. those who have recognized God, and have recognized themselves in Him, will be saved. (Althusser, *Lenin and Philosophy and Other Essays* 180)

The mirror duplication must, for the sake of clarity, be explained here. For Althusser, the process of interpellation is centered in the name of an Absolute Subject. The Absolute Subject guarantees the subjectivity of the subjects "giving them in the Subject in which each subject can contemplate its own image", they are subjects through the Absolute Subject. However, interpellation also subjects (as an action) the individuals (as the object of the action of interpellation). That is the reason why Althusser calls this process doubly specular. This process of interpellation can be studied in the body of *Mary Barton*. The novel, as Craik observes, "is an amalgam of two distinct novels: the tragic novel which concerns John Barton and the sensational one" (5), which concerns Mary. The maturation of Mary, though, during which bourgeois ideology interpellates and transforms the individual Mary into a subject permeates through both parts of the novel. Mary's transformation has to proceed into three stages during which Mary's character is fully molded, that is, interpellated as a consummately proper *subject*: Mary the daughter, Mary the would-be wife to Jem and Mary the real wife. In each stage of her interpellation, the Absolute Subject remains the same, while each stage of maturation is unique. So, the oneness of the Unique Subject permeates through the early Victorian era and the novel as the product of this history, while the subject has to proceed through different stages of maturation in order for the ideology to be substantiated. Consequently, then, the process of subjection is, historically in the

novel, triple while theoretically, it is "doubly specular" as Althusser remarked, that is subjection, through subjectivity in and through the Unique Subject.

In the first scenes of the novel, we have Mary, the daughter, whose very first appearance in the novel is also her first stage of interpellation as the responsible future subject and mother: "Mary sprang forward to take her father's charge, with a girl's fondness for infants, and with some little foresight of the event soon to happen at home" (Gaskell, *Mary Barton* 12). The interpellation of filial stage is double. As John Barton gets jobless and with no money to sustain the family, it is for Mary to work and eke out the familial life. Mary is, thus, a responsible self as she is viewed from the perspective of bourgeoisie work ethics but as a transgressor from the moral perspective. She starts illegitimate flirtations with the son of the wealthy Carsons which denigrates her in the eyes of her close friends and associates. Tempted and assisted by Sally Leadbitter, whose very name insinuates a murkily bitter future, she imagines herself as the future wife to Harry, but as Josephine. M. Guy suggests "[In] *Mary Barton* the economic and the moral, far from being alternatives (as they are in *Hard Times*) are inextricably intertwined, and a central theme of the novel is the attempt to define how each can be placed in a proper relationship to the other" (Guy 141). Therefore, this proper relationship, for Gaskell with middle-class sympathies, would not have been established, had Mary married Harry. The recognition of Harry's ignoble intentions and her rebuff of Jem, place Mary at the climactic moment of her first stage of maturation. She is placed at the hazardous dilemma of loneliness and an imagined future Esther, her aunt, whose straying has been the cause of much worry both for John and for the writer. To survive this dilemma, it is only to Jem whom she can turn. Her subjectivity is guaranteed only through an inter-class marriage to Jem.

The Queen is the Absolute Subject in whose image Mary is interpellated. Mary cannot have her illusory subjectivity, which is also her subjection without imagining herself as the future wife to Jem. She can only survive the existential loneliness, in the climactically hazardous moment mentioned above, by subjection and thereby gaining subjectivity. And it is in the image of the Queen that Mary's interpellated subjectivity-subjection materializes. This is how Mrs. Wilson thinks of the Queen:

I say it's Prince Albert as ought to be asked how he'd like his missis to be from home when he comes in, tired and worn, and wanting someone to cheer him; and maybe, her to come in by-and-bye, just as tired and down in th' mouth; and how he'd like for her never to be at home to see to th' cleaning of his house, or to keep a bright fire in his grate. Let alone his meals being all higger-mugger and comfortless. I'd be bound, prince as he is, if his missis served him so, he'd be off to a gin-palace, or summut o' that kind. So why can't he make a law again poor folks' wives working in factories? (Gaskell, *Mary Barton* 95-96)

At this moment, Mary ventures "to say that she thought the Queen and Prince Albert could not make laws", but Mrs. Wilson shrewishly continues: "Pooh! don't tell me it's not the Queen as makes laws; and isn't she bound to obey Prince Albert? And if he said they mustn't, why she'd say they mustn't" (95-96). The Queen's paragon of wifhood is clearly demonstrated in this extract from the novel.

For Mary, Marriage and wifhood as exemplified in the image of the Queen is that frail bridge between Estherised subjectivity (turning into Esther), and a solid (for bourgeoisie ideology) subjectivity, which is also her subjection. Thus, she entertains the idea of her marriage to Jem, the only gateway to her subjectivity. For Gaskell with middle-class sympathies, she has to undergo two punitive stages to enter the domain of proper subjectivity, though. Subjectivity is not only subjection, it is only the primarily necessary stage, but it is also a willing (or necessary?) inclination to reproduce the relations of production. This initiation, in the novel, is the second stage of Mary's interpellation, which is also double: the first being penitential and the second unidealistic. Here is how she felt before her rebuff of Jem:

I don't care for him, and yet, unless I'm always watching myself, I'm speaking to him in a loving voice. I think I cannot go right, for I either check myself till I'm downright cross to him, or else I speak just natural, and that's too kind and tender by half. And I'm as good as engaged to be married to another; and another far handsomer than Jem; only I think I like Jem's face best for all that; liking's liking, and there's no help for it. 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? He's rather savage at times, that I can see, and perhaps kindness from me, when I'm another's, will only go against the grain. I'll not plague myself wi' thinking any more about him, that I won't. (Gaskell, *Mary Barton* 64)

After her rebuff of Jem, a strange feeling pervades Mary's whole being, and under the compunction of conscience she commences to pore over her feelings to Jem. After ten minutes, her feelings change, though cataclysmically, in favor of Jem. Before his arrival, she was "at comparative peace and now she lay half across the dresser, her head hidden in her hands, and every part of her body shaking with the violence of her sobs" (103). Firstly, though, she does not know what this "agonized

grief" is. A little meditation helps her realize the true nature of her feelings to Jem: "By- and-by her sorrow exhausted her body by its power, and she seemed to have no strength left for crying. She sat down; and now thoughts crowded on her mind"(103). She knows that what she said to Jem was what she had determined and meditated to say long ago, and yet this strange feeling is what she does not understand. Many critics have objected to this part of novel as being unreasonably rash. Ruth Yeazell, however, argues that Mary Barton "realizes the truth about herself, not that the truth itself alters" (Yeazell 135). She concludes that the marriage and love of Mary is a consistent repudiation of all change which "reaffirms endogamy of social class" (135). It can be argued that this part is the essential segment in the interpellation of Mary as a 'responsible' subject. Annett B. Hopkins argues that this moment in the novel has been treated with skill by the writer. The moment is essentially important since "from an apparent trifler, Mary grows into a responsible woman, and in her defense of her lover she shows the stuff she is really made of" (Hopkins 10). However, her change of feeling is the prelude to the more pragmatic stage. After she rebuffs Jem, she compares him to Harry to the advantage of the rebuffed:

...it had unveiled her heart to her; it had convinced her that she loved Jem above all persons or things. But Jem was a poor mechanic, with a mother and aunt to keep; a mother, too, who had shown her pretty clearly that she did not desire her for a daughter-in-law: while Mr. Carson was rich, and prosperous, and gay, and (she believed) would place her in all circumstances of ease and luxury, where want could never come. What were these hollow vanities to her, now she had discovered the passionate secret of her soul? She felt as if she almost hated Mr. Carson, who had decoyed her with his baubles. She now saw how vain, how nothing to her, would be all gaieties and pomps, all joys and pleasures, unless she might share them with Jem...If he were poor, she loved him all the better.... (Gaskell, Mary Barton 103)

Her true feelings unveil themselves to her. She "has hitherto been walking in grope-light towards a precipice; but in the clear revelation of that past hour, she saw her danger, and turned away resolutely and forever" (103). And thus follows the comfort that the writer proposes for Mary:

That was some comfort: I mean her clear perception of what she ought not to do; of what no luring temptation should ever again induce her to hearken to. How she could best undo the wrong she had done to Jem and herself by refusing his love was another anxious question. (Gaskell, Mary Barton 103-104)

After this penitential stage, she has to undergo the unfantastic stage which is as necessary for her interpellation as her penitential stage. It is only her pragmatism

which can redeem her from the romanticism to which she was tainted and from which she has to redeem now. Thus starts her next maturing-interpellating stage, the necessary subject-orientation to pragmatism and practical unfantasy essential for the middle class ideology and the reproduction of the relations of production. She looks for ways to rescue her lover and future husband, a prelude to her role in the future family, as a buttress to her husband in her trials. After her first disappointing conversation with Job Legh and Margaret, she resolves to go and see Jane Wilson to prove an alibi for acquitting Jem:

They neither of them spoke, either to advise or dissuade. Mary felt she had no sympathy from them and braced up her soul to act without such loving aid of friendship. She knew that their advice would be willingly given at her demand, and that was all she really required for Jem's sake. Still her courage failed a little as she walked to Jane Wilson's, alone in the world with her secret. (Gaskell, *Mary Barton* 198)

She is 'alone' in the world. Arguably though, her loneliness is a test of her proof of self-regulating pragmatism. Ultimately, Jem is acquitted by her aid and she proves herself to be worthy of Jem as she grows more responsible and an ideologically suitable subject for an endogamous marriage with Jem, who is already the most practical character and thus the most responsible in the novel. Her subjection-subjectivity is guaranteed through this double stage of penitential-practical whereby she is prepared to the responsibilities of the ménage. Symbolically, ideology interpellates subjects in such a way that escapes them and orients them towards the right path. This ideological orientation is through the image of the Absolute Subject, and whatever Mary does from her second stage of maturation is to gain subjectivity which is also her subjection. The paragon of Queen as the ideological model of successful wife and mother haunts, unconsciously, Mary and her consequent (un)actions. Mary as the daughter and the would-be wife to Jem is interpellated, an ideological process which result in her loss of individuality, her subjection to ideology, while simultaneously she is interpellated as a subject whose subjectivity is guaranteed in and through the Unique Subject, the Queen and her ideological superior God. Mary's (un)actions are all governed by this very doubly specular interpellating process.

The final Mary that the novel presents is the ultimate product of ideology, whose very identity, sociologically, and characterization, novelistically, all the time has been under the process of interpellation by the gaseous (and more potent in spite

of this gaseousness), Unique Subject. The married Mary is the ultimate product of the ideological project of its own writer. She is securely married to Jem, as she met the ideologically marital expectations required of her. It is only through the blissfully arcadian setting, in the final scenes of the novel, that one has a glimpse of Mary, the wife:

I see a long, low, wooden house, with room enough and to spare. The old primeval trees are felled and gone for many a mile around; one alone remains to overshadow the gable-end of the cottage. There is a garden around the dwelling, and far beyond that stretches an orchard. The glory of an Indian summer is overall, making the heart leap at the sight of its gorgeous beauty. At the door of the house, looking towards the town, stands Mary, watching the return of her husband from his daily work; and while she watches, she listens, smiling... (Gaskell, *Mary Barton* 312)

The setting and its arcadian magnetic is the symbolic of the bliss which final Mary secures for herself. The interpellation of Mary, in her maturation, avails in producing Mary as the finally proper subject of ideology. The setting is only guaranteed for those who have been transformed and interpellated as 'properly' as ideology demands.

Ideology and its religious and family ISAs, in the novel, are integral in the reproduction of relations of production. As was seen, these ISAs, ideologically, formed the consciousness of the characters. The codes of efficiency and potency provided by the family ISA is deeply inculcated in the manners of the characters in the novel. The writer's collaborative politics of maintaining these codes reveals itself in her systemic distribution of reward and punishment throughout the novel. In fact, the conscious effort, on the part of the writer, to reward and punish these characters with the yardstick of these codes provided by the family ISA is the proof of her collaborative politics of maintaining the ideology. This is also observable in the codes of self-reliance and optimism propagated by the Unitarian sect. Mary's interpellation or her ideological transformation from an individual to a subject in the process of her maturation occurred in three stages, the last of which is her final state as a properly interpellated subject. Arguably, the realist character's bliss (unity of self) is the product of his internalization of the codes of ideology in the process of interpellation.

CHAPTER 3: RELIGIOUS DOUBT AND DIVERSITY AND EDUCATIONAL IDEOLOGIES IN *NORTH AND SOUTH*

In Gaskell's other social novel, *North and South*, of utmost ideological importance is the Unitarian context of the novel in which its religious atmosphere befalls. England, during the 19th century, was home to an effluence of Unitarian belief which had its genesis in the 18th century and gained momentum to the point where during the capitalist era, Unitarianism was the most useful religious sect. Ever since then, it kept pace in time with not only liberalism, but also early industrial capitalism, which, as mentioned above, was more than an accidental coincidence:

Certainly, new Dissent, particularly Unitarianism, was founded on a liberal capitalist politics that encouraged a faith compatible with genteel professionalism rather than unworldly devotion, recruiting in commercial centers rather than the rural areas in which Wesley had excelled. (Knight & Mason 52)

An individual study of the Bible during the Protestant Reformation accounted for various interpretations of Christianity, and specifically at the time of Interregnum, which had a significant effect on the dominance of the religious inclinations toward Charles II Restoration. Until then, the ascendancy of English Presbyterianism translated into a more rigid and radical implementation of English Protestantism. However, the Restoration gave way to the comeback of the Anglican Communion and such re-establishment, over a two-year period, was synonymous with the ejection of numerous Puritan Ministers since, in conscience, they were not able to accept the Anglican Pray Book. The reference to such an event can be found in Chapter four of the novel in which Mr. Hale mentions his crisis of faith as to the sources of his strength. Even though Ministers kept their faith alive and their conscience clear, such abrupt ideological shifts and their consequent ejection would entail dispossessions of a plethora of mundane privileges ranging from a ban on preaching and/or teaching to restrictions on meeting other protestants of the same kind, otherwise known as Dissenters. What lies at the heart of Dissent at such period was a particular interest and an unprecedented emphasis on the conscience at an individual level, hence disavowing the human invention of Christian creeds. Dissenters made it their great principle that everyone should be able to read the Bible and interpret it in his or her own way.

In the world of the novel, religious ISA is a powerful agent in forming the lives of the characters. Edgar Wright argues that religion has a vital role in the novel

and further explicates on the purpose of the novel as "to show that religion has a similar freshness and goodness to offer in the conditions of industrial life" (Wright 33). Being a true Unitarian descendent of Dissenters (non-Anglican Protestants), Elizabeth Gaskell indulges her novel *North and South* with the theme of religion and all through her narrative, she incorporates several characters not just limited to Mr. Hale who was a minister, but also Nicholas and Bessy Higgins who struggle to live conscientiously notwithstanding the disapprobation from those who, no matter how close or far, surround them. By juxtaposing these characters with the main character, Margaret, who is a mainstream and orthodox member of the Church of England, we can understand how brilliantly Elizabeth Gaskell displays her inherent religious ideology, in which she exemplifies diverse ideological perspectives through the eyes of the main character only to imply a spectrum of worldviews of the same validity and highlight the paramount significance of individual conscience. It was particularly down to this notion that neither Margaret nor Mr. Hale regard such defection not as an obstacle for his Christian integrity, but rather an indispensable element for the sake of Christian conscience. Margaret, upon her return to Helstone, finds that her father is not to carry on performing his ministerial duties any longer and although her efforts at revealing the underlying nature of her father's "smouldering doubts" are in vain (Margaret finds them "as terribly mysterious as if [he] were about to turn [Muslim]"), her father makes it abundantly clear that he has "no doubts as to religion; not the slightest injury to that" (Gaskell, *North & South* 28). Elizabeth Gaskell assures that his reluctance to the Anglican doctrines shall NOT be translated into a slightest depreciation of his Christian convictions as we see both Margaret and Mr. Hale shortly after that reciting the Lord's Prayer together.

Consequent with Mr. Hale's removal from the Church is the tumultuous financial situation, urging them to move from Helston to Milton, yet another way of the author's depiction of the cost of (both personal and social) digression from the established Church of England. This move to Milton entails a series of tragic dramas of disease and demise, though it never makes Mr. Hale doubt the path he has chosen as he makes it clear to his friend Mr. Bell: "You're not to think, that if I could have foreseen all that would come ... that I would undo it" through whose reinvigorating response Gaskell emphasizes the dear and dire consequences of dissent all but for the right reason- for the sake of conscience- response he also finds: "[God] gave you strength to do what your conscience told you was right; and I don't see that we need

any higher or holier strength than that” (Gaskell, *North & South* 329). No matter how harshly Higgins and Margaret criticize Bessy Higgins’s views on religion as being morbid and naïve, she sees her faith as the binding force of her life which allows her to keep her composure through her sufferings. Bessy is not even in the clear from the complaint of her father who finds her “so full of th’ life to come, [she] cannot think of th’ present,” (Gaskell, *North & South* 127). Despite this, she is adamant that she will be freed, however much temporarily, from the burdens and violence and of her surroundings. Following a discussion on millworkers’ strike and the violence it encapsulates, she asks Margaret to read “some thoughts of the world that’s far away to take the weary taste of [this world] out o’ my mouth ... pictures ... which I see when my eyes are shut” (Gaskell, *North & South* 194). Her religious ideology, no matter how bizarre it may sound to Margaret, is not of the denial type, but hovers and raises above her afflictions and anxieties. She is inclined to view her sufferings as predestined because she believes:

One can bear pain and sorrow better if one thinks it has been prophesied long before for one: somehow, then it seems as if my pain was needed for the fulfilment; other ways it seems all sent for nothing. (Gaskell, *North & South* 121)

This is not only where Gaskell intertwines ideology with purpose and is determined not to allow the main character to rid her of such prophesized biblical interpretations, but also a feather to Gaskell’s cap for she, yet another time, demonstrates how the ideology of an individual, through their purposeful faith and the dignity of their conscience, can be hailed valid.

According to Craik, there is, however, seemingly a counter argument astutely laid out by Gaskell as Mr. Higgins, critically an opponent of organized religion in the novel, embarks on a discussion of religion with Mr. Hale, articulating that it is the suffering and miseries of Milton workers which determine their abundance or lack of faith: “I reckon you’d not ha’ much belief in yo’ if yo’ lived here... Lord, sir, d’ye think their first cry i’ the morning is, ‘What shall I do to get hold on eternal life?’ or ‘What shall I do to fill my purse this blessed day?’” (Gaskell, *North & South* 199) Craik argues that Mr. Higgins is a “pragmatic man at whose apparent disbelief Margaret is appalled. Unlike his daughter, he does not tend to dwell on the invisible and sees faith above all as a distraction from what matters the most, the visible” (Craik 112-113). In the novel he recites:

I believe what I see, and no more. That's what I believe, young woman. I don't believe all I hear—no! not by a big deal. I did hear a young lass make an ado about knowing where we lived and coming to see us. And my wench here thought a deal about it, and flushed up many a time, when hoo little knew as I was looking at her, at the sound of a strange step. But hoo's come at last, —and hoo's welcome, as long as hoo'll keep from preaching on what hoo knows nought about. (Gaskell, *North & South* 80)

For him there is a direct link between people's capacity for belief and the strain in their environment. Religious ideology for Mr. Higgins is not just a distraction, but also a tool to repress the visible needs which falls in line well within Althusser's observation of the "structure of ideology, interpellating individuals as subjects in the name of a Unique and Absolute Subject, [and is] doubly specular" (Althusser, *Lenin and Philosophy, and Other Essays* 180). Yet, he does not shrug away when it comes to praying with Margaret's father, who is a Dissenter, and Margaret herself, who is an Anglican. After Bessy's death, he does not shy away from acknowledging his belief in God and rather finds God "one thing steady and quiet i' all this reeling world" (Gaskell, *North & South* 200). This is by no means Gaskell's denigration of his character, but the portrayal of a character who, without a single thread of allegiance to any organized religious tradition, is capable of believing in God and at the same time keeping his critical and contemplative observations.

Noteworthy to mention is also the fact that Mr. Hale is not the only dissenter of the family. Midway through the novel, it is revealed that, Frederick, brother to Margaret, is a Roman Catholic convert. Since the notion of religious dissent has already been grappled with prior to the emergence of Frederick's character in the novel, his Catholicism hardly poses a challenge in the novel, however, this is by itself quite a glaring development as only within the past two decades had the legal restrictions against English Catholics been abrogated. Gaskell positively makes a case for diversity of religious ideology through the acknowledgment of various viewpoints for their diverse motivations. These ideological variations, as Craik puts it, "derive from various motivation elements ranging from social concern or personal experience to theological convictions or even romantic attachment" (Craik 122).

Mr. Hale's decision of abandoning the Church and his Helstone residence is the true starting point of the novel where he tells Margaret: "I can meet the consequences of my painful, miserable doubts; but it is an effort beyond me to speak of what has caused me so much suffering" (Gaskell, *North & South* 28). It is this

decision which functions as the signifier of the permanent change in the Victorian England and is the forerunner of the later religious issues of the novel. This decision never goes fully investigated in the novel and according to Rosemarie Bodenheimer: “later readers with the whole novel in hand have criticized the treatment of Mr. Hale’s defection from the Church of England as unmotivated, or without serious consequences, or as a mere pretext for the family’s removal to Milton-Northern” (283). On the surface this does sound like a valid argument, however, it should not be neglected that for the family to be coerced to move to Milton, Gaskell was quite open to choose from a plethora of reasons and yet she chose to base the family’s industrialized North-bound departure under the pretext of this decision. Thus, this decision cannot be simply disregarded as a means to replace the location of the family. This particularly proves the novel’s primary concern to be with the growing religious doubt of that period. “Mr. Hale’s decision is not a weakness but a placement of emphasis: his irrevocable change, its statement of doubt in the face of a traditional order” (Bodenheimer 284). Far from just a plot device, this decision is a statement about the change occurring in England and of the novel’s characters who are a living part of that change. He himself utters that he has no “doubts as to religion; not the slightest injury to that” (Gaskell, *North & South* 28), and is not willing to disclose the specifics of his doubt and as we already know that he does believe in God, the reasons of his doubts can only be assumed. However, as Bodenheimer puts it: “{He} has grown apart from his social role and come to a state of mind, indefinite and yet absolute, in which he cannot sign the Articles which signify his allegiance to a higher authority” (283-284). Moreover, let us not forget that as Mr. Hale is a clergyman, for Gaskell to allow him to lay out in the open his reasons of his dissent would be far from realistic. Therefore, although some regard it as a device for the removal of the family, it is part of a larger purpose devised by Gaskell which is to introduce both his family and the readers into the realm of religious doubt.

Being an outcast as a result of leaving the Church and not being able to reside in Helstone anymore, which came to Margaret as a shock and a grueling task to fulfil, were obviously the repercussions of such doubt, yet it is not the spirituality that should be at the receiving end of his doubt, but that he has “doubts by the authority of the Church” (Gaskell, *North & South* 29). As John Kucich points out, one direct sign of doubt, however, is the widespread treatment of clergy ministers

who have lost their faith, like Mr. Hale in *North and South* (214-215). For Kucich, categorizing something as religious doubt in the Victorian period was not an “appropriate” subject to maneuver on since “the religious doubt presented in Victorian fiction is the breakdown of a sense of social wholeness” (214). There is a clash of traditional ideals with the industrialized North and Gaskell’s novel seems to lack such “sense of social wholeness”. Kucich believes “One cause of Victorian doubt was a growing sense that moral sensibility was no longer served by the religious and social institutions that were supposed to represent it. One could not abide by the traditional institutions in this new, industrialized world – it was much too different” (214).

For the one who was once attracted to a religious vocation, Althusser’s passing over of religion seems to be complete. Thus, in the essay “*Lenin and Philosophy*”, he writes of the Otzovist group of the Bolsheviks, formed after the failed October revolution of 1905: “Some Bolsheviks of this group even wanted to integrate into Marxism the ‘authentic’ humane values of religion, and to this end they called themselves ‘God-builders’. But we can ignore this” (136). Much of his writing does seem to ‘ignore this’, for materialism, the ‘world outlook’ of the proletariat, had set its face over against the idealism of the bourgeoisie. Yet, Althusser is a little too hasty in his dismissal, for he was never quite able to find his way clear of religion, or, more specifically, the Church. Although his rejection of Church reserves a perpetual presence in his works, Althusser’s skepticism is evident even in his readings of Marx. The distinction of the working class and the middle class is clearly evident in Elizabeth Gaskell’s *North and South* and to some even the novel’s primary theme. Yet, the novel’s other burning issue which is usually not given its due attention is that of religious ideology and within that, religious doubt which is exposed by the unbridgeable gap between the southern and northern England.

There is the obvious question as to whether Gaskell accurately portrayed Victorian religious doubt, the discontent of the northern working class as it clashed with the principles of the south. The working class is rooted deeply in the Victorian crisis of faith, a movement not solely held by those with access to privileged ideas and philosophers. Although they are not necessarily moved to doubt by an anti-Christian movement of ideas, they have no reason to believe. Gaskell’s work shows a definite change, a change toward modernity and industrialization, which carries the burden of changing the religious ideas of the nineteenth-century society. There was

doubtless a movement of religious ideas in the nineteenth century England, and that this movement echoed across the world. Victorian intellectuals, or the “educated class,” served “its society both as a guide in matters of value and as a critic of its society’s goals and standards” (Meyer 586). The Victorian crisis of faith of the educated class served as a precursor to a larger movement, although it would become “evident only decades later” (Meyer 586). This movement, though it was felt around the world, is shown clearly in the novel’s industrialized Milton-Northern.

Meyer mentions, “Doubt was no longer a matter of personal bafflement but a badge of intellectual honesty” (589). It is not clear that Nicholas Higgins is an intellectual because of his improper use of the English language, but beneath that, there is a man that is thinking, a man that can honestly and intellectually say he has doubts. “The purse and the gold and the notes is real things; things as can be felt and touched; them’s realities; and eternal life is all a talk” (Gaskell, *North & South* 223). Higgins is being openly honest about the state of the minds of the working class. “They don’t believe i’ the Bible, — not they. They may say they do, for form’s sake” (Gaskell, *North & South* 199). Gaskell obviously is in control and has a clear grasp on the world in which she is living. She is not exaggerating the effects of religious ideology that was initiated by the educated class. The working class demanded something tangible, something they can feel, and ultimately something that they know is there because they do not have the time to contemplate the meaning of life. “If salvation, and life to come, and what not, was true – not in men’s words, but in men’s hearts’ core – dun yo’ not think they’d din us wi’ it as they do wi’ political ‘conomy?” asks Higgins of Mr. Hale (Gaskell, *North & South* 199). Mr. Hale responds that the masters think it is not their place to pass on wisdom of religion to their workers, but that is not his viewpoint. This is another distinction between the north and the south. Mr. Thornton only wants to teach men how to work, not how to believe. Part of industrialization, of moving toward modernity, in its fast-paced course, was the idea that it was not important, nor was it a master’s, or employer’s, place to impose or pass on religion to his workers. Higgins speaks more toward the traditional workplace, “If yo’d spoken o’ religion as a thing that, if it was true, it didn’t concern all men to press on all men’s attention, above everything else in this ‘varsal earth” (Gaskell, *North & South* 199). The state of society had changed. The focus was reassigned to merely the work itself and nothing more due to the changes that were taking place. It was not a top priority, whether one believed or not, to get

into the religious affairs of one's workers. The Victorian crisis of faith was not only a movement of intellectuals but of the working class. It could hardly be called a movement of society if the common person were not involved. Meyer asserts, "doubt may intrude on a person's every mood, making it virtually impossible for one to trust in anything. Such doubt was a cultural ailment, not just a personal problem: it was the existential malady of the late nineteenth century" (590). This doubt placed itself into the hearts of not only the members of Victorian England but into the heart of the culture itself. Even if one believed, there was still doubt all around, and that affected every person in that society.

Higgins' character represents the whole of Victorian society. "There's but one thing steady and quiet i' all this reeling world, and, reason or no reason, I'll cling to that" (Gaskell, *North & South* 200). He brushes most of the religious conversation off by saying, "I'm welly dazed wi' sorrow, and at times I hardly know what I'm saying" (Gaskell, *North & South* 200). However, it does not change the fact that he did say those things, or more so, that Gaskell had him say them. There is obviously a concern with religious doubt in Mr. Hale and Higgins' conversation, and it is eating at Higgins' heart. Had Bessy not died, there would have been no need for this conversation to take place at all. Gaskell uses her death to move the novel deeper into the realm of religious doubt. However, by using the death as this type of device, it also hinders its effect. Readers may overlook it as a scene where a man is merely feeling sorrow for his daughter's death. It must be taken for what it is though – a cry of Victorian society, of people so seriously rooted in religious doubt that they cannot escape.

To highlight the state of societal change, Gaskell used the contrast between north and south. The Victorian crisis of faith, as mentioned, was more than people's personal beliefs about the existence of God or the authority of the Church. It was a movement in the souls of people, which poured itself over into rest of the world. Mr. Hale's religious doubt, although a minor detail in the larger narrative, put the Hale family in the midst of a northern English society fueled by nothing but what they can touch and see. This society was not lacking in religious knowledge but in religious belief. Industrialization was a vehicle for ideology in the nineteenth century as people's priorities became more focused on earning a living, wages they can use, and material possessions they could hold. Gaskell's focus might have been on the

changes brought forth in Victorian England, but those changes made a lasting impact on religious ideology in the minds of its people.

Of immense further significance in the novel in terms of Althusser's ideological state apparatus is the aftermath of Mr. Hale's dissent from the Church and the family's consequent move away from Helstone to the obscurely disguised equivalent of Manchester, Milton. To support his family, Mr. Hale takes on the role of a teacher and seeks students in a town which is a prospective town of expansion in educational provisions. Throughout the novel, Gaskell also touches on many other educational references and we can see how such references on the concept of education are rather intertwined with familial and political accounts. Education is, if not the most, one of the most crucial parts of the ideological state apparatus in Althusser's viewpoints on ideology. According to Althusser: "Ideological State Apparatus which has been installed in the *dominant* position in mature capitalist social formations as a result of a violent political and ideological class struggle against the old dominant Ideological State Apparatus is the *educational ideological apparatus*" ("On the Reproduction of Capitalism" 249). At first impression, this might sound a bit paradoxical as "in the ideological representation that the bourgeoisie has tried to give itself and the class it exploits, it really seems that the dominant Ideological State Apparatus in capitalist social formations is not the schools, but the political Ideological State Apparatus" (249). However, Althusser, in his book *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*, through a discussion of regime of parliamentary democracy and combining universal suffrage and party struggle, justifies that:

[he has] Good reasons for thinking that behind the scenes of its political Ideological State Apparatus, which occupies the front of the stage, what the bourgeoisie has installed as its number-one, i.e., as its dominant Ideological State Apparatus, is there education respirators, which has in fact replaced and its functions the previously dominant Ideological State Apparatus, the Church". (249-250)

Gaskell in *North and South* makes clever use of such ideas as she vacillates between Church-family and school-family couples. Mr. Hale's quest of an occupation in education is rather intriguing as what he is capable of offering in the field, considering his background at the Church, is obviously restricted and merely based on his classical knowledge. Moreover, according to Shelston, Gaskell's own personal knowledge through her husband's experience at Glasgow reveals that "in

the Scottish university system students begin and consequently leave at an earlier age, thus freeing them to take up posts in their fathers' businesses" (62). This can also be traced in the novel through the character of John Thornton who has a thorough knowledge of the classics prior to being joined by Mr. Hale. He, thus, has had to give up his studies so as to take charge of his father's mill. What he is enjoying with Hale is thus a refresher course, and this enables Gaskell to present his study with Hale as something of a private indulgence for both men since, as Thornton's clear-sighted mother protests: "Classics may do very well for men who loiter away their lives in the country or in colleges; but Milton men ought to have their thoughts and powers absorbed in the work of to-day" (Gaskell, *North & South* 99). In addition to coaching the industrialist John Thornton in the classics he has "several pupils ... mostly of the age when many boys would still be at school" (Gaskell, *North & South* 99) who would seem to be preparing for some form of further study. All such characters make their references to education throughout the novel; however, it is Dr. Bell's introduction into the novel which sets up the opposition and allows for a better contemplation of such opposition within the wider context of the Victorian period. Mr. Bell, Margaret's godfather and a former Oxford tutor, assists Mr. Hale in being set up in Milton and finding a job as a private tutor. His visit to Margaret and Mr. Hale, after his wife's death, familiarizes him more with his goddaughter and sets him on the task of encouraging what is left of the Hales family to move to Oxford in pursuit of a more fulfilling life than the one in Milton. The traditional view of education as an instrument of enrichment for the whole person, in the competitive industrial arena as well as the wider Victorian context, finds itself in conflict with a new functionalism which sees education as a means of ensuring a technically competent workforce or, in Althusserian/Marxist terms, guaranteeing the means of production. Margaret is told by Dr. Bell that "he would like to be the representative of Oxford, with its beauty and its learning, and its proud old history." (Gaskell, *North & South* 294) which reminds the professional reader of Mathew Arnold's sentiment of *Culture and Anarchy*:

Oxford, the Oxford of the past, has many faults; and she has heavily paid for them in defeat, in isolation, in want of hold upon the modern world. Yet we in Oxford, brought up amidst the beauty and sweetness of that beautiful place, have not failed to seize one truth: - the truth that beauty and sweetness are essential characters of a complete human perfection. When I insist on this, I am all in the faith and tradition of Oxford. (55)

For Mr. Bell, Oxford is a home of lost causes yet not neglected in the interactions between Mr. Bell and Mr. Hale are the practicalities of popular education. A case in the point of Gaskell's drawing on personal experience would be Mr. Hale's lectures at Lyceum School, a tacit but lucid reference to the respect for and importance of the classics on English education at an institution which was designed for working men and their children. Gaskell was indeed aware of these educational ideological implications since just like Mr. Hale, her husband William Gaskell had also given lectures at Lyceum schools though arguably she might have scored much higher than her expectations when the limitations of these educational institutes were indicated by Mr. Hales' selected subject of ecclesiastical architecture.

On the positive side, as Gaskell is determined to arrive at, the impacts of these educational impacts can be seen when influenced by the opinions of Margaret Hale toward the end of the novel, Mr. Thornton, to his fellow employers' chagrin, is found to have "put one or two" (Gaskell, *North & South* 319) of the workers' children to school. The impact of new schooling on the working people's children is the most evident example of education which takes place at Helstone. It is in this setting which we can see how children have unconsciously been subjected to a new utilitarian regime. Just as mentioned earlier in chapter 2, Althusser proposes that ideology is not in the mind of the subjects; it is unconsciously everywhere and in every practice:

In truth ideology has very little to do with 'consciousness'... It is profoundly unconscious... Ideology is indeed a system of representations, but in the majority of cases these representations have nothing to do with 'consciousness': they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their 'consciousness'. They are perceived –accepted – suffered cultural objects and they act functionally on men via a process that escapes them. (For Marx 233)

Such propositions of Ideological State Apparatuses put forward by Althusser is also evident in the most intriguing example in the novel when the impact of the new schooling on the children of working people comes not in the industrial north of Milton-Northern, but when Margaret Hale returns with Dr Bell to the village school at Helstone; here she finds the children subjected to a new utilitarian regime not unlike that of Dickens's *Hard Times*. The children are trying to cope with rules of grammar that they cannot understand:

... till all at once there was a pause--one of the girls was stumbling over the apparently simple word 'a,' uncertain what to call it.

'A, an indefinite article,' said Margaret, mildly.

'I beg your pardon,' said the Vicar's wife, all eyes and ears;

'but we are taught by Mr. Milsome to call "a" an--who can remember?'

'An adjective absolute,' said half-a-dozen voices at once. And

Margaret sate abashed. The children knew more than she did. Mr.

Bell turned away and smiled. (Gaskell, *North & South* 346)

They are confused by Margaret's referring to 'an adjective absolute' as an 'indefinite article', while the teacher, the wife of the vicar, button-holes Dr Bell while she explained the Phonetic system to him and gave him a "conversation she had had with the Inspector about it" (Gaskell, *North & South* 346). Victorians seem to have placed great faith in the ideal of "Our educators are, after all, the best reformers" (Gaskell, *North & South* 346), but practice did not always equate with aspiration.

Ideology and its religious and family ISAs, in *North and South*, are innately essential in the reproduction of relations of production. As was seen, these ISAs, ideologically, formed the consciousness of the characters. The writer's collaborative politics of maintaining these codes reveal itself in her systemic educational ISA throughout the novel. Arguably, Gaskell's vacillation between Church-family and school-family couples and her astute use of internalization of the codes of ideology in the process, has brought about a conscious awareness of social change and integration.

CONCLUSION

This thesis provides a fresh reading of *Mary Barton* and *North and South* using the theoretical framework of Marxist critical theorist Althusser. Ideology and its incorporation in the ISAs and the process through which individuals are transformed into subjects are particularly helpful theses of Althusser. As discussed, the traditional definition of ideology was scientifically criticized by Althusser as being metaphysical or ideal. He proposes instead that ideology is material and practiced in daily affairs of the subject. He further argues that ideological state apparatuses are means of reproducing the dominant relations of production. In fact, instead of repression and violence for maintaining the relations of production, ideological state apparatuses function mostly and predominantly through ideology. The traditional Leninist-Marxist theory holds that state functions prevalently through repression, that is, only the repressive state apparatuses. Althusser, however, by re-reading Marxist classics, schematizes ideological state apparatuses and outlines the characteristic features of these apparatuses. The other Althusserian thesis that has been utilized and applied in the body of this thesis is interpellation. This French word originally signifies 'calling out', whereas in Althusserian problematic it implies calling into subjectivity or hailing the individuals. In fact, it is the function of ideology to interpellate individuals into subjects. The interpellation of individuals as subjects "presupposes the existence of a unique and central Other Subject in whose name the religious ideology interpellates all individuals as subjects." (Althusser, *Lenin and Philosophy and Other Essays* 178-179)

The first novel of Gaskell, *Mary Barton*, is an amalgam of manifold stories, the story of John Barton's trials and his internal agonies and the love story of Mary, his daughter. All through the novel the ISAs, particularly the family and the religious ISAs, are inevitably incorporated in the body of the novel. They are particularly functional in providing a unified, optimistic self whose perilous tread to the path of despair is severely punished. The family ISA, as the first institution donating the subjectivity integral to early capitalist ideology, is conspicuously the most utile of the ISAs in the novel. In the familial arena the responsible, potent, and unified self is ultimately reimbursed for the loss which he/she has incurred, as the case of Jem and Mary vividly demonstrates. Alternatively, the paranoid, irresponsible characters are either severely punished or erased from the novel, as John Barton and Wilson the

father. This is also true of the religious ISA. While the family ISA sustains a unified and responsible self, the Unitarian faith prevalently feeds optimism and hope as well as self-reliance. In the instance of Alice, the preservation of hope is finally remunerated by the authorial hand. Conclusively, therefore, the author guarantees ideology in a systemic distribution of reward and punishment.

In addition to the family and religious ISAs, the process of interpellation and the transformation of the individuals into subjects is what constitutes the other major part of the analysis. The process of interpellation is studied in the character of Mary, who is the main character in the novel. Her interpellation is through three stages of maturation in the novel: Mary the daughter, Mary the would-be wife to Jem and Mary the real wife. Consequently then, the process of subjection is, historically in the novel, triple while theoretically, it is 'doubly specular' as Althusser remarked, that is subjection, through subjectivity in and through the Unique Subject. The filial stage, the penitential stage and the unfantastic one, are the steppingstones towards her final subjectivity which is her blissful marriage to Jem, the beatitude guaranteed by ideology for proper subjects. It is worth mentioning that the Absolute Subject, pivotal in sustenance of proper subjectivity, is the image of Queen.

The significance of the ideological project of the writer, its symbology of realization and its circumscription have also been meticulously taken into account in the analysis of the novel. The ideological project of the writer is overtly given expression in the preface to the novel. The writer's ideological project comprises her efforts to demonstrate the trials of the care-worn men and 'to disabuse the work-people of so miserable a misapprehension', the misapprehension that 'the happy' care nothing for them. Consequently, she gives voice to the suffering work people and, and in the second part of the novel the trials of the Carsons are depicted. Through an index of symbology of pathos, the writer manages to evoke middle-class reader's sympathy. She, thus, paves the way for her ultimate intention of maintaining Christian brotherhood (in Marxist problematic reproduction of relations of production) by reconciling class differences through the agency of religion. The final class difference represented in the difference between the north and the south is reconciled through the agency of The Bible. Structurally there is also a final re-integration after disintegration in the novel which, symbolically, represents the wholeness of the ideological project. However, as it was seen, this wholeness of

ideology is only a myth. There are certain signs in the narrative which reveal the absences of which ideology is unable to speak. For instance, the binary of suffering-benevolent vs. blissful-dishonest as manifested in the characters of John and Harry, in the first part of the novel respectively, is, at the end, reversed to Carson as the moral-benevolent-suffering character whose binary is John Barton as the immoral-spiteful character. Another sign in the narrative is the final setting for Jem and Mary. Mary and Jem are blissfully married. It should be mentioned, though, that this blissful marriage is only ideologically such. Jem as the class *other* is banished to Canada, and the ultimate bliss is in Canada, the *other* of England. Thus, the ideological project of maintaining Christian brotherhood is only such, an ideology. Its absences and gaps are a testimony to the fact that in addition to expressing the ideology, the novel also shows us its limits, "and the contradictory relationship between the ideology and the reality it misrepresents". (Ferreter 69)

It is acknowledged that each critical approach provides the reader with a preciously unique insight of the work. However, this insight, in so far as it is kept uncritical to extra-systemic values is doomed to be denounced as one-sided partisanship. Thus being said, it should also be admitted that certain literary and artistic works lend themselves to particular critical approaches more pliantly than to others. This is also true of *Mary Barton* which takes place in the context of realism and the social milieu of industrialization. Although *Mary Barton* and the post-modern Marxist theories of Althusser -and his prominent student Macherey- have no close affinities, a deep and thorough exploration of the industrial novel, with the yardstick furnished by above-mentioned theorists, renders a freshly unique understanding of the work.

Not unlike *Mary Barton*, Elizabeth Gaskell's later work, *North and South* is also replete with the recurrent theme of religion. In *North and South* Gaskell brings to spotlight several characters -be it of a ministerial rank or working class- who, however much shaken to their core by religious skepticism, do not fail to abide by their conscience. Through the dramatic portrayal of the riches-to-the-rags journey of Margaret's father, Mr. Hale, compounded by the miseries of the working-class Bessy and Nicholas Higgins whom the protagonist befriends in Milton-Northern, makes a strong case of religious diversity despite those characters' disapprobation from the society in general.

Buried under the monolithic inculcations of the narrative, ironically enough, is the religious skepticism. Mr. Hale's dubious queries on the nature of religion serve as a forerunner of a bulkier narrative theme. Milton, the industrial town of north, is replete with citizens of working class, constantly unsettled by the paradox of bitter realities of hardships of life, what they feel and see, vis-à-vis the emptiness of religion, what they cannot see. Marx and Engels in *The German Ideology*, as Maduro states in *New Marxist Approaches to the Relative Autonomy of Religion*, laid the foundations of a specific sociological paradigm and developed the thesis of the total external determination of religion by the social-economic structure (i.e., religion considered as a totally dependent variable). In a certain sense, this approach gave birth to the sociology of religion as such (Maduro 359). Gaskell astutely sharpshoots this sociological religious variable and establishes a, implicit initially and blatant later, connection with religious doubts and uncertainties which are in keeping with the prevalent attitudes of the Victorian era. Such diversity of religious ISAs is integral in the reproduction of relations of production in the industrial milieu of Milton-Northern.

The artistic and historical context of the novel has also been defined in three central conflicts labor/industrial relations, love, and interior dialogue, each of whose resolutions is achieved through the acknowledgment of mutual respect, dependence and intertwined destiny. Through the Unitarian framework of the novel resting in the discourse of the characters in *North and South*, Gaskell equates the social conflicts of Britain- and their ultimate and necessary resolution, from her perspective- with her own theological conflicts and resolutions.

Althusser's ideological state Apparatus of education is also to be seen as inter-contextualized with Mr. Hale's dissent and the consequent quest of a profession far-off his native residence, Northern-Milton, a city guaranteed by Gaskell to be strictly associated with productive forces of production which inherently consist of the means of production such as raw material, factories and fixed installations, machinery and, most overtly portrayed by her, labor. Althusser, in *Ideological State Apparatuses*, argues that:

The reproduction of labor power takes place in the ISAs, and in particular in the family and the educational ISA. they are the site of the material reproduction of labor power but also the site of the reproduction of 'skills and 'competence' and their reproduction of the subjection of labor power to the ruling ideology. The requirement of skill diversity of the socio-technical

divisions of labor achieved 'outside production: by the capitalist education system, and by other instances and institutions' (qtd. in Demaine 79)

The interplay among several characters in the novel, such as Mr. Hale, Mr. Thornton, Dr. Bell, Mr. Thornton's mother, as discussed earlier in depth, truly does justice to Gaskell's dexterously conscious vacillation between the Church-family and school-family couples.

Both *Mary Barton* and *North and South* are the delineation, not exceeding the realist boundaries, of the tribulations of the proletariat in early age of industrialization in the cultural milieu of England. John Barton, unemployed for quite a while, hones his aversion towards the affluent, represented in the novel by the Carsons. His animosity climaxes in an act of murder and a more fretful rage in his deathbed. Alternatively, his daughter, Mary, is quite apart from the political preoccupation of the father and is absorbed in the romance proper to her age. Her romantic affairs end with her inter-class marriage with Jem and their ultimate bliss in the new setting of Canada provided by the writer.

Althusser's theses concerning ideology and the substantiation of ideology in state apparatuses are helpful in providing us with a uniquely novel understanding of *North and South* and *Mary Barton*. In the novel, the religious ISA, the educational ISA and family ISA are dominant, and these ideological apparatuses define the subjectivity of the characters, while they underpin the touchstone by which the writer systemically awards and punishes the characters. The religious ISA, for instance, is substantiated in the ideological practices of Alice, and she is, ultimately, awarded for these ideological practices. Educational ISA, on the other hand is vividly manifested in not only in the Southern milieu surrounding Mr. Hale, but also Northern-Milton with Dr. Bell. Interpellation as one of the central theses of Althusser gives a unique understanding of the subject and his/her absolute immersion in ideology. The application of this thesis to the novel has rendered a fresh understanding of the main character Mary. She is subjected to the ideology in three stages of her maturation. Her final image, as a proper subject whose subjection runs parallel to her subjectivity is that of bliss and absolute gaiety.

Althusser's thesis concerning ideological project of the writer and its final break-down does yield fruitful results in our Marxist-deconstructive reading of the book. The ideological project of sympathy and brotherhood found its gaps in an

index of symbology. The absences which the work yields are particularly prominent in the structural formula of the work integration-disintegration-(re)integration. It was demonstrated how the final integrity, symbolic of the realist claim to textual-logical wholeness is doomed to failure. The ideological project of the writer finds its circumscription and its otherness in the textual sphere. The function of ideology is always thus. It claims to truth whereas it only represents an imaginary relation to our real existence.

Apart from Althusser's thesis concerning ideology and its function in both society and literary works which provide a unique understanding of social relations and literariness, *Mary Barton* and *North and South* can also be read in the light of other theorist's theoretical framework a few examples of which have been outlined below.

Fredric Jameson's ideas concerning realism and the characterization of it as the product of an economic mode of production are particularly helpful. The economic logic of early capitalism requires realism as its cultural logic. And within this cultural logic, the politics of identity defines "I" as a holistic center. Blending Althusser and Jameson's theses on the politics of identity in realism and the ideological implication of such ideology, one can read the characters of *Mary Barton* in the light of such theories.

Adorno's 'negative dialectics' can also be helpful in reading the identity politics in *North and South*. For Adorno, "identity is hellish and reason is an ideological tool of oppression"(Roberts 47). Dialectics without its positiveness is what the Marxist critic proposes. The character of Margaret can be studied to demonstrate other aspects in relation to their social class.

For Catherine Belsey, Realism interpellates readers. For her, the Absolute Subject of a realist novel is the narrator:

The reader participates not only in the point of view of the subject of the énoncé, the subject inscribed in the utterance (the character), but also in the point of view of the subject of the enunciation, the subject who narrates, who shows experience to the reader. (Belsey 64)

In *Mary Barton* this engagement of the reader with the narrator can be shown and it can be demonstrated how the reader is interpellated in the image of the Absolute Subject, the narrator.

Cultural materialism and new historicism, as political-social approaches to a literary text can be adopted in providing a precious reading of *North and South*. New historicism treats a literary text as a segment of wider cultural context. It "represents a sustained negotiation of those complex cultural, textual and political forces which intervene between past and present, then and now" (Salkeld 59). Using these approaches the critic can regard *North and South* as a text which does not simply mirror social and power relations but actively plays a part in the construction of new discourses and ideologies.

An eclectic approach can also be adopted which would deliver a unique understanding of the text. Mixing the questions of gender, class and narrative voice, the critic can probe how the genderised class is either silent or voiced. This is particularly useful in reading *North and South* since the work has different range of characters which are either silenced or voiced throughout the literary text. This silencing of the character can then be related to the dominant ideology of the time in which the work was written.

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TURNITIN REPORT

Master Thesis Mehrdad Hosseinpour Ozanbulagh

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BENZERLİK ENDEKSİ

% **6**

İNTERNET KAYNAKLARI

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YAYINLAR

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