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The Problems of Power and Subjectivity Embedded in George Eliot's Fiction

Graduate School of Chosun University

Department of English Language and Literature

Lijuan Zhang

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조지 엘리엇 소설에 내재한 권력과 주체성의 문제

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ABSTRACT

The Problems of Power and Subjectivity Embedded in George Eliot's Fiction

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George Eliot is one of the highly acclaimed Victorian novelists and her intellectual heritage is so significant that it still sparks contentious debates among critical scholars. Eliot has become the focus of many researchers, but critical discussion has frequently fluctuated over time, and each as an interpretive tool constantly injects new momentum into the study on Eliot and her fiction. Therefore, Eliot's novels, which have either not been sufficiently explored or undiscovered and concealed, need to be reinterpreted in the context of twenty-first-century thought.

Michel Foucault's view of power not only plays a very important role in philosophy, but also makes great contribution to the improvement of social sciences and human progress. He believes power originates from everything and relates with everywhere, which exists in human relations and penetrates in all the ways throughout the whole society. Until now, the Foucault-inspired research in George Eliot's works and her life are still popular with scholars and critics, whose studies have paved the way for significant insights into the novels of George Eliot.

This dissertation, therefore, aims to offer a Foucauldian reading of Eliot herself and her novels, drawing upon Michel Foucault's power theories. The narration of the past upbringing and development is full of the transfer and overlap of physical space, in which the change of physical space and the loss of identity of George Eliot coincides with the reestablishment of subjectivity. Therefore, to reveal how the patriarchal society affect and manipulate George Eliot to conform to the social and religious dogma, and eventually constructs into a specific identity, can also be helpful to interpret George Eliot herself, namely the various changing responses to the vicissitudes of her life. Turning from analyzing Eliot herself, the dissertation extends to her novels. Through analyzing Foucault's theory of power in Eliot's novels, namely space and power, individual and power (disciplinary power), and population and power (biopolitics), a tentative attempt is opened to better re-interpret these novels, exploring the power relationship and interaction networks between people, thus getting the glimpse of Victorian society and culture.

Foucault believes that space and power are inseparable in social life. The running track of social rights can be judged from the changes and relations of space either as the Panopticon or the Heterotopia, and discussion on space and power in *Middlemarch* and *Romola* mainly evolves from these two aspects. Regarding power mechanisms, it associates with discipline striving to govern and manage the daily lives of individuals, and exercising control and administration over their routines and behaviors by involving power with body, discourse and knowledge, which manifests itself in the interpretation of the disciplinary power in *Adam Bede*. A further extension of power mechanism relates to biopolitics, which focuses on the massification and targeting of population or race as a whole entity, as opposed to examining the biological processes of the individual body. Positing *Daniel Deronda* and *Felix Holt* within the field of problematization, Eliot places significant importance on human life and the collective population, prioritizing them as central concerns within the realms of politics and epistemology.

Apart from many sources of power in Eliot's novels, subjectivity, as the products of power, is always realized by some rebellious and resistant techniques for individuals to probe their true self, and eventually reconstructs into a specific identity. Through the shift of spaces from domestic to public sphere, Eliot and her characters undergo the transformation of the image from the angel in the house to the deliverer with intellectual aspirations, and their self identities are reconstructed accordingly. Treating the population as a biopolitical problem, the governmental failure caused by societal ills can be solved by Jewish culture or by educating the working class to conform to the social norms to guarantee the stability of the community. In terms of race, power and subjectivity, the Jewish norms are reconstructed by some biopolitical techniques with the aid of language and science, thus maintaining its distinctive cultural and racial identity.

In short, the record of the interaction process of power, space and subjectivity in literature can be regarded as a feasible premise for the interpretation and analysis of the connotation of power. We can see the traces of power activities. Some aspects of Eliot's novels and Foucault's theory of power and subjectivity have amazing similarities. Power theory makes us understand Eliot's novels from different perspectives, and her novels sometimes make Foucault's philosophical picture more delicate. Wandering in various power relations, Eliot and her protagonists try to get rid of various influences that hinder their development, such as family bondage, religious tradition, and narrow social conventions, and pursue the true meaning of life during the process of which power successfully shapes the subject, leads people to reach their self identities, and helps fulfill their existential aesthetic pursuit.

Key Words: George Eliot, Michel Foucault, Power, Space, Subjectivity

국문초록

조지 엘리엇 소설에 내재한 권력과 주체성 문제

장려연

지도교수: 김철수

조선대학교 대학원

영어영문학과

조지 엘리엇은 빅토리아 시대의 소설가 중 한 명으로, 그녀의 지적 유산은 매우 중요하기 때문에 비평가들 사이에서 격렬한 논쟁을 불러일으키고 있다. 엘리엇은 많은 연구자들의 관심사가 되었지만 그녀에 대한 비평적 입장들은 시간이 지남에 따라 자주 바뀌었고, 각각의 해석적 도구로서 엘리엇과 그녀의 소설에 대한 연구에 끊임없이 새로운 추진력을 불어넣었다. 그러므로 충분히 탐구되지 않았거나 발견되지 않고 감추어진 엘리엇의 소설은 21세기 사상의 맥락에서 재해석될 필요가 있다.

미셸 푸코의 권력관은 철학에서 매우 중요한 역할을 할 뿐만 아니라 사회과학과 인간의 진보에 큰 영향을 미친다. 그는 권력이 모든 것에서 비롯되고 모든 곳과 관계를 맺으며, 이는 인간관계에 존재하고 사회 전체에 걸쳐 모든 면으로 침투한다고 믿는다. 지금까지, 조지 엘리엇의 작품과 그녀의 삶에서 푸코에서 영감을 받은 연구는 여전히 학자들과 비평가들에게 인기가 있으며, 그들의 연구는 조지 엘리엇의 소설에 대한 중요한 통찰력을 위한 길을 열어주었다.

따라서 이 논문은 미셸 푸코의 힘 이론을 바탕으로 엘리엇 자신과 그녀의

소설에 대한 푸코 식의 독서를 제공하는 것을 목표로 한다. 과거의 양육과 발달에 대한 서술은 물리적 공간의 변화와 조지 엘리엇의 정체성 상실이 주체성의 재정립과 맞물리는 물리적 공간의 전이와 중첩으로 가득하다. 따라서 가부장적 사회가 사회적 종교적 교리에 순응하게 하기 위해 조지 엘리엇에게 어떤 영향을 미치고 조종하며, 결국 특정한 정체성으로 구성되는지 밝히는 것은 조지 엘리엇 자신, 즉 그녀의 삶의 변화에 대한 다양한 반응을 해석하는 데 도움이 될 수 있다. 엘리엇 자신을 분석하는 것에서 벗어나, 이 논문은 그녀의 소설까지 확장된다. 엘리엇의 소설에 나타난 푸코의 권력이론, 즉 공간과 권력, 개인과 권력(훈육의 권력), 인구와 권력(생물정치학)을 분석함으로써 이들 소설을 보다 잘 재해석하여 사람들 간의 권력관계와 상호작용 네트워크를 탐색하는 잠정적인 시도가 개시된다, 그리하여 빅토리아 시대의 사회와 문화를 엿볼 수 있었다.

푸코는 사회생활에서 공간과 권력은 불가분의 관계라고 생각한다. 사회적 권력의 러닝 트랙은 파놉티콘이나 헤테로토피아처럼 공간의 변화와 관계에서 판단할 수 있으며, 미들마치와 로몰라의 공간과 권력에 대한 논의는 주로 이 두 가지 측면에서 진화한다. 권력 메커니즘과 관련하여, 그것은 개인의 일상생활을 통제하고 관리하기 위해 노력하는 규율과 관련이 있으며, 신체, 담론, 지식과 함께 권력을 포함함으로써 그들의 일상과 행동에 대한 통제와 관리를 행사하는 것과 관련이 있으며, 이는 『아담 비드』의 규율 권력의 해석에서 나타난다. 권력 메커니즘의 추가 확장은 개체의 생물학적 과정을 조사하는 것과 반대로 개체 전체의 인구 또는 인종의 집단화와 대상화에 초점을 맞춘 생물정치학과 관련이 있다. 엘리엇은 『다니엘 데론다』와 『펠릭스 홀트』를 문제화 분야에서 중요하게 생각하며, 정치와 인식론의 영역에서 인간의 삶과 집단 인구를 중요하게 생각한다.

엘리엇의 소설에서 많은 힘의 원천을 제외하고, 권력의 산물로서 주체성은 개인이 자신의 진정한 자아를 탐구하기 위한 반항적이고 저항적인 기술에 의해 항상 실현되고, 결국 특정한 정체성으로 재구성된다. 엘리엇과 그녀의

등장인물들은 가정에서 공공 영역으로의 공간 이동을 통해 집 안의 천사에서 지적 열망을 가진 전달자로 이미지의 변형을 겪고, 그에 따라 자아 정체성이 재구성된다. 인구를 생물학적 정치적 문제로 취급하면서 사회적 병폐로 인한 정부의 실패는 유대인 문화로 해결할 수도 있고, 노동자 계급이 사회 규범에 부합하도록 교육함으로써 공동체의 안정을 보장할 수도 있다. 인종, 권력, 주관성 측면에서 유대인 규범은 언어와 과학의 도움을 받아 일부 생물 정치적 기법에 의해 재구성되어 독특한 문화적, 인종적 정체성을 유지한다.

요컨대 문학에서 권력, 공간, 주체성의 상호작용 과정에 대한 기록은 힘의 내포에 대한 해석과 분석을 위한 실현 가능한 전제라고 볼 수 있다. 우리는 권력 활동의 흔적을 볼 수 있다. 엘리엇의 소설과 푸코의 권력과 주체성 이론의 몇 가지 측면은 놀라운 유사점을 가지고 있다. 힘 이론은 엘리엇의 소설을 다른 관점에서 이해하게 하고, 그녀의 소설은 때때로 푸코의 철학적 그림을 더 섬세하게 만든다. 엘리엇과 그녀의 주인공들은 다양한 권력관계 속에서 방황하면서 가족의 속박, 종교적 전통, 편협한 사회적 관습 등 자신들의 발전을 저해하는 다양한 영향을 없애고, 권력이 주체를 성공적으로 형성하는 과정에서 진정한 삶의 의미를 추구하려 한다, 사람들을 자아 정체성에 도달하게 하고, 실존적 미학적 추구를 성취하도록 돕는다.

키워드: 조지 엘리엇, 미셸 푸코, 권력, 공간, 주체성

I. Introduction

Since the outbreak of the COVID-19 in 2019, we seem to have adapted to this scenario. Before entering the airport terminal and the waiting hall of high-speed railways, we have to show our health code or Q-code to the staff. This is not simply a QR code to evidence the exposure risks and mobility, but also a power of response to health surveillance that distinguishes two different bodies, either biological bodies representing health which are allowed by power to pass through and become normal, standard, and compliant bodies, or bodies that are at risk of contagion, the dangerous and abnormal ones. Not reckoning on the identity attached to the specific body, power needs to isolate the hazardous bodies from ordinary normal ones. The scenes of checking health codes, lockdown, quarantine, and vaccination are precisely in line with Foucault's disciplinary power and biopolitics. The pandemic has brought enormous changes in various aspects such as politics, economy, society, and cultural exchange, and people can only operate on the basis of this distinction. All of these phenomena that are happening around the world indicates the emergence of an unavoidable new political principle, and biopower has become an undeniable force in this era, which also gave me a deeper understanding of my doctoral thesis research. How do the traces of power activities can we recognize in George Eliot's novels and her life? How do Foucault's power theory assist us to explore the mainstream ideology, as well as the disciplinary and regulating techniques in the Victorian era?

It has been said of George Eliot, the highly acclaimed Victorian novelist, that "[f]ew nineteenth-century writers in the next hundred years are likely to be seen as more essential in terms of both their art and thought than Eliot" (Newton 2). Rather than being the "Last Victorian" (Hughes 3), "she [Eliot] is one of the few writers of the past who is 'our contemporary' in that her mind and work speak to readers in the twenty-first century more

powerfully than any other Victorian writer" (Newton 5). Her intellectual heritage is so significant that it still sparks contentious debates among critical scholars.

Just like George Eliot said in *Adam Bede*, "No story is the same to us after a lapse of time; or rather, we who read it are no longer the same interpreters" (*AB* 592). Indeed, Eliot's novels, which have either not been sufficiently explored or undiscovered and concealed, need to be reinterpreted within the framework of contemporary twenty-first-century thinking. Eliot has garnered significant attention from numerous scholars, but critical discussion has frequently fluctuated over time since different schools of literary criticism enrich their research practices in the process of development via different approaches to the act of reading, and each as an interpretive tool constantly injects new momentum into the study on Eliot and her fiction.

Michel Foucault's view of power not only plays a very important role in philosophy, but also contributes to orienting ourselves to the changing order of things. The revelation is that modern people's life is naked since our words and deeds are converted into data that can be seen by others. Like capillaries, such kind of power networks are ubiquitous in our modern life, which are dense, voluminous and meticulous, and hidden but not obvious, and particularly allow us to obey its manipulation and regulation in the unconsciousness of accustomedness, acquiescence, taken-for-grantedness, and voluntariness. Therefore, to understand Foucault is to understand our modern life.

The objective of this dissertation is to present an analysis of George Eliot's fiction and her life experience through a Foucauldian lens, employing Foucault's theories of power as a framework for interpretation. Through analyzing Foucault's power mechanism in Eliot's novels, namely disciplinary power and biopolitics, space and power, as well as power and identity, a new gateway is opened to better reinterpret her novels and life experience, exploring the power relations and interaction networks between people, thus offering a fresh viewpoint on Victorian society and culture. The account and introspection of the interaction process of

power, space and identity in literature can be regarded as a feasible prerequisite for the interpretation and analysis of the connotation of power. Exploring and tracking the traces of power activities and amazing similarities between some aspects of Eliot's novels and Foucault's theory of power, power theory facilitates our understanding of Eliot's novels from different perspectives, and in turn Eliot's novels will make Foucault's philosophical picture more delicate. Wandering in various power relations, Eliot and her protagonists try to get rid of the various influences that hinder their development, such as family bondage, religious tradition, and parochial social conventions, and pursue the true meaning of life, during the process of which power successfully shapes the subject, leads people to reach their self identities, and helps fulfill their existential aesthetic pursuit.

A. Literature review

The research background of the dissertation involves the following three aspects: a brief introduction of George Eliot and her novels, the traditional commentary on George Eliot, and the Foucauldian theory applied to interpret George Eliot and her fiction.

1. George Eliot and Her Novels

George Eliot's life discloses fascinating realms of "enigma and paradox" (Spittles 3). Her works are sometimes hailed as progressive early feminism, but they are also condemned for their conservatism, which are too enigmatic to be categorized readily. And her own life is too paradoxical to draw simplistic conclusions.

Eliot's persona exuded an air of mystery. Coming of age during the Victorian era, when societal norms dictated that young women conform to standards of physical attractiveness prevalent at the time, and were expected to display the graces society considered feminine,

Eliot, however, had all the incompatible attributes with intelligent brain, critical thinking and erudite knowledge. She was not a prepossessing sight, whose physical appearance was not immediately appealing. As Henry James once described Eliot to his father, "She has a low forehead, a dull gray eye, a vast pendulous nose, a huge mouth, full of uneven teeth and a chin and jaw-bone qui n'en finissent pas [which are endless] ... [a] great horse-faced blue-stocking" (*The Letters of Henry James* 116), which shows that Eliot is magnificently ugly and deliciously hideous. Even, Eliot herself sensed that she was not being judged by others as a beautiful woman in her correspondence with her friend Martha Jackson to confess her affection towards her Italian teacher Joseph Brezzi:

> Every day's experience seems to deepen the voice of foreboding that has long been telling me 'The bliss of reciprocated affection is not allotted to you under any form. Your heart must be widowed in this manner from the world ...' Time only will prove the prophetic character of my presentiment (*SL* 14).

Here it may convey a sense of fear for lack of a romantic life because of those incompatible attributes. However, Henry James also acknowledged and recognized her exceptional qualities that "in this vast ugliness resides a most powerful beauty which ... charms the mind ... a delightful expression, a voice soft and rich ... sagacity and sweetness ... a great feminine dignity and character" (Spittles 117). Similarly, William Hale White, who shared lodgings with Eliot half a century ago at Chapman's residence, commented that "if there was any sincerity in the person with whom she came into contact, she strove to elicit his best ... I have never seen anybody whose search for the meaning and worth of persons and things was so unresting as hers" (Rutherford 132). Her captivating persona transcended the superficial aspects of her physical appearance, making the less conventionally attractive and disagreeable Eliot not

entirely devoid of admirers and potential suitors, such as a painter who made a proposal of marriage to Eliot in 1845 but was unaccepted, the publisher John Chapman who offered lodgings for Eliot in 1851 and "their relationship caused some jealousy on the part of Chapman's wife which led to Eliot having to find new lodgings" (Spittles 4), as well as the philosopher Herbert Spencer who praised Eliot to his friend about her "womanly qualities and manner" and "the pleasure of her companionship" (395). As to the other admirers or suitors, her misconceived liaisons either with George H. Lewes or John Cross involves enormous secular controversy and disagreement, which deems her liaisons as immoral and a fundamental challenge to socially-conventional marriages. Attacking the hypocritical and loveless commonly-accepted marriage, Eliot defended with the Feuerbach concept that the ideal of marriage should be "a marriage the bond of which is merely an external restriction, not the voluntary, content self-restriction of love, in short, a marriage which is not spontaneously concluded, spontaneously willed, self-sufficing, is not a true marriage, and therefore not a truly moral marriage" (Feuerbach 271).

Eliot's own experience was also revealed in her novels, where "physical plainness sometimes appears to be associated with intelligence, honesty and sincerity, whilst overt sexual attractiveness can connote a shallowness of feeling and intellect, although that is not invariably the case" (Spittles 6), which is illustrated in such plain-attractive contrast as between Dorothea and Rosamond in *Middlemarch*, and between Dinah and Hetty in *Adam Bede*. Brian Spittles also perceived that "Eliot's attitudes to marriage were consistent throughout her life and work" (13). The concluding union between Eliot and John Cross, as well as the fulfilling marriages portrayed in her works, such as Dinah and Adam in *Adam Bede*, Dorothea and Will, Mary and Fred in *Middlemarch*, and Mirah and Deronda in *Daniel Deronda*, serves as a representation of Eliot's conviction that "unions formed in the maturity of thought and feeling, and grounded only on inherent fitness and mutual attraction" (*SEPW* 11), not considering the inhibition of family pressures, economic considerations, social expectations, or simply sexual attractiveness.

Undoubtedly, marriage recurs throughout her novels, where compatibility and incompatibility, complexities and possible paradoxes encounter, thus, her capacity to "project the paradoxes and enigmas of her own experience into her art provides one of the great strengths of the novels" (Spittles 7-8).

Besides the marital and romantic involvements, Eliot showed another side of being a scholar who "was conversant with contemporary developments in theology, philosophy, sociology, historiography, the natural sciences, the arts, and public affairs of all sorts" (Cottom 3). Unsuitable to Victorian women, the incompatible attributes of versatility, intelligence and erudition are rejected by common conventionalists but cherished by Eliot, which made her expertise in these academic matters and earn her reputation in the world. Especially, influenced by George H. Lewes, Eliot displayed profound interest in scientific knowledge, which is recognized by her contemporaries and modern critics that scientism, as a variety of middle-class ideology, prevailed in the direction of human affairs of Victorian people who proposed by "the aid of scientific terminology" (Henley 161), and Eliot's novels are constructed by "scientific or naturalistic underpinnings" (Cottom 15). Not being "a seventeenth-century Dutch painter or an Egyptian sorcerer", Eliot seems to emerge as "a scientist like Lydgate" (McSweeney 111), who pursued his vocation in Middlemarch with lofty aspirations of scientific breakthroughs and the transformation of medical practices. She even employed the scientific metaphor to define the writing as "simply a set of experiments in life" (*GEL* 6:216). Thus, as Cottom commented that, Eliot "identified herself as one whose role in society was devoted to the interpretation and dissemination of knowledge" (3).

Because writing was considered a male profession, Eliot chose a male pseudonym, George Eliot. Under the pen name, Eliot published her first collection of short stories in 1858, bringing immediate acclaim from critics as prestigious as Charles Dickens and William Makepeace Thackeray. Later in 1859, the success of her first long novel *Adam Bede* led a number of

impostors to claim authorship. In response, Eliot asserted herself as the true author, and her personal explanation for selecting a pseudonym was straightforward and uncomplicated, "George was Mr Lewes's Christian name, and Eliot was a good mouth-filling, easily-pronounced word" (Cross, *Life* 1: 212-3). While some may perceive a hint of insincerity in this seemingly candid assertion, no concrete evidence has emerged to contradict Eliot's documented explanation. It seems to be a manifestation of her own personal inclination towards modesty and self-effacement, rather than a deliberate defense of her gender. Her success caused quite a stir in a society that still regarded women as incapable of serious writing. Under her pen name, Eliot authored numerous works of fiction, with her most renowned novels being *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Felix Holt* (1866), *Middlemarch* (1872), and *Daniel Deronda* (1876). Among her seven novels, *Romola* (1863) was Eliot's best love. Although the novel showcases Italy in the 15th century, Eliot actually alludes to the nineteenth century English society. She points out in her letters,

> The stream of time that has shaped people's lives since antiquity has changed little ... The frivolous extravagance and blind superstition of ancient Florence, the rigid ethical dogma and excessive self-indulgence, and the deliberate pursuit of various goals in life, are essentially the same as in the modern world. There is no significant difference. People still yearned for peace and the reign of justice (*GEL* 6: 259).

Actually, Eliot's whole life witnessed a mysterious relationship with names, which cast an image of the bearer to some extent with a change in signature in each new stage of her life from Mary Anne Evans, Marian Lewes, George Eliot to Mary Ann Cross, among which she became, Linton declared scornfully, "so consciously George Eliot—so interpenetrated head and heel,

inside and out, with the sense of her importance as the great novelist and profound thinker of her generation" (99).

2. The Traditional Commentary on George Eliot

Eliot's works have a rich critical history that began with a favorable assessment during her lifetime and progressed to a posthumous devaluation that did damage her reputation. Eliot's novels challenged the basic inhibitions, namely, "the feeling that stories written by a woman should display charm rather than intellect, the idea that a Midlander should stick to the landscapes and folk she knew, and the assumption that a morality not underpinned by religion must be gloomy" (Bellringer 122). Such disfavorable and discouraging comments established by a perpetuation of conventional critical practices handicapped George Eliot's prestige, and the attacks on her novels ensued for decades.

The year 1919 witnessed a turning point when Virginia Woolf claimed *Middlemarch* was "the magnificent book which with all its imperfections is one of the few English novels written for grown-up people" ("George Eliot" 187). Virginia Woolf acknowledged Eliot's talent and the richness of her works. However, Woolf further remarked that readers have valid grounds to "fall foul" of Eliot as her heroines have a tendency to "bring out the worst of her, lead her into difficult places, make her self-conscious, didactic, and occasionally vulgar" ("George Eliot" 187), most of which was highly disputable. Her fiction was criticized by E.M. Forster as being weighty, but Lord David Cecil asserted that "she could not let her imagination have its head. Her intellect was always at its side, tugging at the reins, diverting it from its coursel" ("George Eliot" 209). Such depreciation still lasted for decades.

In the 1940s her reputation took a more positive turn. In 1948, a notable change in the critical reception of Eliot's novels took place with the release of F. R. Leavis' renowned work,

The Great Tradition, signifying the onset of a period where Eliot's works started to receive serious attention from scholars. Notable critics such as Gerald Bullett in *George Eliot: Her Life and Books* (1947), Joan Bennett in *George Eliot: Her Mind and Art* (1948), Jerome Thales in *The Novels of George Eliot* (1959), Barbara Hardy in *The Novels of George Eliot: A Study in Form* (1959), and W. J. Harvey in *The Art of George Eliot* (1961) undertook a reevaluation of Eliot's literary contributions, recognizing her profound intellectual abilities and unwavering artistic dedication.

However, following the 1970s, a surge of abundant and diverse criticism emerged, leading to George Eliot, the Victorian author, becoming an immensely contentious figure. Her fiction was met with unfavorable reception from different schools of literary criticism, and her reputation again suffered a serious questioning. Her works were labeled as the conventional novel suggesting that they viewed the world and our perception of it as synonymous. In contrast, Woolf and Proust's modernist novels emphasized the desire to shape and structure consciousness, highlighting the inherent characteristic of consciousness (Josipovici 139). Marxist critics, including Arnold Kettle in his *Introduction to the English Novel* (1951) and Terry Eagleton in *Criticism and Ideology* (1976), have argued that George Eliot, despite examining the clash between Romantic individual Goethe and the humanist thinker Feuerbach in her works, did not possess a belief in the possibility of social transformation. According to these critics, Eliot was characterized as an idealist whose works grappled with these philosophical tensions. Actually, the main skeptical voices came from theoretical schools of structuralism, post-structuralism, feminism, and post-colonialism. The most representative critic, Colin MacCabe has presented insightful observations on modernist perspectives, "The conviction that the real can be displayed and examined through a perfectly transparent language is evident in George Eliot's Prelude to *Middlemarch*...[T]his language of empiricism runs though the text" (18).

The continuous scholarly discourse surrounding Eliot and her literary works highlights the remarkable versatility of her talent and the extensive breadth of her interests. Andrew Bertrand Lynn in his dissertation “Totality and Autonomy: George Eliot and the Power of Narrative” (1999) explores her early fiction regarding her response to the two competing philosophical traditions of Spinoza and Kant. In the dissertation “Being Good With Money: Economic Bearings in George Eliot's Ethical and Social Thought” (2011), Dermot Coleman claims that in a world of material needs and wants, economics and ethics are inextricably linked. George Eliot recognized this seminal inter-relationship and sought to unravel its intricacies and complexities through her writing. In the dissertation “Mathematics in George Eliot’s Novels” (2016), Derek Ball highlights that George Eliot possessed a deep fascination and mastery of mathematics, which she diligently pursued throughout her lifetime, and this profound engagement significantly impacted her career as a novelist.

As scholarly exploration delves deeper and expands further, a notable contribution in this regard is Margaret Harris’s comprehensive anthology, *George Eliot in Context* (2013), features a remarkable collection of thirty-six insightful essays that intricately contextualize Eliot’s life and literary works, including historical, political, religious, scientific, social dimensions, and so on. In Harris’s elucidation, the book aims to engage with “both concepts and contexts contemporary with her [Eliot], and later ones, contemporary with us, to provide as full a range of lenses as possible through which to illuminate her achievement” (xviii). Thus, drawing upon the extensive tradition of critical analysis of Eliot’s works, in which her reputation vacillated between favorable appreciation and depreciation, “George Eliot was in mind and heart... indeed a real and achieved person and not just a pseudonym or an omniscient narrator made out of words and syntax on a piece of paper” (Davis 3).

3. Foucault’s Theory

Michel Foucault's legacy has an enormous influence upon the humanities. Some vital phrases and concepts extracted from Foucault's historical works have entered daily criticism and discourse analysis, becoming a tool of thought for people to understand themselves and the world. However constantly resonant with contemporary readers, Foucault's theories "cannot be neatly fitted into a condensed and orderly summary that appears to move smoothly from one text to another", but more of "a critical constellation" than of "a developmental, logical system" (Mambrol par. 1). Drawing upon the concept of the epistemic break, Foucault's theories serve as a valuable toolbox to challenge and resist various forms of tyranny. In this sense, Foucault's theories integrate and transgress into other humanistic disciplines, and he became "a hero of the anti-psychiatry movement, of prison reform, of gay liberation..." (Gutting 2).

Around three axes, namely, truth (knowledge), power, and the self (subject), the theoretical research proposed by Foucault can be divided into three phases. The first phase, the period of research in the archaeological studies of knowledge before 1970, is characterized by major texts including *Madness and Civilization*, *The Birth of the Clinic*, *The Order of Things*, and *The Archaeology of Knowledge*. The second phase, genealogical studies of power from 1970 to 1976, includes *The Order of Discourse*, "Nietzsche, Genealogy, History", *Discipline and Punish* and *The History of Sexuality: An Introduction, volume 1*. In the third phase, the ethological genealogy or aesthetics of existence phase in 1976 onwards, the main texts include *The Use of Pleasure: The History of Sexuality, volume 2*, *The Care of the Self :The History of Sexuality, volume 3*, *The Hermeneutics of the Subject* and *The Return of Morality.* Throughout the three phases, most of the texts are historical works, which are different from the standard ones and established by the archaeological thought and genealogical thought.

Not merely a discipline describing linguistic abstractions and using constraints of grammar and logic to exclude meaningless and illogical formulations, archaeology is a field of

research to deal with particular historical problems, including the treatment of the mentally ill, the practices within the medical field, and the development of modern social sciences, which are the focal points examined in Foucault's three histories of archaeology , *The History of Madness*, *The Birth of the Clinic*, and *The Order of Things.* In *The Archaeology of Knowledge*, Foucault elaborates on archaeology of thought as a historiographical method, which concerns about the constraints that determine and limit individuals in ways they are unaware, and even restrict their range of thought. Therefore, through the archaeological analysis of knowledge, Foucault demonstrates that "the framework underlying our concepts and beliefs may not have the inevitability we casually assign it" (Gutting 41-42), which implicitly destabilizes the conventionalized mode of thought.

Being a supplement and continuation of archaeology, genealogy attempts to describe the effects of a practice and to elucidate the transitions between different systems rather than the system underlying a practice or different systems of thought. Still based on a historical practice, Foucault's exploration of the evolution of incarceration in *Discipline and Punish*, and his examination of the physical body in *The History of Sexuality, volume 1*, aim to investigate how exactly human anomalies such as crime and sexual perversion in modern Western society emerged, so as to give an explanatory analysis to reveal the clear meaning of these anomalies and the various evolutionary relationships that diagnose modern Western society's power and morality. Besides, the power that give impetus to the operation of history is not so much on individual beliefs, social structures, or the environment, but rather on individual bodies. Therefore, it can be conclude that Foucault's genealogy is "a historical causal explanation that is material, multiple, and corporeal" (Gutting 47). Furthermore, Foucault's genealogy also involves the strong link between knowledge and power, whereby power not only constrains or eliminates knowledge, but also has a positive and cognitive effect that can produce knowledge. In turn, knowledge possesses a transformative effect on the power structures that produce and shape it.

Departing from utilizing genealogy as a tool of suspicion, Foucault instead traces the pervasive imprints of modern power and proposes "arts of existence", which explores "those intentional and voluntary actions by which men not only set themselves rules of conduct, but also seek to make their life an oeuvre that carries certain aesthetic values and meets certain stylistic criteria" (*HS2* 10-11). Here, Foucault concerns more about the formation of the self, reconstructing "internal programme for ethical transformation" rather than "complex external lines of power" (Gutting 105). Caring for the fate of the subject's existence, Foucault explores not only the present situation and historical causes, but also seeks the aesthetic survival way to achieve freedom. In the former case, Foucault's intellectual archaeological and genealogical critique of traditional Western thought and its process of institutionalization reveals that the subject is shaped by a strategy of individualized social dynamics in the power/knowledge mode; in the latter case, a liberal way of life is creatively designed based on the deconstruction of modern subject principles. If the critique of the technology of power is aimed at deconstructing the passive and docile subject, the aesthetics of survival is aimed at constructing the active and free subject. In this sense, aesthetics of survival is both a theory of thought that confronts the modern technology of power and a way of life that advocates individual creation and artistic survival.

It can be seen clearly that Foucault's theoretical research focuses on madness, discourse, prison, knowledge, power, subjects, etc., which are precisely the object designated or utilized by traditional rationality, but treated differently with his thought and method of archaeology and genealogy. As Gary Gutting summarizes, "His archaeologies show how it is often relative to the contingent historical frameworks it is supposed to transcend, his genealogies how it is entwined with the power and domination from which it is supposed to free us" (109). Indeed, the archaeological analysis of knowledge presents that the constraints that determine and limit individuals underlie our concepts and beliefs, and his genealogical analysis indicates the origins of power imposing authoritative discipline, behavior, and conventions on individuals.

From his archaeologies, to genealogies and to arts of existence, Foucault transcends mere theoretical knowledge and embraces a way of living. This transition also marks a shift from an epistemology rooted in suspicion to an ethics grounded in the pursuit of truth.

4. Foucauldian Theory Applied to Interpret George Eliot and Her Fiction

The late 1980s ushered in a significant interdisciplinary approach that merged Foucauldian analysis with the study of Victorian literature, under the strand of which appear such representative publications as Nancy Armstrong's *Desire and Domestic Fiction* (1987), D.A. Miller's *The Novel and the Police* (1988), and Mary Poovey's *Uneven Developments* (1988). D. A. Miller, Mary Poovey, and Nancy Armstrong are all Foucault-inspired critics who contended that the literary text exists within power structures and functions as an effective medium for power mechanism to manifest itself. Especially, the disciplinary power is employed as an analytical tool for the critics to do Victorian studies, which are impacted radically by Foucault's *Discipline and Punish* (1976), the contention of which is that since the late 18th century, the exercise of state power has been less and less via formal judicial procedures, but more through what Foucault defines the power/knowledge system, where such institutions as prisons, hospitals, or schools control individual bodies through certain supervised and examined practices and normalized assessments. Such surveillance and imposition over bodies with the passage of time finally makes individuals internalize these mechanisms into self-discipline. As an omnipresent social force, power exists in every corner of our social life, showing its function in the form of social power networks. The notion of omniscient surveillance was discerned and noticed in the narration of Victorian novels, where Foucault's Panopticon space was interpreted in D.A. Miller's *The Novel and the Police*, as that "far from being a space of imaginative freedom, is, in fact, a mechanism of discipline, all the

more effective for operating under the sign of radical privacy" (Adams, "A History of Criticism of the Victorian Novel" 73). By examining the literary works of authors like Wilkie Collins, Anthony Trollope, and Charles Dickens, Miller discloses the less visible and less violent modes of social control in the Western liberal culture when disciplinary power disseminates and dissembles its effects and ramifications in the nineteenth century, where the literary works of the Victorian era serve as an unwitting conveyer of a culture characterized by disciplinary practices to show how disciplinary mechanism operates and establish over individuals in a confined space.

Based on Foucault's two works *The History of Sexuality, Volume I* and *Discipline and Punish*, Nancy Armstrong in her *Desire and Domestic Fiction* discussed the problem of sexuality in literature. Disagreeing with Ian Watt's as well as Gilbert and Gubar's tradition of thinking that assumes sexual desire prior to its representation, Armstrong instead follows Foucault' idea that those myriad representations actually determine the nature of sex, and contends that sexuality, as "a purely semiotic process", exists "beyond" representations (11), reflecting "the success of domestic fiction in shaping a conception of identity based not on kinship and class but on a deep private selfhood embodied above all in the domestic woman" (Adams, "A History of Criticism of the Victorian Novel" 75).

Presenting a different history of women, Mary Poovey's *Uneven Developments* unfolds the uneven gendering both in public and private spheres based on discourses of medical treatment, matrimonial law, professions, public health, and nursing, which were once deemed as contextual narration for the Victorian novel. Poovey instead considers them as mutually correlative and constitutive discourses and various manifestations of an ideological system. As Catharine R.Stimpson mentioned in foreword, "Once established, ideology is to organize these interactions morally, legally, and cognitively; to make sense of everything. A bundle of

interpretative strategies and paradigms, explanatory narratives, and legitimizing stories, ideology is, in effect, the magnet of meaning." (Poovey ix).

According to Foucault's idea, discourse and power are inseparable and interdependent. Discourse is the articulation of cultural order, knowledge, or ideology with its various manifestations in law, sexuality, medicine, psychiatry and so on, in relation with which the literary text appears to be an effective medium to display the correlated relationship between discourse and power. As the external forces, discourse and power do mold and produce the subject, which is analogous to what James Eli Adams argues in his essay "A History of Criticism of the Victorian Novel", is that representation itself now "became a locus of power, which was understood to produce subjects shaped by ideology or other structures … of domination and control" (72).

This way of thought has had a strong influence on literary studies with "an explosion of historicist criticism of the Victorian novel in response to the manifold work of French historian Michel Foucault" (Adams, "A History of Criticism of the Victorian Novel" 73), which also paves the way for the movement of New Historicism. Therefore, Foucault's power theory invoked literary critics to historicize the novel with a variety of discourses to situate novels in the juxtaposition of "sanitation reports, parliamentary proceedings, advertisements, and other forms of representation participating in a single cultural formation", thus dissolving "the boundary between literary and non-literary" (73).

However, some doubt is cast on the logic of containment that all literary texts or non-literary contexts are interpreted as a huge unified Foucauldian edifice of power/knowledge, eliminating all differences, which echoes similar objections from Jones' apt statements in *Problem Novels: Victorian Fiction Theorizes the Sensational Self*, "the tools with which the master narratives of Enlightenment rationality and psychological repression were dismantled have instated a new master narrative—one in which surveillance, discursive knowledge, and

discipline invariably produce docile bodies" (3). Likewise, Andrew H. Miller expressed dissatisfaction with the research achievements of Victorian culture, and he believed they were composed of extensive studies inspired by Foucault, which are "confidently immured within an orthodox, loosely new-historical set of historiographical assumptions, devoted to understanding and judging individual texts by appeal to historical contexts sometimes richly—but often poorly-conceived" (960). Even in the acclaiming words for Simon Joyce's *Capital Offenses*, the voice of discontent can be also sensed that

> [a] recent crop of very welcome books that takes another look at the question of crime and punishment in Victorian culture…which ask the reader to challenge the 'containment thesis' of a certain kind of Foucauldian reading of culture and to explore more complicated, less 'unidirectional' ideas about power. (Reitz 100)

The above recap of scholarly investigations influenced by Foucault's theories in the field of Victorian studies, as well as critical evaluations that express disapproval or dissent, does present obvious challenges to those who infuse Foucault's approach into the examination of disciplinary societies as a universal manifestation of power, and thus it is possible for a researcher to repeat the argument in which the question of the relationship between fiction and power is only raised based on its analogy with certain control techniques. Employing the past for transforming the present, Foucault's concern, however, was on the destabilization to "explore the ways in which the taken-for-granted forms of the present depend, in largely unacknowledged ways, on suppressed ruptures, contradictions, events and fissures within the past" (Binkley xiii). Thus, abandoning or disrupting continuity and stability, Foucault showcased his work as an unsystematic or disnormative theory of history, and to be exact as a tool-box since "knowledge is not made for understanding; it is made for cutting." (*FR* 88).

From this perspective, the adaptability and practicality of Foucault's legacy manifests itself evidently in the fact that "Foucault' knowledge continues to cut" at present as it did in the last century:

> his [Foucault's] analysis of disciplinary societies proves particularly helpful in studying the most contemporary features of the prison-industrial complex as well as current manifestations of the surveillance society; his archaeologies of discourse help explain the most novel efforts of moral reformers; his studies of ethics fit nicely with contemporary lifestyle movements, and his work on governmentality is well suited to recent changes in the professional lives of workers in a flexible labor force. (Binkley xiv)

As Professor Colin Koopman demonstrated in his essay "Why Foucault's Work on Power Is More Important Than Ever" that,

> Foucault's most crucial claim about power is ... a unitary and homogenous thing that is so at home with itself that it can explain everything else; and only by analyzing power in its multiplicity, as Foucault did, do we have a chance to mount a multiplicity of freedoms ...; and Foucault's approach to power and freedom, therefore, matters not only for philosophy but also more importantly for what philosophy can contribute to the changing orders of things in which we find ourselves (pars. 5, 26, 27).

The above claims of Koopman and Binkle deny the obsolescence of Foucault's legacy, and reinforce our view that Foucault's work on power do matter in our life, including our

interpretation and comprehension of literary works. That is why despite the negative criticism of Foucault-inspired research approach in Victorian studies, there are still some critics who employ it to do critical studies.

In *European Writers in Exile* (2018), Charlotte Fiehn explores in the opening chapter "Social Exile in Nineteenth-century England" the ways in which renowned authors like George Eliot, Charlotte Bronte, and Emily Bronte grappled with the theme of exile within their literary works under the social system of cultural supervision and conformity, as analyzed by Foucault. Alireza Farahbakhsh and Zohreh Ahmadi offer in their essay "A Foucauldian Analysis of Money in George Eliot's *Silas Marner*" (2017) a New Historicist reading of her fiction *Silas Marner* based on Foucault's theories, which reveals the monetary system, social class, and capitalist society of the Victorian time, and also shows Silas's power in the discourse of money and the Cass brothers' resistance toward him. Additionally, in "A Foucauldian Discourse Analysis of Judaism in George Eliot's *Daniel Deronda*" (2017), the same authors analyze Foucault's discourse of power in *Daniel Deronda* and explore Eliot's perspective on the significant topic of Jews and their religious beliefs. In "Redemption and Regeneration of Characters in George Eliot's *Silas Marner* in Relation to Michel Foucault's Theory of Power" (2019), Sweety Samariyal. A. brings out the importance of money in the Victorian Era to establish power in society. Foucault's power theory sheds light on the power of money and its implications. Erwin Maas in his thesis "Narrative life: Biopolitics, Population, and the Victorian Novel" (2015) formulates a biopolitical approach to Victorian literature, which provides for a different understanding of biopower.

Until now, the Foucault-inspired research in George Eliot's works and her life are still popular with scholars and critics, who focus mainly on the traditional way of interpreting literary works via Foucault's disciplinary power. These studies have paved the way for significant insights into the novels of George Eliot, yet with more space to explore how the

disciplinary power manifest itself in her novels. Meanwhile, rather few, like Erwin Maas, try their hand at George Eliot's works using Foucault's term biopolitics for the discourses and practices of managing lives. Moreover, the tentative analysis of the relations between power, space and identity with Foucault's Panopticon and Heterotopia can also be helpful to interpret Eliot herself and her novels, namely the various changing responses to the vicissitudes of her life. With the lenses of theories and power concepts of Foucault, we can gain a new understanding of Eliot's works and life.

B. Research Purposes and Significance

1. Research Purposes

The dissertation will address inquiries surrounding overlooked or inadequately understood aspects, misinterpretations, or overlooked readings, with the aim of presenting a diverse and varied collection of representations. Drawing on innovative, perceptive, and groundbreaking research, the dissertation will critically examine the concept of power, primarily through close and sophisticated analysis of the historical context of literature and the cultural milieu of the nineteenth century. By doing so, it will provide readers with stimulating insights into a world that is simultaneously familiar yet distinctly distinct, foreign, and enigmatic.

Since George Eliot was brought up in the Victorian society and suffered such social problems as social conventions about marriage, biased gender-based norms, and strict religious faith, how do her novels represent Foucauldian discourse of power? Are any manifestations of power salient in her novels? How do the actions of the characters exemplify Eliot's conception of discourse and power in the nineteenth century? In order to address the aforementioned inquiries, this dissertation primarily focuses on two key aspects: firstly, I will explore how power avails itself to discipline and govern others. The second objective of this dissertation is

to analyze how power interacts with discipline, space, and population in Eliot's fiction, exploring the power relationship and interaction networks between people, thus getting to know Victorian society and culture well. Furthermore, turning from her novels to Eliot herself, power, space and identity are examined to reveal how the patriarchal society affect and manipulate George Eliot to conform the social and religious dogma, and eventually constructs into a specific identity.

The chief concern of the previous research on Eliot is traditional approaches to historical and thematic analysis, as well as criticism rooted in examinations of identity politics and post-structuralist theoretical frameworks. However, there has been little post-structuralist Foucault-inspired research on Eliot and her fiction. This endeavor represents a tentative exploration into the interpretation of George Eliot's fiction through the lens of Foucault's concept of disciplinary power, as well as its subsequent extension into the realm of biopolitics. Remarkably, this particular perspective has received inadequate investigation and has largely remained concealed and unexplored. Furthermore, the dissertation seeks to expand upon the existing areas of scholarly inquiry by considering an additional dimension that has hitherto been overlooked: the interplay between identity, power, and George Eliot's life experience.

This dissertation, therefore, aims to offer a Foucauldian reading of Eliot's novels according to Michel Foucault's theories of power and discourse. Through analyzing Foucault's discourse of power in Eliot's novels, namely individual and power (disciplinary power), and population and power (biopolitics), a new gateway is opened to better re-interpret these novels, exploring the power relationship and interaction networks between people, thus getting the glimpse of Victorian society and culture. Moreover, to reveal how the patriarchal society affect and manipulate George Eliot to conform to the social and religious dogma, and eventually constructs into a specific identity, which can also be helpful to interpret George Eliot herself, namely the various changing responses to the vicissitudes of her life. The examination of

George Eliot and her novels exhibits a wide range of interests, inquiries, and approaches, embracing an inquisitive and intellectually stimulating mindset that matches the exploration and curiosity found within the subjects themselves.

Only after this process of demonstrating different ways of power can individuals critically challenge the established social norms, transcend conventional ideologies and values, and try to shed the various influences that hinder their development, such as family bondage, religious tradition and narrow social conventions, and pursues the true meaning of life, during the process of which power successfully shapes the subject, lead people reach their self identities, and help fulfill their existential aesthetic pursuit. With the lenses of theories and concepts of both Foucault and post-Foucault, Eliot's intricate and perplexing art and ideas can be better appreciated and acknowledged, which also highlights the significance of Foucault's established theory of power, emphasizing that it extends beyond mere academic trends and instead offers a vital philosophy of life.

2. Realistic Significance

As modern humanities continue to follow the lines of Foucault's thinking and the erratic but discernible contours of his map of power production and self identity, his influence is still felt strongly. For the most part, intellectuals still associate Foucault's name almost exclusively with the concept of power. His analyses of power continue to be his most well-known contributions. When describing genealogy's value orientation, Foucault refers to it as a "history of the present" (*DP* 30-31), which holds true in two respects. The history's first focus is on the beginnings of the current laws, customs, and institutions that assert their authority over us. Moreover, the primary objective is to comprehend and evaluate the present, specifically aiming to challenge unfounded assertions of authority, rather than understanding the past on its own terms or for its intrinsic value. While it is argued that claiming their historical methodologies

are identical would "distort Nietzsche's own practise, and make it groan and protest" (Gutting 50), Foucault aligns himself with Nietzsche as a proponent of a history focused on the present. Further, in the world of Greece and Rome, the self care is a "cultural phenomenon" and a "event in thought", but it also "constitutes within the history of thought a decisive moment that is still significant for our modern mode of being subjects" (*C-HS* 9). Therefore, Foucault observed that what existed in history still matters for us today either in the self existence or power relations. The sovereign power has existed alongside with two new forms of power over the past 200 years: disciplinary power and bio-politics, as demonstrated by Foucault. In addition to power in its sovereign form, there are many other ways that power manifests itself in the world, including corporate violence brought on by massive capital accumulations, gender violence under the guise of patriarchy, and overt and covert acts of white supremacy like chattel slavery, real estate redlining, and mass incarceration. When it comes to places of discipline, it is not surprising that workplaces such as workshops, educational institutions, army barracks, and hospitals all bear an resemblance to prisons. We are also subject to the influence of proper training whenever we are confined to our desks at school, our positions on the assembly line, or, perhaps most importantly, when we are confined to our homes. Within our midst, additional forms of power exist, such as the influential force of data or the information-based power wielded by social media platforms, data analytics, and ongoing algorithmic evaluation, which are the most important form of power to emerge since Foucaul's death. If we are unable to recognize power in its various manifestations, we will lose the ability to fend off all the other ways that power shapes us. Philosophically, Foucault is still significant because of how well he identified and subtly analyzed the ways in which modern power operates. Therefore, Foucault's approach to power and self identity matters not only for philosophy, but also more importantly for the contributions philosophy can assist us to discern and tackle with the changing orders of things in the world.

In terms of George Eliot, she remained ingrained in the memory of her fellow-author William Hale White as an insurgent writer, whose novels will always be important, some aspects of her life, namely its difficulties, scandals, and joys, convey timeless wisdom. Through her life, she teaches us about being brave to pursue happiness even when it comes at a cost, about remaining true to yourself, and about the value of an open mind. She gave us unforgettable female characters in her fiction whose struggles continue to teach readers about ambition, love, and the importance of defying authority and conventions. However, neither aesthetic nor ideological justifications have led our society to disregard her. Because her moral seriousness isn't generally recognized in our culture, most people have no time or patience to read her 'baggy monsters'. Ironically, she keeps popping up in high school curricula and teachers frequently insist on assigning 10th graders Eliot's novels to read. Her books strike the perfect balance between being both quaint and modern. Both *Felix Holt, the Radical* (1866), which provides background on the British labour movement of the 1830s, and *Romola* (1863), a monumental historical novel that examines the religious and artistic fervour of 15th-century Florence, are noteworthy works of literature. Her two final books, *Middlemarch* (1871-72), a comprehensive anatomy of English society, and *Daniel Deronda* (1874-76), an effort to look beyond English society and address more significant issues of identity and nationalism, are her two most significant works. Despite the fact that George Eliot's realistic novels have been compared to historical sources from her era, the way power changed the patriarchal structure of the family and society is largely ignored. The dissertation will concentrate on how Eliot presents the power mechanism in her works as a result. As Tim Dolin explains:

> There, an entrenched social and economic order with its old patterns of life focused on the local community gave way just as suddenly to new orders of being, changing the very nature of everyday life in small local communities forever. It was for this reason—the concentration of the effects of radical social and cultural change that Eliot could

> legitimately represent the localized experiences of small communities in provincial backwaters as the generalized experience of modernity (45).

Since George Eliot's novels undeniably unfold within a specific time period, the social, historical, and cultural environment is seen as crucial in my study of power relations in these works. *Adam Bede* takes place during the initial years of the 1800s, which is covered by *The Mill on the Floss* ranges from the 1820s, following the Napoleonic Wars, to 1832, just before the Reform Act. While *Felix Holt* chronicles the events during the period of the Reform Act, *Middlemarch* depicts the two years leading up to the enactment of the Reform Act of 1832. *Daniel Deronda*, the most recent book, is set around 1860, a time when Christian Zionism was very popular. These novels therefore have a social, political, and cultural backdrop that emphasizes the sense of history and social inaction. Every aspect of nineteenth-century Western society, including the domestic and political spheres, was impacted by the changing phenomena of the time. George Eliot makes an effort to depict the triumphs and failures of her characters as well as how they changed over the course of a specific period of time and how their roles were reassessed. It is also my responsibility to show in this dissertation why and how she dealt with power dynamics in her writing during the Victorian era.

Just like Foucault, Eliot shows a panorama of social power relations by studying history and caring for the present. Therefore, taking Eliot's legendary life experiences and novels as the research object, the dissertation will analyze how the internal power mechanism operates from several aspects: space and power, discipline and power, bio-politics and power, revealing the power relationship between people in Victorian society. By interpreting Eliot's life and novels, we find that history is a mirror to manifest the social modes and power relations of Victorian England in the 19th century, while it also reflects the living conditions of people today. The dissertation not only demonstrates the integration of history and reality, reveals the operating mode of power mechanisms, presents various power relationships, but more

importantly, enables people to have a deeper view of the world, themselves, and others, and enhances the connotation of survival aesthetics. Further, Eliot's works serve as a valuable conduit to increase the possibility of empirical analysis of Foucault's power theory, enabling people to attain a profound comprehension of the nuances and implications of Foucault's power theory and enriching the extension of his power theory. Therefore, the research of the dissertation is still relevant today with the realistic significance, performing a guiding role for the present.

C. The Structure of the Dissertation

The dissertation consists of seven chapters. The first chapter provides the background to this study and the study's objectives, and especially reviews current literature on George Eliot and her works, and presents an introduction of Michel Foucault's power theory, to show the importance of the research. The second chapter presents theoretical concepts including Foucault's theory of power and subjectivity, the relationship between power and space, and the interplay of power and identity, which establishes the theoretical framework assisting in exploring the nature of George Eliot and her works from a new perspective. The third chapter presents the Foucauldian analysis of George Eliot and her life, where the narration of the past upbringing and development is full of the transfer and overlap of physical space, in which the change of physical space and the erosion of George Eliot's identity coincides with the reestablishment of subjectivity. The woman known by various names, including Mary Anne Evans, Marian Lewes, George Eliot, and Mary Ann Cross, experienced profound personal and cultural transformations that mirrored those of the nineteenth century. The forth chapter turns from interpreting Eliot herself to analyzing her novels *Middlemarch* and *Romola*, and presents the Foucauldian analysis of George Eliot's fiction to investigate how power interacts with space from the perspective of Panopticon and Heterotopia. The fifth chapter deals with power mechanism relating to discipline and subjectivity in *Adam Bede*, which strives to regulate and

manage the daily lives of individuals by involving power with body, discourse and knowledge, while subjectivity, as the products of power, is always realized by some rebellious and resistant techniques for individuals to probe their true self, and eventually reconstructs into a specific identity. The sixth chapter makes further extension of power mechanism relating to biopolitics and subjectivity in *Daniel Deronda* and *Felix Holt*. In addition to individualizing power, the emergence of biopolitics as another power technology in the Victorian era brings forth a massifying approach that targets the population or race as a whole rather than the individual body, whose collective biological processes cannot be discerned through individual observation alone. It argues that Eliot's novels conceptualize the population by turning a seemingly inscrutable collective into an object of knowledge and control, where I contend that biopolitics, Michel Foucault's term for the discourses and practices of managing lives, depends on her novels to articulate the conditions, methods, and experiences of demographic regulation. The last chapter summarizes and concludes those findings about the intertwined relations between power, space and subjectivity. Subjugated by the binary standard, Eliot had to compromise and write as a man to be accepted by the world since a society manipulated by rules and orders is essentially dominated by male patriarchal class, which is a Panopticon prison of accepting constraints from reason. Women's typical life is at the cost of losing themselves and being disciplined by reason. The ideal space of losing free identity has essentially become a heterotopia suppressing human nature and restricting individual freedom. Besides, limitations of the study and suggestions for further research in this field are also considered.

II. Michel Foucault's Theory of Power and Subjectivity

Being one of the prominent intellectuals of the twentieth century, Michel Foucault (1926-1984) is deemed by the author of *Postmodern Theory* as "a complex and eclectic thinker" (Best and Kellner 35), who makes great contribution to the improvement of social sciences and human progress. For over half a century, Michel Foucault's works have had a tremendous impact on a wide range of disciplines. From the evolution of human sciences to the investigation of power dynamics, from disciplinity to governmentality, from ancient sex to contemporary ethics, from archaeological methodology to genealogical methodology, Foucault's pioneering work has promoted the new research direction of humanities and social sciences. His influence was so extensive that his works were also published in a wide range of forms before and after his death, which can be classified into three major categories, namely, books, shorter works like essays, manuscripts, occasional lectures, interviews, and the lectures from 1971 to 1984. Among his oeuvre are a series of meaningful and significant books that caused a great sensation at that time, made Foucault establish his reputation throughout Western Europe, and led him to be a master-thinker of his generation with a multifaceted image, that is, *History of Madness* (1961) moulded him into a champion within the anti-psychiatry movement; *The Order of Things* (1966) an alleged prominent figure of structuralism; *Discipline and Punish* (1975) the prophet of modern discipline; *History of Sexuality*, volume 1 (1976) the advocate of a profoundly innovative theory of power and the pioneering figure of queer studies; and *History of Sexuality*, volumes 2 and 3 (1984) the catalyst of a fresh shift towards ethics as a self-cultivated practice with an aesthetic dimension (Falzon, O'Leary and Sawicki 1). Besides, the thought-provoking lectures delivered by Foucault at the College of France, including *Society Must Be Defended, Security, Territory, Population,* and *Society Must Be Defended* kindled a new interest in various fields such as "biopower, governmentality, and questions about truth-telling and ethics." (Falzon, O'Leary and Sawicki 2).

With the focus on necessity of human existence, Foucault questions the authority of power and the authenticity of knowledge, and conducts his research about theories of power. He believes power originates from everything and relates with everywhere, in other words, power is omnipresent and omnipotent (*PK* 141), which exists in human relations and penetrates in all the ways throughout the whole society. Manifested in human relations, power makes it possible for the dominant to impose discipline on the subordinate. Discipline, according to Foucault, "'makes' individuals; it is the specific techniques of a power that regards individuals as objects and as instruments of its exercise" (*DP* 170). Hence, we can deduce that disciplinary power operates by treating individuals as passive subjects and as instruments manipulated and controlled by those in positions of authority. Infused with discourse, knowledge and truth, such discipline is permeated in every corner of the society, and is finally internalized by individuals. As a result, a kind of self-awareness is produced to discipline the social subjects, making every one under the control of power mechanism.

Foucault's thought has aroused the interest of many people, including philosophers, anthropologists, artists, art theorists, historians, sociologists, educators, social management workers, and so on, which refracts the intricate and profound qualities of Foucault's thought, and undoubtedly its wide appeal to the public. It can be said that complexity is an important feature of Foucault's ideas. The difficulty of reading the works derives from the difficulty of understanding his ideas, which in turn is inseparable from the complexity of his ideas. Just as Foucault's life is full of legends, so too are his ideas, which gives the impression that his books are difficult to read and his ideas are difficult to understand. Such abstrusity and perplexity of his works and ideas stems from the fact that Foucault changes his writing intentions and directions several times during his writing career and he seems to be particularly fond of these changes and the apparent contradictions they entail. For Foucault, philosophy is like a "tuning fork" in music, "but we must be especially careful to listen for the partiais, the overtones and the harmonics. What we must observe and bring to light are the different entrances and exits,

the multiplicity of tunes, the dischords—and harmonies" (Barker 41). The complexity and incomprehensibility of Foucault's thought is also related to his peculiar philosophical style. Foucault is known for his advocacy of unconventional ways of thinking and anti-normativity characterizes his philosophical style (Frank 121), which is also Foucault's lifelong philosophical quest.

In terms of Foucault's popularity in academic circles, Colin Koopman in his article "Why Foucault's Work on Power Is More Important Than Ever" presents a pertinent statement that "Foucault remains one of the most cited 20th-century thinkers and is, according to some lists the single most cited figure across the humanities and social sciences" (2). Being a masked philosopher and insisting on anonymity (Gutting 54), Foucault is recognized as a scholar encompassing the roles of a social theorist, cultural critic, and historian. From *The History of Madness* to *The History of Sexuality*, he delineated his histories using distinctive terminology, "first as the 'archaeology' of thought and later as 'genealogy'" (Gutting 32). Interestingly, the Chinese scholar Wang Minan depicts Foucault in a vivid metaphor as "a huge mineral deposit. In the European and American intellectual circles, people excavate different resources from him in different periods. His archaeology was excavated in the 1970s, his genealogy in the 1980s, and recently, people are interested in his politics" (137). In short, Foucault's ideas have their own unique characteristics, perhaps quite peculiar, but they are valued because of their peculiar and non-normative nature, as well as their reasonableness and justification.

A. Foucault's Theory of Power

Foucault is acclaimed for his significant contributions as a thinker on power, emphasizing the pivotal role of the concept of power in his theory. However, despite its significance in Foucault's perspective and its crucial role in his analysis of the present condition, providing a succinct and definitive definition of Foucault's conception of power, as traditionally attempted,

proves to be a challenging task. Foucault opposed to establish his own theory of power precisely in order to avoid repeating the errors of traditional thinkers who were domineering monopoly, and to avoid arbitrarily absolutizing his theory as a generalization suitable for all history, thereby suppressing other thinkers' exploration and research on power. Therefore, Foucault advocates specific power analysis while rejecting theory, which does not mean that Foucault has no concept of power or theory of power. In fact, the study of power has continued throughout his entire academic career, and in many articles and works, he deliberately discussed his different understanding of power and tradition. By summarizing and analyzing these new understandings, we can sketch the broad outlines of Foucault's concept of power.

1. Power Mechanism: Disciplinary Power and Biopolitics

a. Disciplinary Power

Michel Foucault is perhaps the most famous power theorist, who categorized various forms of power, such as sovereign power, disciplinary power, and biopower. In *The History of Sexuality: An Introduction* (1990) and in his *Society Must Be Defended: Lectures at the Collège de France*, 1975–1976, Foucault distinguishes between classical sovereign power and two contemporary manifestations of power, namely, discipline and biopower, signifying "a shift from a right of death to a power over life" (Taylor, "Biopower" 55). Foucault claims that "in the classical theory of sovereignty, the right of life and death was one of sovereignty's basic attributes...The right of sovereignty was the right to take life or let live. And then this new right is established: the right to make live and to let die" (*C-SMD* 240-41). According to his claims, Foucault believes that the fundamental characteristic of sovereign power is the authority to determine the life and death of individuals. Contrasted with sovereign power, biopower refers to the power "to foster life or disallow it to the point of death" (*HS1* 138). He characterizes biopower as a form of power that exerts control over human life.

Chloë Taylor presents two levels of biopower: discipline and regulation, as shown in the following table (60):

Type	Target	Aim	Institutions	Tactics
Regulatory power (biopolitics)	Populations, species, race	Knowledge/power and control of the population	The state	Studies and practices of demographers, sociologists, economists; interventions in the birthrate, longevity public health, housing, migration
Disciplinary power (anatomopolitics)	Individuals, bodies	Knowledge/power and subjugation of bodies	Schools, armies, prisons, asylums, hospitals, workshops	Studies and practices of criminologists, psychologists, psychiatrists, educators; apprenticeship, tests, education, training

According to the above division, Taylor claims that discipline concentrates on the micro-technology while biopolitics on the macro-technology. Foucault portrays these two dimensions as "the two poles around which the organization of power over life was deployed" (*HS1* 139). The micro-level of biopower is disciplinary power, which is depicted by Foucault as follows: "Discipline 'makes' individuals; it is the specific techniques of a power that regards individuals as objects and as instruments of its exercise" (*DP* 170). This reconceptualizing practice arose as a reaction to the changing power dynamics, since the emergence of the mechanism of disciplinary power in the modern era began to take shape during the 18th century. As highlighted by Foucault in *Discipline and Punishment*, the individuals incarcerated in prisons become objects of knowledge and are subjected to various techniques of correction and discipline, which aims to generate compliant and obedient bodies, "that may be subjected, transformed and improved" (136). Diverging from sovereign power or juridical power, disciplinary power operates through a range of techniques that directly target the body, including spatial distribution of individuals and regulation of their activities. Foucault contends that these techniques have played a pivotal role in shaping the modern subject. These varied methods of examination bring about a transformation in the modern individual, shifting them from a subject bound by legal obligations to an individual driven to conform to societal norms

by the exercises of ranking, hierarchizing, judging, selecting or excluding. It is pervasive that such power of normalization does not solely reside within the confines of the prison but expands and transforms into additional establishments like the educational institution, the military, healthcare facilities, or industrial workplaces, where it operates its discipline on the individual body through the various examinations. A disciplinary society, as we can see, is depicted in *Discipline and Punishment* where individuals are shaped and utilized by intricate power dynamics, with their "bodies and forces subjected to multiple mechanisms of 'incarceration'" (308). Hence, we can infer that disciplinary power treats the individual as passive objects and manipulates them as mere instruments under the control of those with greater authority. Discipline is a form of power that persuades people to adjust themselves to be obedient in a more subtle and exquisite way. Besides, disciplinary power endeavors to render the body "more obedient as it becomes more useful, and conversely" (138). In other words, power strives to train the body to be useful and tame, which endows the subject with position and identity in society. Thus, power fictionalizes the subject through the discipline of the body.

b. Biopolitics

Foucault introduces the concept of biopolitics in the concluding chapter of *The History of Sexuality Volume One*, and he expands upon it in his lectures, including *Society Must be Defended* (1976), *Security, Territory, Population* (1978), and *Birth of Biopolitics* (1979). Postulated on the other end of the spectrum, biopolitics emerges as the macro-level manifestation of biopower, whose logic is not disciplinary but regulatory. In *Society Must be Defended*, Foucault contends that the late 18th century witnessed the emergence of a novel power mechanism that shifted its focus from individual bodies to the concept of "man-as-living-being" (242), which dictates not to "rule a multiplicity of men to the extent that their multiplicity can and must be dissolved into individual bodies that can be kept under

surveillance, trained, used, and, if need be, punished" (242), but is applied to a "global mass, affected by overall processes characteristic of birth, death, production, illness" (243). Thus, in addition to disciplinary power exerted over the individual body, Foucault examines a technology of power that massifies and operates over "man-as-species" (243), the technologies and mechanisms of which are applied to different registers of society with the former individualizing the body "as an organism endowed with capacities", while the latter massifying bodies as "general biological processes" (249). Towards the close of the 18th century, there emerged significant developments in biopolitical tactics such as "forecasts, statistical estimates, and overall measures", to be specific "birth-control practices, natalist policy, public hygiene campaigns, and urban planning", are applied to measure and intervene the large-scale phenomena of controlling the species life, or "a whole series of related economic and political problems" (243-245), responding to the environmental impacts on the life of the population. Foucault contends the rising world population as a "problem that is at once scientific and political, as a biological problem and as power's problem" (*C-BB* 245). The most crucial thing here is that these collective phenomena only manifest themselves when assessing the massive population not the individual body, because through the careful observation of the burgeoning population over an extended period, certain recurring patterns and constants can be identified, whereas the effects with individual are random and unpredictable. Thus, biopolitics intervenes precisely at this universal level of the masses, employing various technologies and mechanisms to achieve its objectives. The concise snapshot given by Jen Pylypa in his article "Power and Bodily Practice: Applying the Work of Foucault to an Anthropology of the Body" is that

> Foucault visualizes power as operating at two poles: the human species and the human body. The former concerns a "bio-politics of the population" —the regulation of populations through the application of science to interventions into reproduction,

> mortality, and morbidity. The latter concerns the manipulation and control of individual bodies. Disciplinary techniques organize time, space, and daily practices; these techniques are institutionalized in schools, prisons, hospitals, and workshops, but also internalized in individuals through self-regulating behaviors (23).

However, the two technologies of power, disciplinary power and biopolitics, are intimately related rather than totally separated, as Foucault emphasizes that biopolitics does not "exclude disciplinary technology, but it does dovetail into it … and above all, use it by sort of infiltrating it, embedding itself in existing disciplinary techniques" (*C-SMD* 242). The intimate relationship between two technologies of power can be found the identifications in the Victorian town, medicine and sexuality. Foucault highlights that the Victorian model town exhibits elements of both disciplinary mechanisms and regulatory mechanisms. The spatial organization of the town itself serves as a disciplinary mechanism by assigning one family to each house and one individual to each room, effectively normalizing behaviors through spatial control (251). Additionally, the saving patterns, related to housing, public hygiene, procreation, education, child care, etc., reflect regulatory mechanisms, which aim to regulate and govern the population's behaviors and practices in these specific domains. Similarly, sex involves how to discipline an individual body to make it tame and obedient, and also how to regulate population to make people healthy and reproduce. As Foucault observes,

> Sexuality exists at the point where body and population meet. And so it is a matter for discipline, but also a matter for regularization" Moreover, medicine can be applied to the body as well as the population since it discipline body to keep healthy while becoming a political intervention-technique pertaining to biological processes, thus has "both disciplinary effects and regulatory effects" (*C-SMD* 251–2).

Undoubtedly, the concept of normalization holds a vital function in Foucault's examination of disciplinary power, operating as a pervasive element that traverses both disciplinary mechanisms and the regulatory practices of biopolitics, ultimately shaping what he refers to as "the normalizing society", where "the norm of discipline and the norm of regulation intersect along an orthogonal articulation" (*C-SMD* 253). It can be seen that the two powers are "fundamentally isomorphic and functionally complementary" (Collier 85) which function as two conjoint modes with "the training of bodies on the one hand, and the regulation of the population on the other" (Fontana and Bertani 279).

However, such a rigid architecture of power functioning based on the fundamental principle of normalization shows subtle shifts in Foucault's later lectures, where he reformulates the concept of biopolitics within a novel framework of understanding the "problematic of government" (Senellart 127). Rather than placing the emergence of biopolitics solely within the context of late-18th century advancements, as in *Society Must be Defended* and *History of Sexuality* Volume One, Foucault places the focal points of analysis on illness, urban environments, and scarcity, as he delves into their intricacies and complexities through the examination of specific historical texts and contextual problems, for example, Vigne de Vigny endeavored to regulate the burgeoning population and facilitate the growth of commerce in the city of Nantes (1755); Emmanuel-Étienne Duvillard used demographic information to assess and control the dissemination of smallpox hazards (1806); and Louis-Paul Abeille proposed to regulate grain trade (1763). It is evident that all the problems encountered by the town are in fact the problem of circulation. From characterizing biopolitics as the regulating control over the population to as apparatus of security, Foucault brings some significant differences to the concept of biopolitics, that is the disappearance of the notions of control and possession, security and discipline dealing with normalization differently, and the town

emerging not as a convergence between disciplinary and regulatory power but the towns of sovereignty, discipline, and security are arranged in three different formations. This pattern of the discussion of town is also extended by Foucault to the examinations of illness, famine and criminality. Within the sovereignty-discipline-security series, Foucault argues that disciplinary and security mechanisms do not take the place of juridico-legal mechanisms, which however are "reactivated and transformed" (*C-STP* 22) within a new historical context. Therefore, from Foucault's earlier claims of biopolitics, we can discern the shift from a society governed by sovereignty to one characterized by discipline or normalization, and in his later lectures, we observe interconnections among various technologies and strategies of power, which emerge "at a given moment, in a given society, in a given country" (*C-STP* 23) regarding certain historically problems.

In short, circulating through the whole society, disciplinary power is not oppressive but constructive, and it works with knowledge rather than against knowledge, molding the conditions that make certain behaviors and thinking patterns possible. The transformation from sovereign power to disciplinary power is crucial since Foucault profoundly transforms our comprehension of the fundamental dynamics through which modern power functions (Lynch 158). As the contemporary power, biopolitics aims to extract knowledge from and interfere with the environmental factors that influence the populace. Contrary to the traditional view of power as an entity, as something that can be possessed by certain people or groups, Foucault emphasizes that power is a relation, an inner relation, and a relation of inner interactions, rather than an external comparative relation. In Foucault's opinion, "power is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations." (*HS* 94). Moreover, existing only in action, power is neither given, nor exchanged, nor found, but employed. Hence, Foucault's emphasis on power as an inherently interactive relation gives an explanation for his concern about the power mechanism. Foucault's approach to power,

therefore, makes sense not only for philosophy but also for guiding people to understand complicated social relations. Foucault enlightens us to the notion that power does not solely originate from a dominant group imposing its will from above, but rather it emanates from the very fabric of our society. We, as individuals, serve as conduits of power as it permeates through the discourses and norms that shape our daily practices, habits, and interactions. Hence, power manifests itself ubiquitously, operating and exerting influence from countless points, "in the interplay of nonegalitarian and mobile relations" (Pylypa 23).

2. Spacial Terms: Panopticon and Heterotopia

Space is visualized as "emptiness, as a universal receptacle in which objects exist and events occur, as a frame of reference, a co-ordinate system (along with time) within which all reality exists" (Smith, *Uneven Development* 68). Instead of approaching space as an objective and fixed entity, Foucault examines it as "an element of power, discipline, or governmentality" (Crampton 385). Foucault confirms in *Discipline and Punish* that disciplinary power avails the art of distributions to produce individuals by ordering and dividing them from others in space,as exemplified in settings such as barracks, schools, and factories, where the movement of individuals are prevented or supervised with partition and segmentation of defined areas, the purpose of which is to avoid "anti-desertion, anti-vagabondage, anti-concentration" (143). Besides, space is also a means to segregate the abnormal and the undesirable, and then to reshape them, as in the case of "the psychiatric asylum, the penitentiary, the reformatory, the approved school and, to some extent, the hospital", where tactics of binary categorization, namely, "mad/sane; dangerous/harmless; normal/abnormal" are used to both exclude and include individuals and they must finish coercive assignments based on evaluations, thus they are both "brand[ed]" and "alter[ed]" by disciplinary partitioning (199). Regarding the interplay between space and governmentality, in the interview "Space, Knowledge, and Power,"

Foucault discusses the politics of architecture, emphasizing its role as a component of the "techniques of the government of societies" (Rabinow 239) that should be taken into account in urban planning and infrastructure development. What Foucault concerns about is the way to manage and regulate populations within the perspective of urban ordering. Moreover, in *Security, Territory, Population*, Foucault discusses how sovereignty, discipline, and security deal with space in a different way.

> sovereignty capitalizes a territory, raising the major problem of the seat of government, whereas discipline structures a space and addresses the essential problem of a hierarchical and functional distribution of elements, and security will try to plan a milieu in terms of events or series of events or possible elements, of series that will have to be regulated within a multivalent and transformable framework. (20)

Therefore, space is not absolute but relational, which makes such subjects as power, discipline and governmentality mutually situated. For Foucault, space is more of the "production of space" (Smith, *Uneven Development* 66) than of "a pre-existing terrain" (Crampton 385) and its relation to power is what he mostly concerned about. It can be said that a whole history of spaces is also the history of powers "from the great strategies of geo-politics to the little tactics of the habitat, institutional architecture, from the classroom to the design of hospitals, passing via economic and political installations" (*PK* 149), which demonstrates space is closely connected with power. In sum, as David Harvey comments, "command over space is a fundamental and all-pervasive source of social power in and over everyday life" (*The Condition of Postmodernity* 226), since the mechanism of space provides the impetus to control and regulate the acting and thinking of people throughout the space.

a. Panopticon

In *Discipline and Punish*, Foucault gives a dossier on the architectural figure which Jeremy Bentham, the English utilitarian philosopher, proposes an ideal construction for prison, "a structure designed to allow the constant surveillance of inmates from an invisible central observation point" (Downing 82). Designed in a circular building with a watchtower at the center and separated cells within the peripheric building, the panopticon guarantees the inhabitants to be "an object of information" but not a "subject of communication" (*DP* 200). Thus, the surveillant capabilities of the panopticon is employed to facilitate exercising control over space in the disciplinary society, achieving "the dominion of disciplinary power and the construction of a docile population" (Downing 82). Not being a utopian dream, the panopticon Bentham describes really exists at numerous locations worldwide (*PK* 164), and the panoptic principle is operated on subjects with the generalization from prisoners to hospital patients, schoolchildren, workers and psychiatric patients. Accordingly, the idea of the panopticon mechanism can be easily integrated with different institutions like "education, medical treatment, production, punishment" (*DP* 206) and disseminates rapidly throughout society. The "Benthamite physics of power" (209), namely the panopticism, thus proliferates discipline in schools, hospitals and prisons, functioning as "centres of observation disseminated throughout society" (212).

When discussing panopticism, Foucault contends that the concept of the Panopticon "must be understood as...a way of defining power relations in terms of the everyday life of men" (*DP* 205). However, the statement presented by Foucault makes the fact obscure that "Bentham's formulation of the panoptic operation depends upon a prior disciplinary institution that complexly delineates the everyday life of men, namely, the family." (Gougelet and Feder 484). Actually, Bentham deals with the family as a focus to operate the panopticon mechanism while

Foucault makes no direct mention of the family in *Discipline and Punish*. In one of the letters, Bentham addresses,

> [a] very material point is, that room be allotted to the lodge, sufficient to adapt it to the purpose of a complete and constant habitation for the principle inspector or headkeeper, and his family. The more numerous also the family, the better; since, by this means, there will be as many inspectors, as the family consists in persons, though only one be paid for it. (Bentham 44–45).

The above statements suggests it should be given more attention that the family upholds the facade of ceaseless surveillance within the panoptic system, as in the case of Levittown Ellen K. Feder demonstrates in her *Family Bonds: Genealogies of Race and Gender*, the inquiry into the function of the family in panoptic operation correlates with question of gender and race. In other words, gender, Feder contends, functions as a "disciplinary power—and the production of gender with which it is associated—may be located within the family, the privileged location of the internalization of social norms", whereas race performs as a "regulatory power that he [Foucault] explicitly associates with the production of race issues from outside and acts upon the family" (5).

Situating the panoptic operation in schools, hospitals and prisons as the locus of disciplinary power, Foucault extends the network of surveillance from internal enclosure to external control. The extension involves three processes, among which the second process "swarming of disciplinary mechanisms" mentions that the panoptic operation transforms from school to home, that is, the school "must not simply train docile children; it must also make it possible to supervise the parents, to gain information as to their way of life, their resources,

their piety, their morals." (*DP* 211). Thus, on one hand, Foucault confirms in an indirect way that the support of the family is essential for the panoptic operation. One the other hand, the authorities of these institutions increasingly believe that they are allowed to enter into public spaces that were previously considered private and not subject to interference from inspectors. In terms of the family, these authorities penetrate into its private sphere and activities, and even into "the private mind of the occupants, their behavioural morality and socialization, become the target of approval" (Schwan and Shapiro 55).

In conventional terms, the family belongs to rather "a domain of nurturance and development" than "a means of correct training"; it is rather "a field of support" than of "surveillance" (Gougelet and Feder 485). However, the implicit connotation can be discerned here is that conceiving the family as a source of assistance and encouragement disguises the circulation of disciplinary power within the family, and deeming it as a field of nurturance conveys that the disciplinary power is tolerable, and so its circulation is sustainable. Privacy of not being observed is disallowed in panopticon, where the inhabitants either the inmates or the warden or inspector assume the roles of both observer and observed, both watcher and watched, which is quite analogous to the case of the family, members of which also take on both roles. Whether it is the observation of others or oneself that fails, it will prompt necessary corrections to restore the discipline that enlivens observation. (Gougelet and Feder 486). Neverthless, it is obvious that as the disciplinary apparatus and an architectural efficiency, panopticon and its operation has extended beyond the prison and spread throughout the society.

Besides, Foucault considers perpetual self-surveillance as the "major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (*DP* 201). Foucault proposes that permanent visibility results in self-surveillance and even the internalization of the supervisor, which uncovers the significance of the Panopticon that achieves the panopticism or panoptic operation, and the

disciplinary apparatus facilitates the construction of the society governed by disciplinary mechanisms and the contemporary individual who internalizes others' supervision, "takes all the disciplinary tasks of society upon itself and forces itself to conform to social norms without any external authority imposing those norms" (Schrift 146).

In short, elaborated in *Discipline and Punish*, panopticism is an irreplaceable existence in Foucault's power theory, where Foucault describes two kinds of discipline, namely, discipline-blockade and Panopticon. The former is based on violent punishment and rigorous institutions with inefficient regulation, whereas the latter depends on self-discipline mechanism with "hierarchical observation," "normalizing judgment" and "examination" to operate the disciplinary power with the continuum of surveillance. Therefore, by internalizing norms and rules and supervising individuals, Panopticon works on operation through "power of mind over mind" (Foucault, *DP* 206), improving the deployment of power and extending the scope of discipline.

b. Heterotopia

A spatial term 'heterotopia' with a part-playful and part-serious attributes coined by Foucault to refer to distinct spaces, which are real emplacements or realized utopias with alternative possibilities. Discussions on heterotopias involve three documents in 1966-1967, that is, the preface of *The Order of Things*, a radio talk, and the article "Of Other Spaces". In the introductory part of *The Order of Things*, heterotopias appear after Foucault's laughter at Borges' quotes in his passage from Chinese encyclopedia which transcends conventional boundaries as perceived by individuals and which "threaten[s] to collapse our age-old distinction between the Same and the Other" (*OT* xvi). Borges' passage arouses Foucault's suspicion that what matters here is not odd categories in disorder, but the heteroclite groupings in other orders, which only exist in a heterotopia. According to Foucault's observation, utopias

bring consolation while heterotopias cause disturbance since the former affords untroubled region, whereas the latter undermines the syntax of the language by destroying assumed coherence. Therefore, Foucault thinks that "the Borges encyclopedia challenges spatial coherence" (Crampton 386).

The radio talk "Les Hétérotopies" discusses that "space has a history" (*EW* 2:176) from absolute locations and things in a space to the emergence of a space extension, involving many geographical concepts, such as spaces of emplacement, spatial relations, and ensembles, to arouse people to not only concern about whether the world has sufficient space but also concern about "what relations of proximity, what type of storage, of circulation, of identification, of classification of human elements are to be preferentially retained in this or that situation to obtain this or that result" (*EW* 2:177). Such a notion, however, is not developed further by Foucault who instead turns from discussion of internal space to that of the outside space, the heterogeneous space. Based on the radio talk, the lecture "Of Other Spaces" was presented during an architectural symposium. In the lecture, Foucault depicts utopias as "fundamentally unreal spaces" (*OOS* 24) with overtones of longing for a perfect society or an alternative one that is completely replaced. Compared with the utopia, the heterotopia preserves the attribute of utopian distance, "being outside of all places" (*OOS* 24), and at the same time does exist in real places with real location and correlation with other social sites, thus it functions as a place of contrast to utopia, a counter-site that implements utopia effectively, or as an idealized reflection of a civilization or a culture. Moreover, not being a homogeneous site, the heterotopia exists simultanously with multiple sites within a culture in a "represented, contested, and inverted" (*OOS* 25) way in the same site.

In order to give a systematic description of heterotopology, Foucault lists six principles to show the analysis, depiction and reading of these other places, heterotopias, including crisis heterotopias, that is, because of social and environmental factors, individuals in crisis situations,

including teenagers, women who are menstruating, women who are giving birth, elderly people, and others, are driven to the "privileged or sacred or forbidden places" (*OOS* 26), which is common in primitive societies, yet is disappearing in modern societies with only some remnants like military academy or honeymoon trip; deviant heterotopias, that is, because of the deviation from social norms and standards, the individuals with deviant behaviors are driven to rest homes, prisons, and psychiatric hospitals or retirement homes; mutating heterotopias, that is, because of the shift from the conviction in "the resurrection of bodies and the immortality of the soul" assigning to the dead to the obsession with the dead spreading illness to the living, cemeteries underwent a shift in their location, moving from the center of cities to the suburbs during the transition from the 18th to the 19th century. In *The Order of Things*, drawing on the notion of the heteroclite, Foucault concerns about the juxtaposition of incompatible sites in a single space, including the theater, bringing a series of different places onto the stage, the cinema, projecting 3D space onto a 2D screen, and the garden, centering the basin and fountain and surrounding it with all the foliage, symbolically reproducing the world by bringing together four parts of the world into the single site, which is analogous with the panoptic "menagerie at Versailles" (*DP* 203) mentioned in *Discipline and Punish*. Foucault also notes that heterotopias are related to eternal time or transitory time in two forms, one is to orient perpetuity by accumulating the archives of all times in the immobile museums and libraries, the other is to fill the fairgrounds or vacation villages temporarily with heteroclite objects, displays or performances in the mode of festival. Then, Foucault presents the heterotopias of both isolation and penetration. For example, the barracks and prisons are isolated and inaccessible freely with no entry without permission; the hammin of the Moslems and Scandinavian saunas are permitted to enter with obedience to either religious or hygienic activities of purification; the American motel is sheltered and hidden with secret entrance because of illicit sex. The last type proposed by Foucault is the heterotopia of illusion or of compensation, such as the brothels which are an illusory space partitioned off and deprive of the human life, and the colonies are a

different, perfect and well-arranged space created to compensate for the messy, ill-established, and jumbled aspects. Apart from these two extreme types of heterotopia, boats and ships are important heterotopias to bring civilization and imagination to the society.

From the above interpretation, two stark meanings of heterotopia can be found in "Of Other Spaces". First, heterotopia is an incompatible and discordant space whose elements do not necessarily accumulate to a logical whole. Second, heterotopia distinguishes among different places based not on their internal heterogeneity but on external differences, as "heterotopia circumscribes subversive, visionary, or sacred space which by virtue of its special qualities, its absolute otherness, either keeps a social formation stable (garden), or, more often, forces it to evolve (ship)" (Dadkhah and Shabanirad 118). It can easily get the logical conclusion that any space has some internal disharmony and conflict. However, according to the last principle, heterotopias "have a function in relation to all the space that remains" (*OOS* 27), which shows that "heterotopology is not about analyzing increasingly finer degrees of heterogeneity, but the function a different space, identified by the analyst, has within a societal whole." (Saldanha 2084). Thus, conceived as the geographical structuralism or functionalism, heterotopology involves the work done by the part in maintaining the whole. However enigmatic and challenging, heterotopias do spread beyond philosophy and "across human geography, urban theory, and cultural studies" (Saldanha 2081).

B. Foucault's Theory of Subjectivity

Foucault challenged the notion of an essential and autonomous self, arguing that subjectivity is a product of social forces and power relations. He posited that individuals are not passive recipients of power but are actively engaged in its operation. The formation of subjectivity occurs through a complex interplay of discourses, practices, and institutions that govern and mold individuals' identities, desires, and behaviors. Consequently, subjectivity

becomes an arena of power struggles, as various discourses vie for dominance in defining and exerting control over individual and collective identities.

1. Origin from the Interpretation of Identity

Foucault's concern about the relationship between identity and power recurs across his works, from *Madness and Civilization, The Order of Things*, *Discipline and Punish*, *The History of Sexuality, Volumes 1-3* to *The Hermeneutics of the Subject.* The issue of identity criticized by Foucault first appears in *Madness and Civilization*, where he analyzes the great divergence between reason and madness, reestablishes the negative part of the concept madness, and reviews "the ineffective attempts of humanity to treat it by amputation, projections, prejudices, and segregation" (*MC* viii). Linking identity with power in a systematic way, Foucault notes that modern rationality manifests itself via "a practice of inclusive exclusion, which counts identification as one of its essential instruments" (Revel 114). In other words, individuals who possess differences, non-identical qualities, and cannot be easily categorized or identified have often been deemed as outsiders and excluded from the normative community, receive identification simultaneously, which is both "a gesture of power", and "an act of violence" (114). Judith Revel argues that Foucault's objective is to explore the concept of identity through the lens of epistemology, which "can be fixed, organized, hierarchized, and controlled" by knowledge and power relations, and by discourse and strategies to manage social and political order. She extends further that when the individual is identified by the society, which implies that he is simultaneously subjected to discourse and practices, becoming both the object of these systems. In terms of self-identity, it represents a paradoxical construction where the subject becomes objectivized by knowledges, powers, discourses as well as practices (114). However, such identity critique based on the objective order of knowledge also involves non-identifiable subjectivities, which can be found in *Madness and*

Civilization, in *The Order of Things*, and even in his subsequent statements or later observations, "This form of power that applies itself to immediate everyday life categorizes the individual, marks him by his own individuality, attaches him to his own identity, imposes a law of truth on him that he must recognize and others have to recognize in him" (*EW3* 331).

In Foucault's idea, the self is not moulded naturally by the individual's own efforts, but by the external forces of social practices, namely, "technologies of the self" (*EW3* 403). In *Discipline and Punish*, the notion of social hierarchy is fostered by architectural devices that contribute to the continuity of surveillance, and Panopticon is deployed to enforce this surveillance management to ensure "dissymmetry, disequilibrium, difference" (*DP* 202). It should be acknowledged that Foucault uncovers power as something majestic and superior, which justifies the fact that power implemented by warders in the Panopticon maintains the power relations which, "whatever use one may wish to put it to, produces homogenous effects of power" (*DP* 202). Therefore, the individuals are deprived off their identities by the authorities, and left no trace of individuality for the inmates imposed with the surveillance, which stems from the power of authority. However, the Foucauldian self is both social and political as the self is shaped on the social practices and the strategies of power. Consequently, the self is considered as "a vital element in the networks of power that traverse modern societies" (Rose 217), since the self is the pivot on which those power networks count to achieve their effectiveness, defining people in a specific way to ensure consistency with the mainstream interests.

Foucault's works in the 1970s concern about how discourse constructs the identity, how individuals are subjected to discipline and regulation, governed and normalized through power dynamics, based on a double analysis in which individuals are objectivized by strategies, knowledges and discourses, allocating each individual an identity at any place and with any possible ways to show that they are included in the social system. What matters here for the

double analysis is to manage abnormality by producing individuals on one hand, and to govern the masses by producing populations, which is related to the idea of biopolitics.

2. Development of Subjectivity

The works in Foucault's later years probe into the connotation of resistance and the freedom to construct oneself. For Foucault, therefore, the discussion of "aesthetics of existence" seems to be an ethical inquiry (Lynch 161). *The Hermeneutics of the Subject* can be approached from two distinct perspectives: the subject's connection to salvation and the subject's encounter with mortality. The subject finally reaches its salvation and redemption when he finds nothing in the realm of the self to interfere with its certainty, when he fortifies himself to the extent of achieving self-reliance, as "One saves oneself for oneself, one saves oneself in virtue of oneself, one saves oneself to not arrive at nothing if not at oneself" (C-*HS* 163), which is operated with a binary conception of existence, that is "a dramatic transition from the false to the true, from nothing to being" (Forti 203). Conceived as the triumph over mortality, the pursuit of everlasting existence, the desire for another world, salvation is never perceived merely as a dramatic event that shifts "from the negative to the positive" (C-*HS* 160), but based on life itself, as Foucault points out, "salvation does not refer to anything that is not life itself" (C-*HS* 162).

However, in the practice of searching for salvation of the self, self-renunciation is worshiped based on the principle of Christian asceticism that "You cannot be saved unless you renounce yourself" (C-*HS* 250), because repudiating the self is the necessary moment that enables people to obtain another life, light, truth, and salvation, as Foucault defines it as "the search, practice, and experience through which the subject carries out the necessary transformations on himself in order to have access to the truth" (*C-HS* 15). Although self-renunciation is perceived by Foucault as "one of the fundamental axes of Christian

asceticism... and Christian mysticism" (C-*HS* 250), one fact has to be acknowledged that the subject is controlled or depleted by "the theme of the self being absorbed into God and losing its identity, individuality, and subjectivity, in the form of the self, through a privileged and immediate relationship to God" (C-*HS* 250). Paradoxically, in Christianity, there is necessity for people to acquire the truth for the purpose of salvaging their souls, while secular modernization does not have such a commitment since the practice of self-renunciation "cannot save the subject" (*C-HS* 19). Thus, the return to the self is proposed by Foucault as a means to reconstruct an aesthetics and ethics of selfhood. As a counter-theme within Christian thought, the return to the self "has never been dominant for people as it was possible for it to be in the Hellenistic and Roman epoch", but it continues to permeate in the discourse with the familiar expressions, such as "getting back to oneself, freeing oneself, being oneself, being authentic" (C-*HS* 251), and so on.

Moreover, as one of the reflexivity strategies, meditation on death functions as a strong misplacement of identity to "dissect contingent identities to perceive one's unique position within the world" (Forti 203) when the subject vacillates on the contemplation of death, becoming disturbed and confused, but meanwhile prepares to strengthen himself. Being a subject entails more than just shielding oneself from external suppression and mandates; it also involves the ability to generate and sustain internal conflicts and divisions. In this regard, Foucault's assertion that "the revolution will either be ethical or it will never be" (Forti 207) becomes easier to comprehend. It is obvious that the goal for the practice of meditating on death is to constitute a strong self by mastering oneself and emotions, which enables the subject to take actions and confront dangers, disallowing himself to become unstable.

Although Foucault placed significant emphasis on the pervasive influence of power, he also underscored the capacity for resistance and agency within power relations. He rejected the notion that power operates unilaterally, emphasizing its dynamic and contextual nature.

Foucault posited that resistance can manifest in diverse ways, including the articulation of counter-discourses, engagement in subversive practices, and the establishment of alternative power frameworks. Through these means, individuals and marginalized groups possess the ability to challenge prevailing power structures, redefine subjectivities, and disrupt established systems of control. Furthermore, the construction of subjectivity is shaped by institutional structures such as schools, courts, hospitals, and the state security apparatus, as well as by the broader societal norms and values that permeate our lives (Taylor, "Practices of the Self" 185). The techniques and practices involved in self-constitution of subjectivity encompass activities such as engaging in personal correspondence and self-disclosure, reflecting on one's actions and conscience by assessing what was done and what should have been done, and even interpreting dreams (*EW1* 238, 241).

In sum, no matter what type of power and how to interact with individual and population, how to interplay with space and identity, power do exist and permeate everywhere, either in the various institutions or in people's mindsets and ideologies to discipline the individuals in accordance with the social norms, or to regulate or govern the masses by deploying knowledges, strategies and discourses to intervene the population. Therefore, power does not solely consist of "an ensemble of mechanisms of negation, refusal, exclusion... It is likely that it produces right down to individuals themselves. Individuality, individual identity are the products of power" (Heyes 171). As Taylor claims, "for Foucault subjectivity is not a state we occupy, but rather an activity we perform" ("Practices of the Self" 185), which implies that we construct ourselves as subjects through practices of the self, including the institutions of the society in which we live and the norms and values that are generally prevalent.

III. George Eliot, Power and Subjectivity

Foucault's life-partner Daniel Defert quoted within the biography "Chronology" detailing Foucault's life and works that "What is this ever so fragile moment from which we cannot detach our identity and which will carry that identity away with it?" (*EW3* 443), which reveals his personal insights into Foucault's intertwined personal, political and academic trajectories, and especially exhibits Foucault's multiple identities either as "a hero of the anti-psychiatry movement, ... a supposed high priest of structuralism, ... the prophet of modern discipline, ... the purveyor of a radically new theory of power and the founding figure of queer studies, ... or the instigator of a new turn towards ethics" (Falzon, O'Leary and Sawicki 1). Similarly, George Eliot led an unconventional and legendary life full of vicissitudes under various names, transitioning from Mary Anne Evans to Marian Lewes, then adopting the pseudonym George Eliot, and finally embracing the name Mary Ann Cross. However, these are not the simple names which actually mirror the versatile and original facets of George Eliot, who assumed various identities and pursued diverse roles, functioning as a translator, philosopher, essayist, magazine co-editor, book reviewer, poetess, and novelist. Her multifaceted existence unfolded within the context of nineteenth-century Victorian England, navigating the challenges and constraints imposed by the prevailing societal norms. It is obvious that both Michel Foucault and George Eliot cannot be separated from their identity, but rather it is multiple identities that constitute a unique individual. However, the individual is not an inherent entity that is captured by the exertion of power and "The individual, with his identity and characteristics, is the product of a relation of power exercised over bodies, multiplicities, movements, desires, forces" (*PK* 73-74). According to Foucault's assertion, the notable characteristic of modern power lies in its connection to the subject, "this form of power that applies itself to immediate everyday life categorizes the individual, marks him by his own individuality, attaches him to his own identity... It is a form of power that makes individuals subjects" (*EW3* 331). Power,

therefore, permeates through the individual's life and controls the formation of his identity, which can be traced throughout George Eliot's turbulent life trajectory.

A. Space, Power and Eliot

The narration of the past upbringing and development is full of the transfer and overlap of physical space, in which the change of physical space and the loss of identity of Mary Ann coincides with the reestablishment of subjectivity. Born in a conservative rural society, where people adhere to the norms of belief or code of conduct in that community, Mary Anne Evans spent her childhood in Griff House, experiencing "the full spectrum of English provincial life" (Bodenheimer 21), and enjoying her brother's close companionship. Later, she was sent to local boarding schools until she was sixteen. During the school life, she could only make dialogues with books and teachers because of her sensitive and intelligent quality, and there were no counterparts and even she could not be fully comprehensible to any other schoolfellows. She received part of her education in the Elms School in Nuneaton, the atmosphere of which was "eminently calculated to produce and foster pious views. It was ruled by dissenting ladies on the strictest Evangelical principles" (*Journals* 521), and where she found the evangelical teacher Maria Lewis, who influenced her profoundly. Then, Mary Anne attended her third and final school, the educational institution of the Misses Franklin in Coventry, where "she read a great deal, learned to play the piano confidently, wrote stories and poems, and lost her provincial accent" (Edwards 172). Her school-life experience is a typical result of Panopticism, whose function is understood by Bentham as circulating power, as it is implemented in the prison, and producing knowledge as well. On the one hand, as Bentham expected, the Panopticon can be employed as a "laboratory … [that] could be used as a machine to carry out experiments, to alter behavior, to train and correct individuals" (*DP* 203). In the Panopticon-like boarding school, Mary Anne was instructed under Maria's tutelage and

trained to become a rigorously Christian. Also, in the Misses Franklin's school in Coventry, students were trained under the influence of Rebecca Franklin, and Mary Anne "carefully cultivated the dignified style of speech, balanced phrasing and musical intonation that struck all those who met her, and indeed frightened some of them" (Edwards 172). Rebecca Franklin was categorized to be a good model by the Panopticon boarding school, who marked her by her own individuality, attached her to her own identity, imposed a law of truth to others. Such a source of power made individual students subject to her instruction. Through Rebecca Franklin, Mary Anne was cultivated to "became serious, excelling in languages, talented in music and anxious to develop a broad understanding of all the ideas of her time" (Edwards 172). On the other hand, Panopticon refers to be a "privileged place for experiments on men, and for analyzing with complete certainty the transformations that may be obtained from them" (*DP* 204). With the help of "mechanisms of observation," the Panopticon "gains in efficiency and in the ability to penetrate into men's behavior; knowledge follows advances of power, discovering new objects of knowledge over all the surfaces on which power is exercised" (*DP* 204). As to the Evangelicalism, Calvin summarizes that it emphasizes "man's depravity and the preeminence of spiritual perfection, taught that man achieves holiness through the imitation of Christ, that is, through self-denial and bearing the cross, the latter an aspect of self-denial" (684). Conformed to the Evangelical knowledge indoctrinated by Maria, Mary Anne converted to Evangelicalism at school, which was "the strong hold Evangelical Christianity had on me from the age of fifteen to two and twenty" (*GEL* 3:230). Along with seven-year zeal for the otherworldly religion, Mary Anne adopted the Evangelical practice of self-denial to "submit to God" in quoting Keble's *Christian Year*, that "to the willing spirit there is in every situation room to deny ourselves, a road to bring us daily nearer God" (*GEL* 1:93). These Evangelical principles, therefore, gradually penetrate into her behavior and then control her thinking, which reveals clearly in her letters. She denies to keep such earthly pleasures as novels, music and singing which lessen her desire "for heavenly blessings" (*GEL* 1:40). Novels were "pernicious"

since “for them love, health, friendship, peace have sold” (*GEL* 1:22,28). Music, being “one of the chiefest delights in her school days” (Cross, *Life* 1:25), was expelled due to its inconsistence with “millenial [sic] holiness” (*GEL* 1:9). Singing was also banished as a “useless accomplishment, neither pure nor elevating” (*GEL* 1:13). Even the beautiful nature was rejected by her, “The beautiful heavens that we have lately enjoyed awaken in me an indescribable sensation of exultation in existence and aspiration after all that is suited to engage our immaterial nature; but I feel that this is not pure, not chastened, and therefore not to be indulged” (*GEL* 1:66). She would even scrutinize her own appearance and her taste of elegance, “eschewing personal adornment as vanity; cutting off her curly hair in the pursuit of plainness” (Edwards 172), dispraising Esther Lyon’s finery and elegant clothes and jewellery as “about like an owl” (Cross, *Life* 2:49). When writing to Mary Sibree, Mary Anne confessed to her “she had sacrificed the cultivation of her intellect and a proper regard to personal appearance” (Cross, *Life* 2:48). It is not difficult to find out from the close reading of her correspondences that in pursuit of religious principles and submission to God, Mary Anne devised exercises or practices of her daily life imposed by Evangelical doctrines or Maria or the mindset established by the Panopticon-like schools that “all virtue subsumed under self-denial, acceptance of pain is virtue, indulgence of pleasure vice, for pleasure, even though lawful, is dangerous” (Szirotny 9).

In order to take up the responsibility for running the Griff household for her father and brother, following the passing of her mother, Eliot was compelled to forgo her education, but still kept epistolary performances with her evangelical teacher Maria Lewis. Those letters revealed and witnessed the stresses given by a life of farm chores and a regime of humility, self-repression, the denial of earthly pleasures, and the practical judgment of everything based on its compatibility with the social norms. It is worth noting that the shift from boarding schools to household could not relieve her from the panoptic manipulation and suffocation. Home is endowed with and condensed into many connotations that “Home is (often) associated

with pleasant memories, intimate situations, a place of warmth and protective security amongst parents, brothers and sisters, loved people" (Sarup 90). However, Eliot believed her family did not value her in any way (*GEL* 1:130). Robert Evans, George Eliot's father, was a respectable member of the Church of England, whose conservative disposition prevented him from challenging the religious convictions, customs or the traditions ingrained in his upbringing. He had a tendency to view dissent as a perilous radicalism, much like many others in his time who sought social progress and social acceptance. Christiana Evans, the mother of George Eliot, experienced physical and emotional strain and poor physical well-being due to her responsibilities as a parent. She had ample access to alcohol at home during the 1830s and also relied on opium and alcohol mixtures prescribed by doctors for various ailments (Henry, *The Life of George Eliot* 35, 40). It was the birth of Mary Ann and the subsequent experiences of childbirth and loss with the twins that appeared to exacerbate Christiana's maternal anguish: "she never recovered from the debilitating effects of giving birth to Mary Ann" (29), therefore, her mother had to banish "the five-year-old girl for three or four years to a boarding school, where Mary Ann complained of night terrors" (Cross, *Life* 1:16-17). One of her schoolfellows' memory about her was that "she always cried when the holidays came" (Eliot 4), which revealed that "Mary Ann did not look forward to returning home" (Henry, *The Life of George Eliot* 32). As Evangelical Maria Lewis observed, "she [George Eliot] was an unhappy child" (Simcox 223), who never experienced the same love and respect from her mother, but suffered a trauma and tormenting gap, and even "felt abandoned by one who may have been grieving for dead twins she had borne" (*GEL* 8:142). To Mary Ann, the home established by her parents is a means of correct training, not a space for nurturing and growth; it is a field of surveillance, not of support. Prior to her mother's passing, Mary Ann exhibited a religious devotion that aligned with the expectations of her family. This is evident in a letter from 1836, where she shares with a friend the illnesses that had befallen her parents, "My mother and sister unite with me in love to you, and my Brother begs me to present his kind regards" (*GEL* 1:3) to show her

piety to invite the Evangelical Maria to visit her family. When the holy war happened between Mary Ann and her father, she renounced her family's religion and rejected to accompany her father to church, assuming a defiant stance that deeply unsettled her father, leading him to abstain from partaking in the sacrament during his solo attendance at the services (*GEL* 1:124). There were three months of domestic coldness, and a series of unsuccessful attempts by friends, families, and clergies to bring Mary Ann back into the fold, in the event of which her father brought patriarchal authority and pressure as ever to her and the family rift ended in her remorse and concession to her father's demand that "she attend church with him, and he silently conceded her right to her own thoughts" (Bodenheimer 25). It was noticeable that her rebellion against her father or a declaration of independence from his views did not survive the pressures from family loyalty and provincial opinion which is "intellectual and moral palsy" (*GEL* 1:125) .

According to Habermas, the Puritan family offered a moral order for modern society, molding the males as "accumulators of capital and moral agents within this public sphere", while in the private sphere, that is the patriarchal space of the family, the males "learned to associate reasoning skills with economic interests" (Hetherington 80). It is true for the typical Victorian family like Mary Ann's household where "the sons in the Evans family inherited property and professional responsibility, while the daughters inherited domestic feminine tasks, but had no rights to the family homes" (Brady 25-26). Either her older half-sister Fanny or the younger sister Chrissey was the victim of having difficulty in acquiring a home. Eventually, Isaac gave the permission for Chrissey to live with free rent, but he was still in control of the house and her financial situation. He established himself as "the new patriarch" (*GEL* 8: 221) and even refused Chrissey to handle her own bills. Also trapped in the submission to male authority, Mary Ann was left with no property to inherit under the patriarchal laws of primogeniture, but the responsibility of serving as her father's housekeeper, companion and nurse until his death without any affection or appreciation. As the greatest beneficiary of

patriarchal society, Isaac became Robert Evans's ambitions for the family's future, with priority to inherit his father's job and to occupy the family dwelling, Griff House. And his wife, usurped Mary Ann's place at Griff when the new wife married into the family, while the single daughter lost her place in the patriarchal family relationships, as seen in Mary Ann's letter to Maria Lewis, "there seems a probability of my being an unoccupied damsel, of my being severed from all the ties that have hitherto given my existence the semblance of a usefulness beyond that of making up the requisite quantum of animal matter in the universe" (*GEL* 1:50). Indeed, Isaac's marriage brought about "a change almost amounting to a revolution in Miss Evans's life" (Cross, *Life*1:131) and Mary Ann was in danger of losing her role as the housekeeper of Griff, and being relegated to be an unmarried spinster caring for an aging father. To make matters worse, Mary Ann was treated by his father and brother as a commodity to be married off. Therefore, under Isaac's "instigation" (*GEL*1: 157), her father was shocked by Mary Ann's apostasy not only for religious reasons but rather for social ones. Her father worried that her religious unorthodoxy and involvement with "such radical thinkers as the Brays and the Hennells, would jeopardize her marital prospects" (Brady 28). Possessing the similar ideology to his father, Isaac began to "[school] Mary Ann" (*GEL*1: 129) by admonishing her that "without a religious affiliation", she would be seriously threatened by "diminishing commodity value as marriageable virgin", which means to squander "the family investment in her future" (Brady 28). It required no efforts to imagine how powerless and oppressed Mary Ann's situation was in her family, where her worthiness was reflected in her marital capacity or her role as a temporary caretaker for her father.

Under such a condition, home lost its idealized image of support and affection, but availed itself as depression and suffocation. Conceiving the family as a space for protection and nurturance, people can tolerate the disciplinary power within the family, thus the depressive and suffocating home coerces the individual to be in compliance to the authority and behave oneself under the disciplinary power. Indoctrinated by the discourse and mindset of patriarchal

authority and evangelical belief, Mary Ann exhausted by the long action of proving her daughterly devotion by "keeping a household, churning butter, and making pies and jams" (Henry, *The Life of George Eliot* 42). Removing from the long-settled home from birth was due to her brother's inheritance after his marriage, and relocating to a more sociable setting in Coventry served the purpose of integrating her into society, where the possibility of finding a suitable husband awaited. During the initial months in Foleshill, she experienced a profound sense of loneliness, prompting her to correspond with Maria, "I have no one who enters into my pleasures or my griefs, no one with whom I can pour out my soul, no one with the same yearnings the same temptations the same delights as myself" (*GEL* 1:102). It is evident that she longed for her home in Griff and had not yet formed any new friendships. However, she dutifully shouldered the responsibility of caring for her father. Being "a fully licensed Victorian angel in the sickroom" (Bodenheimer 25), Mary Ann abandoned her intellectual life and nursed her seriously-ill father for a year, devoting herself to this dutiful and thankless task with sacrificial passions. Regarding her early years as a housekeeper, Cross remarked with startling candor, "this life ... was, as a matter of fact, very monotonous, very difficult, very discouraging. It could scarcely be otherwise to a young girl, with a full passionate nature and hungry intellect, shut up in a farmhouse in the remote country" (Cross, *Life* 1:17). Inhibiting her "own pleasure" and her "own bent" (*GEL* 1:256, 263), Mary Ann tried her best to cater to her father and brother's dogma on religion and marriage and suppressed her true feelings, and gradually she was even caught in a state of self-doubt and spiritual anxiety. Confronting the unstable dwelling and domestic rift caused by her brother's marriage and inheritance, Mary Ann suffered from further unsettlement during the Holy War, at the time of which her father "threatened to leave their Foleshill house and move to a cottage in Packington on the estate of one of his employers" (Henry, *The Life of George Eliot* 50), which further disrupted her sense of stability. Her father's decision or rather a kind of intimidation forced Mary Ann to consider living an independent life to pursue a career as either a teacher or a governess, "an inevitable

option for unmarried women and one taken by her friend Maria Lewis as well as by her half-sister Fanny" (50). It holds value for her to assume the role of a maiden aunt and an unmarried daughter within the family, which however was not accepted by the patriarchal society, whose norms postulate that the ultimate goal for women was to marry. However, she may have abominated to be reduced to family chores, or have been depressed by the lack of understanding for her intellectual aspirations in a male-dominated home, where she felt no promising prospects but was shrouded by a Panopticon home atmosphere.

The Panopticon home became a kind of place Mary Ann would be desperate to escape from. Simultaneously, her mind had surpassed the confines of her provincial existence, and she yearned to witness the world beyond her Midlands abode. After her father's passing, She embarked on a journey abroad alongside the Brays, exploring the landscapes of France, Italy, and Switzerland. Opting to settle in Geneva and experience the newfound independence of living alone, Mary Ann resided in the residence of Francois D'Albert Durade, a painter from a cultured middle-class background, and seamlessly assimilated into their social circle. In the letter written to D'Albert, she expressed her experiences and feelings in Geneva:

> When I was at Geneva, I had not yet lost the attitude of antagonism which belongs to the renunciation of any belief—also, I was very unhappy, and in a state of discord and rebellion towards my own lot. Ten years of experience have wrought great changes in that inward self: I have no longer any antagonism towards any faith in which human sorrow and human longing for purity have expressed themselves; on the contrary, I have a sympathy with it that predominates over all argumentative tendencies (*GEL* 3:230-1).

Therefore, she retrospectively summarized her situation as she approached 30. She was now liberated from familial responsibilities and had emancipated herself from the confines of Christian doctrine, leaving home with enough income to find a way to support herself, pursuing her own aspirations and finding her own career. On her return home, she found herself ostracized among her family, and having experienced independent living, she decided to go to London, which however never happened for young women in the Victorian England, thus other people "found her being alone odd" (*GEL* I:301) and her thoughts and actions were disallowed by the social norms. However, the Brays and Hennells did play an important role for Mary Ann to reject Christianity, and in particular "their society and connections helped her to transcend the limitations of her country upbringing" (Henry, *The Life of George Eliot* 58) and exposing herself to the wider world outside the confines of her Midlands home. During a visit to Sara Hennell in 1846, she encountered John Chapman, a London publisher known for hosting a residence for progressive intellectuals and freethinkers. In 1850, Mary Ann relocated to London and became a resident at Chapman's abode and accepted to become Chapman's editorial assistant, and actually without formal credit or pay, she served as the unacknowledged editor of the journal *Westminster Review*. A brief encounter with John Chapman infuriated Chapman's wife and mistress, expelling her away until she and Chapman agreed to maintain only professional relationship. Thus, moving from Griff to Foleshill, from Francois D'Albert Durade's house in Geneva to Chapman's shows the transfer and overlap of space by leaving and returning home, and such an instability also reflects the survival dilemma of women under the imprisonment of patriarchal society.

The household, as Hetherington commented, "acted as a site in which a social ordering, notably of production but also of other social relations within the household—family and kinship, sexual relations, relations between children and adults and so on—emerged" (120). Houses, symbolizing and representing home, are not only static objects, but also living spaces. The relationship between people and space constitutes a social organization model, while the

living space in a patriarchal society highlights the uneven division of economic strength, social status and wealth. Under the power operation mechanism, space restricts people's discourses and behaviors. At the same time, people who possess the discourse power can dominate or misappropriate space. Space, to some extent, is the product of social relations, which also generates social relations, enabling the establishment of rules and orders. Therefore, the design and planning of home is the embodiment of authoritative and oppressive space, which becomes a tool of power, runs contradictory to human nature, forms patriarchal opposition at the spatial level. Under the surveillance and imprisonment in her panoptic house, Mary Ann managed to survive in such a condition by pursuing intellectual life. Home is not a residence in the general sense which goes beyond the scope of family dwelling as it is not only a space for individual body, but also the destination of spirit. As stated by Benedict Anderson, "the nation is an imagined political community and imagined as both inherently limited and sovereign" (6), home can also be the product of imagined construction. By imagination and construction, home no longer fetters the development of women, but enables women to perfectly integrate their family roles with their achievements. In the construction of home, women dominate their own destiny, realize their own values, and find a spiritual home to rely on. Mary Ann's participation in literary gatherings made her feel in tune with her spiritual quest, which is exactly the life she aspires to, and she felt that she had finally broken free from the shackles that bound her and gained unlimited space to expand.

To Mary Ann, home seems more complicated to be beyond a Panopticon, surveillance-oriented domesticity, but a heterotopia, outlet-oriented externality. Home is a heterotopian existence, a place of power operation under Foucault's heterotopia. Like Foucault's heterotopia in theory, "heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theater brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another" (*OOS* 25). Foucault defines heterotopia as a kind of emplacement, or

space defined through networks as "relations of proximity between points or elements" (*OOS* 23). Actually the concept of heterotopia does not refer to a totally other place, but an other space in the same place, using Eliot's case as an example. Throughout her lifetime, the Brays' house, Rosehill, also the D'Alberts's home in Geneva, subsequently at Chapman's residence at 142 Strand, and later at the Priory, which would become Eliot's London home, served as a gathering space for intellectuals to exchange ideas and socialize with others. Charles Bray's recollection of gatherings at Rosehill is associated with "the interchange of ideas, varied and peculiar according to the character and mood of the talkers and thinkers assembled there; for every one who came to Coventry with a queer mission, or a crochet, or was supposed to be a 'little cracked' was sent up to Rosehill" (70). When Eliot travelled in Geneva, she lodged at the D'Alberts', enjoyed music, theatre and poetry, and was accompanied by those knowledgeable friends, whose intellectual atmosphere sustained Eliot at Rosehill and extended throughout her following days. In 1863, Lewes and George Eliot bought a house, the Priory, on the edge of Regent's Park, where they held weekly Sunday afternoons attended by the most distinguished writers and thinkers. In her later years, many would gather to pay their respects at the meticulously organized afternoon salons held in the Priory. These literary salons were held in the private individual homes for a parade of distinguished men by personal invitation, which were defined by Ana Parejo Vadillo as both "a hybrid space, between the sphere of the public and that of the domestic" and "a place of possibilities and openings particularly useful to women writers" (23-24). To Eliot, home, therefore, is a heterotopia with salon as an other space in the same place, which is "not only a place where intellectuals, literary or otherwise, would meet to discuss their work and ideas, but a source of intellectual encouragement, cultural intercourse and literary prestige" (Vadillo 23). In this sense, Rosehill, the house of the Brays, was "a provincial center for the gathering of radical and liberal intellectuals and reformers" (Bodenheimer 24), where Eliot could communicate with people whose minds were in tune with her own, and transform her own religious doubts into a renewed commitment to truth, which is

something she had never experienced in Minlands home. Such unforgettable and exciting experiences were also found in Eliot's letter to the D'Alberts, "I like these dear people better and better—everything is so in harmony with one's moral feeling that I really can almost say I never enjoyed a more complete bien-etre in my life than during the last fortnight" (*GEL* 1:316). Moreover, converting the London residence into a gathering for academics and other celebrities, Eliot received admiring visitors and became a revered icon of liberal wisdom, whose prestige was bolstered by the Sunday afternoon gatherings she hosted at the Priory. The crucial importance of salon culture was emphasized by Eliot even in the essay titled "Woman in France: Madame de Sablé", where her arguments were against the isolation and confinement of English women at home, but for French women intellectuals who enjoyed the advantage of "being admitted to a common fund of ideas, to common objects of interest with men; and this must ever be the essential condition at once of true womanly culture and of true social well-being" (472). However, the acceptance of Eliot's increasing reputation was never ubiquitous so that even Eliot's feminist friend Bessie Parkes "could still worry about what 'the world's wife' would say if she attended a party at the Priory" (Ashton 268). There exist both praising and mocking opinions about Eliot's salons, with some feeling flattered by the invitation to the receptions and delighted in the opportunity to meet the Lewes couple, while other people considering the events as a kind of ridiculous and vacuous worship. Whatever the Sunday afternoons meant to the public, they did become "an important departure point for much of the mythologising ... that has continued to colour her personal and literary reputation" (Brady 53). Nevertheless, this heterotopian space, that is, the home salons or gatherings, provides for Eliot a public sphere where she could envision her future life through imaginative writing and sustain herself by researching and writing, which makes it possible for her stepping from the surveillance-oriented domesticity to the outlet-oriented externality.

In short, the power relations generate an uneven position between the center and the marginal. At the same time, as a spatial concept, the center and the marginal are also a spatial

social code for power distribution. Family and school are the epitome of society. Midlands and London are composed of families and boarding schools where Eliot lived and studied. Either the home or the school constructs itself like a panopticon, where women's thoughts and actions are permanently in a state of surveillance, since a society manipulated by rules and orders is essentially dominated by male patriarchal class, which is a prison of accepting constraints from reason. In the panoptic space, the males situate at the center, possessing the power of discourse and the patriarchal authority to discipline the females to be docile, whereas the females are subjugated at the marginal, conforming to the so-called social norms postulated by the males. Therefore, women's typical life is at the cost of losing themselves and being disciplined by social norms, being vulnerable and powerless in the marital, religious and financial aspects. In this sense, the ideal space of home with its attributes of nurturance and support actually has driven women lose their identity and even became a heterotopia suppressing human nature and restricting individual freedom. However, in order to break down the shackles of the patriarchal authority manipulated by the males, Eliot is determined to move from the panopticon-like domestic life to the external intellectual life, either through travelling abroad or transforming home into salons, so that the heterotopian home salon provides the opportunity and possibility for her to access to the social public life, unfettering Eliot from the panoptic domesticity, which however transgresses and violates the mainstream social norms, thus enables Eliot suffer from the unjust and malicious critique because of her abnormal thinking and behaviors incompatible to the Victorian patriarchal ideology.

B. Subjectivity, Power and Eliot

The woman who underwent various name changes, from Mary Anne Evans to Marian Lewes, then adopting the pseudonym George Eliot, and ultimately adopting the name Mary Ann Cross, witnessed profound personal and cultural transformations that paralleled the

shifting tides of the nineteenth century. Each new stage of George Eliot's life was along with a change in signature, thus people can tell different stories of Eliot according to the succession of names.

George Eliot entered the world as the third child from her parents' second union, growing up with two half-siblings and two full siblings. With the name of Mary Anne Evans, she went through her adolescence under patriarchal authority, customary family standards, as well as evangelical doctrine, which are the social discourse and knowledge for the superior to impose power in an unconscious way on others in order to discipline them effectively. Modern disciplinary power, which is not external or spectacular but internal and unconscious, does not impose the extreme violence on the body. In other words, rather than mutilating or coercing the subjects, it manipulates the individuals in space and schedules their actions through drilling and training for maximum effect, and reconstructs them to "produce new gestures, habits and skills" (Oksala, 101), which in turn constitute their own being. Therefore, instead of destroying the bodies, disciplinary power reconstructs the subjects. In terms of religion, disciplinary power exerts its control over the body of the subject by such techniques as penance. As Foucault observes, "Penance is the affect of change, of rupture with self, past, and world. It is a way to show that you are able to renounce life and self, to show that you can face and accept death" (*EW1* 245). In other words, instead of establishing an identity, the formula of penitence is to break away from the self, thus making a break with the past identity. In this sense, "self-revelation is at the same time self-destruction" (*EW1* 245), which can be illustrated by Mary Anne Evans's religious practices. Under the long-time training and drilling of such a formula, Mary Anne Evans devoured "the church histories, religious philosophies and biographies, along with innumerable apologies for her own egotism" (Bodenheimer 23). She was even in rejection of earthly pleasures including novel-reading and musical performance, which was expressed clearly in the following letter,

> I plead guilty to occasional misanthropic thoughts, but not to the indulgence of them; still I must believe that those are happiest who are not fermenting themselves by engaging in projects of earthly bliss, who are considering this life merely a pilgrimage, a scene calling for diligence and watchfulness, not for repose and amusement (*GEL* 1:6).

The sense of misanthropic thoughts is actually established by implementing penance training on Mary Anne Evans, which justifies her renunciation of worldly pleasures. Such "a perfect female Diogenes" (*GEL* 1:6) might make "Mary Ann dropped the 'e' from 'Anne,' possibly to signal the rejection of an unnecessarily elegant frill after the death of her mother Christiana Evans" (Bodenheimer 22). Mary Anne Evans's religious practice makes us recall Foucault's words that "A fundamental element of Christian conversion is renunciation of oneself, dying to oneself, and being reborn in a different self and a new form which, as it were, no longer has anything to do with the earlier self in its being, its mode of being, in its habits or its ethos". (*C-HS* 211). Indeed, when she was a teenager, Mary Ann Evans was anything but thoughtless, but in the late 1830s her main concern was the relationship between religion and her eternal soul, not that between religion and her egoistic self. It is obvious that she was stripped off her ego and identity with the practice of self-renunciation, and conformed to the manipulation of disciplinary power in terms of religious dogma.

Foucault is convinced that power and resistance walk together hand in hand, as he proposes in *History of Sexuality*, "where there is power, there is resistance" (*HS* 95). There is an isomorphic relationship between power and resistance, which is clearly manifested in Mary Ann struggling to overthrow the disciplinary power. She had become overwhelmed by feeling that she was destroying and disintegrating herself by serving in home with an alien atmosphere, where there is no liberation and self-development, but only self-sacrifice. For some time, she

maintained to act in "Holy Warrior's stance" (Bodenheimer 24), which can be traced in her letter to Mrs. Pears,

> To fear the examination of any proposition appears to me an intellectual and moral palsy that will ever hinder the firm grasping of any substance whatever. For my part, I wish to be among the ranks of that glorious crusade that is seeking to set Truth's Holy Sepulchre free from a usurped dominion. We shall then see her resurrection! (*GEL* 1:125).

These utterances, full of metaphorical and satirical power, break through her self-imposed restraints caused by the pressure of family dutifulness and the 'intellectual and moral paralysis' of provincial thought, and she is determined to fight for her quest for truth and knowledge, which, however, does not survive, but falls into a compromise. The Holy War episode made her father disinherit her and refuse to live with her. Eliot responded indignantly, retorting that she "could not be happy to remain as an incubus or an unjust absorber of your hardly earned gains which might be better applied among my Brothers and Sisters with their children", and she volunteered with confidence to "rely on my own energies and resources feeble as they are" (*GEL* 1: 129). She was aware that her family regarded her as a problem and confessed that her troublesome annoys "have been of a very grovelling nature, but for that very reason they constitute the discipline most suitable for me" (*GEL* 1: 6, 31). In spite of proselytizing, she had to compromise with her father and took care of her father, she came to the realization that despite her best efforts and obedience to others, the family love was unattainable for her. She had complied with her father's demand that she should attend church with him, who acquiesced in her right to pursuit her own intellectual thoughts. After the Holy War, Mary Ann's energetic and romantic mind was at odds with the doctrinal impasse that had blocked both her intellectual wanderings and her sensual pleasures for many years. Being "a fully licensed

Victorian angel" (Henry, *The Cambridge Companion to George Eliot* 25) failed to erase or hinder her pursuit of ideal intellectual life, and the next six years witnessed her perseverance and development through her involvement with the Brays and their circle of intellects. What matters for the Holy War incident is that "it marks the moment when Duty replaced God as the abstraction for which she would willingly suffer injury and subdue ambition" (Henry, *The Life of George Eliot* 51), since she realized the fact that although the intellectual and moral honesty was constructed by the Holy War incident, which would provoke social misunderstanding and punishment, she was forced to redeem the consequences of her non-normative deeds and unconventional intelligence by means of sacrificial service.

It seemed that the paternal authority of Eliot's father prevailed over the impulsive and private pleasures, which accustomed Eliot to her father's despotic rule over familial affairs. Not surprisingly then, when Eliot's father was actually dying in 1849, she felt panicked and frightened at losing his controlling and governing position. She confessed to the Brays about her panic and fear, "What shall I be without my Father? It will seem as if a part of my moral nature were gone. I had a horrid vision of myself last night becoming earthly sensual and devilish for want of that purifying restraining influence" (*GEL* 1: 284). Obviously, brought up in a patriarchal society, Eliot had been governed profoundly by her father and became accustomed to the repressive atmosphere, so that the sudden freedom from masculine authority and definitions seemed to be a frightening prospect. The death of his father shook up the domination and suppression of earthly desires and pleasures by the disciplinary power, at which point a subconscious sense of self-rebellion stirs and struggles to break free from its inhibiting influence, leaving Eliot bewildered and her identity in disarray, in the view of Nina Auerbach, who perceives the occurrence as "a baptism into transcendent new incarnations" because "The spinsterhood inaugurated by loss of family repeats in little her renunciation of God, throwing her into a chaos of identity, demonic not merely in its potential sensuality but in its infinite potentiality of selves" (118). Without her father's inhibition, Eliot envisions a

demonic self with an uncontrolled, sensual and earthly attributes, which is to some extent not so much a penance for sin as a rebellion against authority because her escaping from patriarchal fetters implicates returning to the feminine body, to the fulfillment of desires, and to a highly concern about the self without resort to masculine postulations. Therefore, the meditation on her father's death actually facilitates Eliot to return to the self and find her own identity.

The aforementioned images either of 'a perfect female Diogenes' or of 'a fully licensed Victorian angel' are associated with what Foucault called sexual identity. Foucault's development of analyzing power/knowledge makes it clear that "the objects must be taken to be more widely dispersed, that no one, in fact, escapes the objectification that comes, in the nineteenth century, to be centred around the notion of sexual identity" (Feder, "Power/ knowledge" 70-76), which implies that the construction of the sexual identity of the subject is objectivized by knowledges, powers, discourses as well as practices. Foucault's purpose of studying the body is to examine how the concept of sex established itself through various strategies of power, and what role the idea of sex played in its effect. As a kind of scientific basis, the idea of sex, which is also the origin of gender identity, sexual identity and sexual desire, allows sexual and gendered behaviour to be effectively normalized. Therefore, the scientific knowledge of sex enable people "to evaluate, pathologize and correct one's sexual and gendered behaviour by viewing it as either normal or abnormal" (Oksala 106). The patriarchal authority incarnates women to be objectification of angel when they conform to the masculine authority and morality, and when they disobey they are objectified as monster. Such a monster idea and stereotype reflected in Eliot's comment of the popular moralist Hannah Moore, "She was that most disagreeable of all monsters, a blue-stocking—a monster that can only exist in a miserably false state of society, in which a woman with but a smattering of learning or philosophy is classed along with singing mice and card playing pigs" (*GEL* 1:245). The malicious slander and critique on Moore is the true reflection of the abnormal image of

intellectual women in the patriarchal society. In terms of teenage Mary Ann, the idealized image of angle can be clearly seen that those intellectual women such as Maria Lewis, or Rebecca Franklin, were religious and conformed to the patriarchal norms, and they set an incarnate example of angel for her to emulate, so she was immersed into religious reading, thinking, and practices without thinking of becoming a scholar or taking a career outside of marriage. However, these exaggerated stereotypes of being either angelic or monstrous vehemently clash with their inherent sense of self, their subjective experiences, their autonomy, and their capacity for creativity. Before the Holy War incident, Mary Anne was considered as normal with pious behaviors to religious belief and family loyalty, while after the episode, she changed into an abnormal identity, especially when she began to pursue an intellectual and independent life. After her father's death, Mary Ann was free to pursue life as an independent woman.

After a few months of convalescence in Geneva, Mary Ann lodged in Chapman's household in the hope of working as a book reviewer, and her new life was marked by the employment of 'Marian' rather than 'Mary Ann'. When managing the journal *Westminster Review*, Marian Evans could exercise her authority freely and successfully, but she was only the assistant editor under "the rule of anonymity which was common in the journalism of that time" (Bodenheimer 26). Only in this anonymous way was her gender no impediment to the full exercise of her intellectual and managerial talents. Chapman manipulates his male authority on Marian Ann not only in career but also in sexual love affair. Attractive and charming on the surface, Chapman had an obsession with manipulating and torturing women. For some time, Chapman stirred up quarrels and conflicts among the three women, Marian Ann, his wife and his mistress, and then pretended to be a conciliator. There were many such accounts in his diary that three women were caught in his sadistic web, while he was a victim of their capricious chaos. The following is a typical account:

> Last night accompanied S. [his wife] and the Hardmetts to the Hullah concert, E. [his mistress] was kind to me before I went and kissed me several times... But alas this morning she is all bitterness and icy coldness, the result I believe of conversation she had last night with M. [Eliot] — who was very severe and unjust to me yesterday. (Haight, *George Eliot and John Chapman* 142-3).

Dissatisfied with the current situation, especially Chapman's superiority of men over women and imposition of his will on women, Marian Ann eventually withdrew from his ruinous and damaging sexual games, sustaining herself by only keeping professional associations with him.

Eliot left Chapman's residence two years later in order to keep a private relationship with Lewes, with whom she eloped for Germany for nearly eight months, which astonished and appalled her friends. On their return to England, they lived openly as husband and wife until Lewes' death. Her combination with Lewes, however, was not a legal marriage but the one only in name because Lewes could not get a legal divorce due to his condonation of his wife's adultery, thus Eliot could only live with Lewes in a partnership or a union. Eliot had earned her reputation among the London intellectual circle, but then she was thrown out of the respectable society after her elopement with Lewes, therefore, her scandalous life probably damaged her public reception. In the essay "Silly Novels by Lady Novelists", Eliot employed "a peculiar thermometric adjustment" in a metaphorical way to show social injustice to women writers, "when a woman's talent is at zero, journalistic approbation is at the boiling pitch; when she attains mediocrity, it is already at no more than summer heat; and if ever she reaches excellence, critical enthusiasm drops to the freezing point" (*SEPW* 322). Eliot presented here with irony and anger a strong sensitivity to condescension frequently shown to women novelists in the patriarchal male-dominated society, assuming women born in inferiority.

Driven by the same opinion, Eliot was not condescended to the patriarchal norms, instead she admitted that George Eliot was Marian Evans Lewes to show her stance on her marriage with Lewes, to express her identity of immoral wife openly, and to present her rebellion to the patriarchal authority. Such a challenge to the patriarchal ideology provoked "a new round of gossip about the woman living with George Henry Lewes" (Henry, *The Cambridge Companion to George Eliot* 9), since the stereotype with double standards existed in patriarchy, that is, "an assertion of female heterosexual desire is judged immoral, while analogous behaviour in the male is admired as conquest" (Brady 40), which forced women in a mediating position. It is not surprising, therefore, that Lewes was regarded as socially acceptable when the couple eventually returned to England, but Eliot was consistently shunned from appropriate settings, which can be readily observed in Charles Eliot Norton's depiction of the circumstances that transpired following the couple's fifteen-year cohabitation.,

> She [Eliot] is not received in general society, and the women who visit her are either so emancipee as not to mind what the world says about them, or have no social position to maintain. Lewes dines out a good deal ... No one ... speaks in other than terms of respect of Mrs. Lewes, but the common feeling is that it will not do for society to condone so flagrant a breach as hers of a convention and a sentiment on which morality greatly relies for support. I suspect society is right in this. (Norton 1: 316).

The argument pointed out that the contradiction of public reception was based on the patriarchal double standard that only women were condemned as guilty of sexual misconduct while men had no responsibility to bear such immoral sin; women, the only target of slanders, were inhibited from social activities while men were not influenced and socialized themselves as usual. Moreover, in case that Eliot's scandalous life might bring about polluting influence,

those respectable daughters and wives were prohibited from associations with Eliot. Similarly, George Combe also expressed in his letter his worry about Eliot's detrimental impact on female virtue, "If you receive her into your family circle, ... whether you will do justice to your own female domestic circle, and how other ladies may feel about going into a circle which makes no distinction between those who act thus, and those who preserve their honour unspotted?" (*GEL* 8: 130). Obviously, Eliot's choice to cohabitate with Lewes illegally without contemplating how marriage manifests itself provoked a challenge to the patriarchal culture, which concerned more about the honor of unspotted women, who were the only one to bear and uphold sexual morality. Deeply influenced by patriarchal culture, Eliot's friends remained aloof and avoided contact with her in a hypocritical or contradictory attitude, either in the cancel of Mrs Tennysons's visit to Eliot or in Eliot's visit to Girton College, which nevertheless reflects the profound poisonousness of self-righteous morality in the patriarchal society.

As Deirdre David proposed, "Eliot was both a saboteur of, and a collaborator with, patriarchy: without sabotage, she could not have become a writing woman; without collaboration, she could not have achieved professional success in a masculine world." (x). Indeed, Eliot was like a rebellious warrior to subvert the patriarchal culture and ideology either in the incident of the Holy War to show her religious faith or in her deviant marriages to express her sexuality. Interpreted as a rebellion against her father's paternal authority or as a declaration of independent identity, the Holy War episode bore with more importance when to "consider the full course of the collision between a brilliant, fearless female mind and its social and emotional determinants" (Bodenheimer 25). Renouncing Christianity through the Holy War with her father, Eliot also undertook the translation of two books with the purpose of challenging Christianity. One of these works was *Life of Jesus* by David Friedrich Strauss, which aimed to question the divinity of Christ. The other was *Essence of Christianity* by Ludwig Feuerbach, which argued that Christianity was essentially a human construct rather than a divine one, and that it actually idolized human ideals. Her greatest rebellion against

patriarchal society was her marriages either with Lewes or with Cross, taking the way of elopement to show her defiant resistance to the social misunderstanding and disapproval. Unorthodox and invalid as the two marriages were for her contemporaries, Eliot insisted that true marriage should be one of congenial thoughts and emotions without considering legal status, age or moral rightness. According to such notion of marriage, Haight believed that Eliot married Cross twenty years her junior "out of a desire to be married, rather than for his financial management and biographical skills" (Henry, *The Life of George Eliot* xliv).

The rebellion against religion and marriage is a manifestation of freedom from the shackles of patriarchy, but the prerequisite is based on economic independence and social acceptance. In order to pursue her intellectual aspirations, to survive in the social community, and to become an independent woman, Eliot had to compromise and collaborate with patriarchy. Subjugated by the patriarchal binary standard, however, she had to compromise and write in a male voice, pretending to be the male subject and renouncing her feminine identity in order to be accepted by the world and survive in the male-dominated society. The translation of Ludwig Feuerbach's *The Essence of Christianity*, the sole publication to bear Marian Evans's name on its title page, faced rejection and dismissal due to biased perceptions of it being the work of a "lady translator" (*GEL* 2:187). Confronted with the social prejudice to women intellectuals, Eliot was forced to assume a male authority from running the *Westminster Review* as an assistant editor to writing and publishing her review essays and novels, Eliot took up the male pseudonym 'George Eliot' to undertake writing or intellectual activities in spite of a protective self-deprecation within the realm of masculine professionalism while renouncing her feminine attributes. Moreover, Eliot was aware that the more flexible and intellectual minds must succumb to the prejudices around them because they would produce frightening and abnormal behavior, which might cause dangerous impact to traditional family and community cohesion. Even Eliot's brother Issac was among condemners of her actions. Being not a docile sister but a deviant pagan, Eliot suffered a difficult life of isolation and exclusion from her

family. Issac's different responses to Eliot's two marriages, that is, he responded to the information of Eliot's marriage with Lewes with an indirect and indifferent letter from his lawyer, while for her later marrying to Cross, Issac immediately sent her a letter of congratulation, implied that it was the patriarchal ideology that manifest itself in the brother-sister relationship. In Isaac's mind, women should maintain their physical integrity and their role as arbiters of patriarchy, which disallowed Eliot's illicit marriage with a married man and thus her deviant behavior defied Isaac's own patriarchal power. Her offence and rebellion against her brother made her lost all contact with her family. Till her marrying to Cross, Issac changed his mind that she had finally obtained a legitimate partner and sponsor for her later life, fulfilled her feminine destiny and thus returned to the normality of docile sister. Therefore, in the eyes of the public, to some extent, the patriarchal name Mary Ann Cross seemed more proper for Eliot than the previous succession of titles like Marian Evan, Marian Lewes, and George Eliot, which "expressed Eliot's longstanding exclusion from and opposition to masculine hegemony" (Brady 58).

However, her legitimate marriage with Cross could not redeem or change the degree of social recognition and acceptance towards her, and the social rejection and exclusion even extended after her death. In most of Eliot's obituaries, there were no mention of her relationship with Lewes nor her translations of Strauss and Feuerbach, which were perceived as the deviants within the patriarchal culture. Even, the accounts of the mourners in newspaper reports of the funeral were also adapted according to patriarchal norms, which mentioned no women but many distinguished men, among whom Isaac Evans was prominent that he acknowledged Eliot as his sister in public. In terms of the name of the patriarchal family, her sister Fanny expressed in her letter to Issac the thankfulness of Eliot's final name within patriarchy, "We may be thankful that she had found a good husband and a Name, it comforts me to know that she who for so many years was believed to be the wife of Lewes, had not Mary Ann Evans inscribed on her coffin" (*GE* 523). Placing a high value on the respectability

the family name brought, Fanny also felt disgraced when learned that Mary Ann Evans had association with Lewes. In this sense, Eliot had eventually coerced to succumb to "the monopolization of the proper name...by father-men" (Irigaray 173). Moreover, once again the patriarchal power exerted itself on the possibility of being buried at Westminster Abbey. Both Darwin and George Eliot craved for public respectability and burial in Westminster Abbey. Although both of them were defiantly opposed to Christianity, Darwin was accepted into interment in the Abbey as "Darwin had not lived openly in sin as Eliot had" whereas Eliot was not allowed to be buried there as, in Huxley's explanation, she was "in notorious antagonism to Christian practice in regard to marriage, and Christian theory in regard to dogma" (*GE* 549), which implies that George Eliot, in comparison to Darwin, was the greater sinner according to the patriarchal culture.

In sum, in Foucault's opinion, "individual identity is the products of power ("I am an artisan" par. 10). Entangling and wrestling with each other, power and resistance are in waxes and wanes, in the process of which the subject, the self and its identity is moulded and constructed accordingly. Subjugated under the intimidation of the disciplinary power in patriarchal society, Eliot suffered from the tortures spiritually and physically. In patriarchal culture, women are "the object of masculine desire, not a desiring subject" (Irigaray 187). With the practice of self-renunciation, Eliot was shaped into 'a perfect female Diogenes', conforming to the manipulation of disciplinary power in terms of religious dogma, and under her father's paternal authority, Eliot was accustomed to her father's despotic rule over familial affairs and molded into 'a fully licensed Victorian angel'. The patriarchal authority incarnates women to be objectification of angel when they conform to the masculine authority and morality, and when they disobey they are objectified as monsters. Whether behaving in reason or in madness, whether being a monster or an angel, Eliot was involved into the identity chaos which manifests itself in conflicts of the Holy War, the passing of her father, and her two marriages. The binary standard of patriarchy exerts its power not only in the family inheritance

from her father, but in her associations with sexual lovers, in her aspiration for an intellectual life, in her professional writing, and even in the accounts of her obituaries, funeral reports and burial place after her death. Although the binary standard of patriarchy is pervasive and profound in the Victorian society, Eliot defiantly revolted to subvert the patriarchal authority, customary family standards, as well as the evangelical doctrine. Evidently, the rebellion against Christianity in the Holy War to obtain human ideals and her two deviant marriages to acquire true love and shake off the noose of marriage is a manifestation of pursuing for freedom and her self identity. Moreover, Eliot's practice of meditating on her father's death is to constitute a strong self by mastering herself and emotions, which enables her to take actions and confront dangers, disallowing herself to become unstable. Confronting the restless and continual isolation and exclusion from the social community, Eliot had to compromise in disguised self to some extent. One fact should be acknowledged that Eliot did construct her self and her identity out of "a cluster of rebellions, particularly against reigning social, moral, and aesthetic conventions" (Levine 2). To pursue freedom and true life, a new "female Diogenes" (*GEL* 1:6) or cynic emerges different from the one at Eliot's teenage years. According to Foucault, "the life of the Cynics, a life that is truly faithful to the idea of truth as non-dissimulation, is a life that is always in the process of becoming other, different, strange, and in this sense is always changing identity and cannot remain self-same" (Lemm 218), which is true to Eliot, who chose to live the non-dissimulated, transgressive and deviant life to aspire for truth, and was immersed in various names and conflicted identities. Throughout her existence, George Eliot, both as a woman and a pen name, perseveres, etched upon her tombstone and immortalized within the titles of her essays, poems, biographies, and novels. With multiple names and conflicted identities, Eliot's true self is produced and constructed on the social practices and strategies of disciplinary power, and on knowledges and discourses of the Victorian patriarchy.

IV. Space, Power and Subjectivity in *Middlemarch* and *Romola*

Being one of the trailblazers in the exploration of power and space, Foucault has made noteworthy advancements in the theory of power-space. His contributions revolve around the intricate interplay between power, space, and knowledge, culminating in the development of his unique perspective on spatial power. Foucault holds that space is the foundation of public life, and the carrier of operating power. Space and power are correlative and inseparable in social life. The trajectory of social power can be judged from the changes and relations of space either as the Panopticon or the Heterotopia, and the following discussion mainly evolves from these two aspects.

A. Panopticon: Surveillance-Oriented Domesticity

Because place is where power is exercised and embedded, the physical space where the novel takes place expresses the protagonists' survival condition and the social power relations around them, providing a typical perspective for understanding the practice of the disciplinary power and the process of subjugating the Victorian individuals. Inspired by Bentham's panoptic prison, Foucault's panopticon, central to his *Discipline and Punish*, is a design for surveillance with circular layout. Therefore, it is imperative to investigate and analyze the formation and operation of the panopticon within the novels of George Eliot.

1. House and the Library in *Middlemarch*

Dorothea's growth follows the transformation of multiple spaces. Her original sphere of activity is confined to her Uncle Brooke's house at Tipton Grange, where Dorothea was a devout heretic with noble mind and virtuous soul and passionately devoted to the pursuit of

great goals with "higher inward life" and "spiritual communion" (*M* 24), which could be extended for the betterment of society. These visionary ideas have an important and determinant impact on her preference for a husband who could serve as her intellectual guide and teacher. As for Dorothea, she harbored a strong desire to acquire knowledge in Latin and Greek since "Those provinces of masculine knowledge seemed to her a standing-ground from which all truth could be seen more truly" (*M* 66), and she could devote herself to be service of her future husband as well. Eventually she found Mr. Casaubon, possessing the traits she admired, would be the ideal husband for her. It is a succession of spatial terms that Dorothea employs to assess Casaubon and expresses her feelings towards him, which however reveals her desires rather than his true nature. When their relationship went even further and began to contemplate marriage, Dorothea "looked deep into the ungauged reservoir of Mr. Casaubon's mind, seeing reflected there in vague labyrinthine extension ... and had understood from him the scope of his great work, also of attractively labyrinthine extent" (*M* 25). Casaubon's mind, likened to the ungauged reservoir, symbolizes a fulfilling life, thoughts, and wisdom which Dorothea desires for herself and discerns in Casaubon. Repeating the word 'labyrinthine' adds a sense of appeal and mystery, which is deserved to be discovered. Therefore, envisioning to marry a man like Casaubon, Dorothea believes her spiritual convictions will be fulfilled, and expresses her discontent with the present life that she is "struggling in the bands of a narrow teaching, hemmed in by a social life which seemed nothing but a labyrinth of petty courses, a walled-in maze of small paths that led no whither, the outcome was sure to strike others as at once exaggeration and inconsistency" (*M* 30). Here also exist spatial expressions, such as bands of narrow teaching, labyrinth, and enclosed labyrinth of narrow pathways. However, in contrast with the intellectual profoundness and attraction of Casaubon's labyrinths, Dorothea's labyrinth conveys a sense of tightness and enclosure brought by a normal life in the conventional society. To get rid of these boundaries and restrictions, the union with Casaubon forges a great path for her to escape from "her girlish subjection to her own ignorance" and

provides her "the freedom of voluntary submission to a guide" (*M* 30). The expectation of this union promises the fulfillment of her education and higher aspirations, as John Kucich argues that Dorothea considers marriage as a means to combine herself with others' "knowledge and sagacity" (132). Casaubon is the first and only person she perceives as having such a commitment to achieving her desired goals. However, her desired goals and love of knowledge don't "often run in the female line" and are inconsistent to the patriarchal impression of women to be "clever mothers" (*M* 46). Therefore, what Dorothea pursues can be deemed as an aberration of her gender that needed to be transferred through the male.

Based more on her envisioned desire than his real nature, Casaubon succeeds in winning Dorothea's favor, but he is far from the liberator Dorothea has expected, which is starkly reflected in the following accounts of the house and library in the new household. Before getting married, in the company of her uncle and sister, Dorothea, engaged to Casaubon, pays a visit to her prospective residence, Lowick Manor.

> The building, of greenish stone, was in the old English style, not ugly, but small-windowed and melancholy-looking: the sort of house that must have children, many flowers, open windows, and little vistas of bright things, to make it seem a joyous home. In this latter end of autumn, with a sparse remnant of yellow leaves falling slowly athwart the dark evergreens in a stillness without sunshine, the house too had an air of autumnal decline, and Mr Casaubon, when he presented himself, had no bloom that could be thrown into relief by that background. (*M* 67–8).

The portrayal of Casaubon's house, on the other hand, is meticulously detailed yet equally elusive and challenging to comprehend, much like its enigmatic owner. The house

conspicuously lacks a distinct and expressive form with no children, no flowers, no open windows, and only vistas of dark things, which makes it difficult to transform an ordinary building into a home, and such a lack of shape in Casoubon's house, however, would not produce good building nor sexual selection. Ruskin argued that a dwelling home is not truly a place of comfort and belonging. without such shapeliness, and a home is merely "a part of that outer world which you have roofed over, and lighted fire in." (122). Casaubon's house also presents a scene as dark and lifeless as his own life, with "the dark bookshelves in the long library, the carpets and curtains with colors subdued be time, the curious old maps and bird's-eye views on the walls of the corridor, with here and there an old vase below." (*M* 76). Besides, The dwelling is differentiated along gender lines with the right being primarily for the male use, and the left for the female use, and therefore based on the imaginary line, "the gentleman's house thus achieves that rational differentiation of the sexes to which it had long aspired." (Kerr 163). It seems that its formal complex layout and arrangement of the house will fail to produce comfort. The library, as previously noted by Kerr, "is primarily a sort of Morning-room for gentlemen rather than anything else. Their correspondence is done here, their reading, and, in some measure, their lounging...At the same time the ladies are not exactly excluded" (107), which is true in Casaubon's house. The library on the ground floor unquestionably belongs to Casaubon, serving as a space to undertake his business and research, where Dorothea will be allowed to access rather than to be entirely excluded. In regard to the boudoir for Dorothea, based on his "views of the womanly nature", Casaubon provides for her "a blue-green room on the upper floor with a view down an avenue of limes" (*M* 69), which serves as "a Private Parlour for the mistress of the house...as the personal retreat of the lady, it leaves the Drawing-room—and the Morning-room if any—still occupied by the family and guests." (Kerr 114-116). In such a dreary old library, Dorothea accompanies Casaubon to take notes after they get married, acting as his loving wife to take care of his life, and as the secretary to assist him in fulfilling his mission *The Key to All Mythologies*. In this sense, the

old library functions as both the cradle of Dorothea's intellectual life and the spatial tool binding her to female obligations.

At the centre of the library is the superintendent who lodges himself among the grouped and sorted books, and similarly Mr Casaubon is central and around by his notebooks in rows of volumes and valuable books written by other scholars, which visually bears a resemblance to the Panopticon, as Gerard Curtis contends that the ponoptican format can be found in the design of the library where "the superintendent at the centre, occupied the full visual field of knowledges – whether the books lined around the three storeys of shelves around the room, or the readers" (211). Casaubon's library is connected with the panopticon in a conceptual and practical implication that "the systematic collection, accumulation and categorisation of knowledge, and access to that knowledge is a form of power" (Bernstein 16). It seems that possessing knowledge is empowering, and immersed in knowledges of the library books, Casaubon is entitled to exert authority over others, especially Dorothea, who is only belittled as a fellow-student when Casaubon imparting and explaining his fabulous mission with voluminous accumulation of notebooks. In Casaubon's mind, women possess no capacity to be a qualified scholar so that he is reluctant to allow Dorothea as his wife and secretary. Unlike the town of Middlemarch, which is rife with sectarian strife, Casaubon's library is Dorothea's ordered family space. However, it is also her prison and tomb as Casaubon's house is in a dilapidated state, "with a sunk fence between park and pleasure ground", "the building was in the old English style", "not ugly but small-windowed" and "melancholy looking." (*M* 78). Dorothea spends all her days in this stifling house, occasionally leaning against the windows, the only place she can breathe, but the arched window reflects Dorothea's despondency: "The bow-window looked down the avenue of lines" (*M* 78). The gloomy and dusty library symbolizes Casaubon's self-imposed isolation and his insistence on the civilization of the past, whereas Dorothea brings the only vitality into the space. The lifeless historical house inhibits Dorothea to display her vivid emotions, and its seclusion of the academic environment

prohibits her from contacting with the outside world, which however is necessary for female development. Dorothea is devoted to her husband with all her heart, and Casaubon only degrades her into a neglected state in his classical cultural space, leaving her fallen into feelings of loss, sadness and depression.

The main spaces of the heroine's activities in Middlemarch are the drawing room, boudoir, and kitchen. And the boudoir is where a woman's conflicted emotions can be released invulnerably. Even though Dorothea travelled to Rome for her honeymoon, she is only able to express her innermost feelings of sorrow in her inner chamber. However, men are more likely than women to be able to escape from daily life's restrictions, so there are gender differences in these aspects of life. The male characters, like Lydgate and Fred, can relax and decompress at a location like the Green Dragon. Women in Victoria become both the subjects and the victims, which is true in Dorothea's case.

> Dorothea was seated in an inner room, or boudoir, of a handsome apartment in the Via Sistina. I am sorry to add that she was sobbing bitterly, with such abandonment to this relief of an oppressed heart as a woman habitually controlled by pride on her own account and thoughtfulness for others will sometimes allow herself when she feels securely alone (*M* 205).

The spatial metaphor for gender oppression intensifies as a result of Dorothea's inability to disengage from the family space after marriage. As a result of her emotional restraint, Dorothea only ever sheds tears in private. It is the marginal space that Dorothea is forced to situated. Since she doesn't have a designated area in her house where she can meditate and think by herself, Dorothea struggles to find her own space there. Females can engage in sexual activity

and participate in other activities in the boudoir. Doreen Massey, a feminist geographer, divides society into two areas with the use of a "gender code" (179), with men occupying the public dominant area and having free access to it. Women, on the other hand, withdrew to private, subordinate spaces where they were only allowed limited activity. After getting married, Casaubon is free to move around in public and even his travel arrangements for his honeymoon are solely for his own benefit because in order to examine some manuscripts in the Vatican, Mr. Casaubon was eager for the honeymoon. Casaubon even laments the absence of Dorothea's sister Celia from the newlyweds' honeymoon, with the statements that "You will have many lonely hours, Dorothea, for I shall be constrained to make the utmost use of my time during our stay in Rome, and I should feel more at liberty if you had a companion." (*M* 91). Such superficial words of concern for his wife actually conceal his true intentions that he will have more freedom to pursue his own interests if Celia goes with Dorothea, and especially the expressions "I should feel more liberty" irritates Dorothea most. Even in Rome's museum, Dorothea is still prohibited to move about in this public space, deprived of the freedom to involve in the city's cultural offerings. Spatially, the narrator thus explores and presents Dorothea's feelings of enclosure in her marriage, making Dorothea perceive the surrounding space to be physically shaped by Casaubon's expressions. The prospect of marriage now resembles "an enclosed basin" rather than a vast "sea" that needs to be explored (*M* 193). The narrator makes a specific query, "How was it that...Dorothea had not distinctly observed but felt with a stifling depression...and wide fresh air which she had dreamed of finding in her husband's mind were replaced by anterooms and winding passages which seemed to lead nowhither?" (*M* 193). Empty rooms and deceptive curves have taken the place of the once-mysterious labyrinths; while anterooms and corridors were once meant to guide the explorer to significant discoveries, they now serve no useful purpose and hold no promise for Dorothea. Casaubon sternly asserts his authority over the situation when she impulsively inquires about whether he will switch from taking notes to actually writing the book they have

discussed. Perceiving Dorothea in the appropriate spatial terms, he remarks that "Dorothea was not only his wife, she was a personification of that shallow world which surrounds the ill-appreciated or desponding author" (*M* 198). The relationship Dorothea and Casaubon envision for themselves becomes more limited and constrained as their desires diverge, and they even do their own things without any communication with the scene that "Mr. Casaubon in the library dozing chiefly, and Dorothea in her boudoir, where she was wont to occupy herself with some of her favourite books" (*M* 504).

Enclosed and entrapped in the panoptic space of domestic life, Dorothea is prevented from increasing her contact with the outside world; rather, her husband constantly imposes restrictions on her. She even abandons her plan to upgrade the farmhouse for the sake of her husband and their marriage and turns into a submissive wife in the boudoir. It is marriage that she is compelled to enter the male realm in order to serve her husband. She was constantly attempting to fulfil her husband's wishes while unable to ever truly meet her husband's demands for her. She is constantly denied the things she values and enjoys in life. Any commitment her husband makes but doesn't follow through on is a denial in her eyes. She yearned for things that she might find dear, and the helplessness was more wretchedly numbing than ever, which even produces an illusion to her that she was doomed to spend an increasing amount of time in an unreal tomb where the implements of a dreadful labor were present, generating something that would never be exposed to daylight. It seems that the spiritual emptiness and dissatisfaction Dorothea feels are insurmountable, and instead she must endure them like a headache while suppressing her resentment. Casaubon's intention serves as Dorothea's chain. Even after Casaubon dies, he refuses to release Dorothea and ties Dorothea's future life together with his testament, denying Dorothea the inheritance of his property if she marries Ladislaw, which astounds Dorothea and makes her realizes her true identity of 'angel in the room'. However, Dorothea is awakened by Casaubon's testament, allowing her to leave the private family setting and once more get involved in public affairs for the good of the

parish people. Dorothea's life and emotions have fully extended into a wide range of social interactions, and she is no longer driven solely by a desire to demonstrate her submissiveness as a wife, but turns into her deep sympathy for the masses. Dorothea has thus reached the end of her journey beyond the gender space. As Piehler observes, "George Eliot uses spatial imagery to represent both the initial inadequacies of Dorothea and her eventual profound inward growth" (104). By escaping the domestic panopticon, Dorothea is able to empathize more with the suffering of common people. Dorothea moves cautiously in the direction of the open area, which also illustrates the maturity of her inner conviction. In her resistance against narrow dogmatism, she not only transcends the boundaries of the female gender space but also achieves liberation.

2. House and the Library in *Romola*

In *Romola*, the dome country was rendered into a panopticon of searing scrutiny like "houses full of eyes" (*GEL* 118), which makes manifest the comfortless dome consciousness. In the Proem, the introductory space of the novel, Eliot emphasizes the architectural depiction of the dome as the prominent feature during the tour of Florence, where Romola initially enters the story within the library of her sightless father. Just like Eliot depicts "the domes and spires of cities rising by the river sides...in the same spots where they rise to-day" (*R* 3), she contrasts the cityscapes of Florence and London in the opening paragraph. In the first pages, which refer to "the great dome ... the greatest in the world" (*R* 5), the Duomo's physical dominance establishes the scene. The Proem's introduction to central Florence mentions the San Giovanni Baptistery, which is close to the Duomo, "where the dome is awful with the symbols of coming judgment" (*R* 7). Domed spaces, which resemble a divine panopticon, are connected to intense monitoring and penalization, exposing visibility to "Unseen Powers" (*R* 7). In this first section of *Romola*, even academic research and the severe criticism of scholars are connected to the

Duomo, "what famous scholar is dictating the Latin letters of the Republic...fiery philosopher is lecturing on Dante in the Duomo, and going home to write bitter invectives against the father and mother of the bad critic who may have found fault with his classical spelling?" (*R* 9). The expression serves as a demonstration of how the introduction abounds with depictions of awe-inspiring divine judgment as well as blasphemous and meaningless vituperation.

Besides, When Savonarola was announced to be expulsed, it was "solemnly published in the Duomo" (*R* 430) that the excommunication became public. From the beginning of the scene, it is clear that Romola believes this official excommunication to be unfair, "She could not witness the silencing and excommunication of a man whose distinction from the great mass of the clergy lay, not in any heretical belief, not in his superstitions, but in the energy with which he sought to make the Christian life a reality" (R 430). Significantly, occurring inside a domed cathedral, public condemnation and judgement is prevalent in the novel with multiple vulnerabilities, whether it be Romola's devotion to Savonarola, the jubilant victory of his enemies, or the frightened confusion of his friends. The existence of spherical roofs is emphasized by Florence's dome country, which appears in both Eliot's study and the novel *Romola*. In a more abstract sense, the dome serves as a mental metaphor. According to Woolf, the dome of the Reading Room resembles a "huge bald forehead" (*A Room Of One's Own* 33). In the national library of London, this looming dome represents the patriarchal intellectual in Woolf's eyes whereas in Eliot's, it represents the vulnerability and frailty of the female intellectual as well as the responsibilities of "a new exteriority" (Bernstein 125). Being in a "state of girlish simplicity and ignorance concerning the world outside her father's books" (*R* 56), Romola highlights the plight of a daughter who is only allowed to serve as her blind father's sighted scribe and intellectual handmaiden. Bardo's library turns out to be vulnerable, but the meticulous organization of the room itself tries to prevent that eventual disarray. The connection between scholarly knowledge and a reading woman is made possible by the fact that the books in the library are brought to life by her body, voice, and eyes. When she finds for

her father the pages he has copied in the "right place" (*R* 47), Romola serves as the reading room's superintendent, the role of whom however causes "weariness" (*R* 48) for her mind sparkles with untapped possibilities and who flinches when her father minimizes her capacities. The contrast between Romola's unfulfilled ambition and her father Bardo's lamentation of his own unsuccessful academic career is reminiscent of Dorothea and Casaubon in Eliot's *Middlemarch*. According to Bardo, his academic ambitions were derailed by the failure of his vision and his lack of a suitable coadjutor or assistant in "that great work in which I had desired to gather, as into a firm web, all the threads that my research had laboriously disentangled, and which would have been the vintage of my life" (*R* 49).

Romola's father claims that she is unfit for the aggressively teleological work of scholarship, which demands "sustained zeal and unconquerable patience demanded from those who would tread the unbeaten paths of knowledge" (*R* 49) and "the sharp edge of a young mind to pierce the way" (*R* 50). Eliot shows how this patriarchal, colonial method of learning has its own drawbacks on Romola, in contrast to her "wide-glancing intelligence" (*R* 52) as well as "the wandering, vagrant propensity of the feminine mind" (*R* 49), which foster a more fruitful and healing wisdom. In contrast to the perceptive and masculine cognition that Bardo privileges in himself, Romola manifests herself with a more encompassing knowledge driven by desires and emotions, which is alluding to "Minerva unveiled" (*R* 47) . In essence, Eliot's reading preferences and Romola's way of interacting with the world resembles Minerva's knowledgeable wisdom of a variety of academic and artistic disciplines, including poems and medical sciences, commercial businesses and musical achievements. When compared to "the narrow track" of Bardo's academic endeavors, this impressive list of accomplishments stands out sharply, much like Romola's "wide-glancing intelligence" (*R* 52). The "sad dreariness" of Romola's expression as she observes "the lifeless objects around her—the parchment backs, the unchanging mutilated marble, the bits of obsolete bronze and clay" (R 50) indicates Eliot's demand for learning that is infused with a wide range of ongoing experiences gained from the

mainstream of daily life. However, Savonarola, Romola's spiritual father, proposes a question that "What has your dead wisdom done for you, my daughter?" (*R* 343), halting her intellectual aspiration. Although she is delivered by Savonarola from the loveless marriage and temporarily flights from Florence, Romola is still pondering about her spiritual aspiration:

> She did not know that any Florentine woman had ever done exactly what she was going to do: unhappy wives often took refuge with their friends, or in the cloister, she knew, but both these courses were impossible to her; she had invented a lot for herself – to go to the most learned woman in the world, Cassandra Fedele, at Venice, and ask her how an instructed woman could support herself in a lonely life there. (*R* 307)

The aspect of Romola's knowledge being challenged by Savonarola and her subsequent swift disillusionment from seeking for an educated woman suggests that there are significant barriers for female scholars, and more importantly she is treated as an abnormal from the other Florentine women, subjugated under the patriarchal binary that women should serve as an angel in the house rather than an intellectual scholar. Therefore, as Shona Elizabeth Simpson describes, Bardo's library is a "male space" with resemblance of a panopticon, simultaneously serving as "both an intellectual womb and a prison for Romola who is as blind to life beyond its walls as her father is to the books within them" (55) and her intellectual capacities are belittled and academic aspirations are quenched under the panoptic surveillance from her father. Escaping from the domestic library to the religious space, Romola is still under the surveillance of the panoptic patriarchal society, whose responsibility is to discipline and manipulate individuals, with women in particular, into docile bodies and to normalize them to succumb to the social norms.

B. Heterotopia: Outlet-Oriented Externality

Foucault believes that: "The space in which we live...is also a heterogeneous space...we do not live in a kind of void...we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another" (*OOS* 24). To put it another way, when taken as a whole of relations, space is no longer a homogeneous world but rather a field formed by various relations through continuous unity of opposites, or what Foucault calls heterotopic space. Foucault's heterotopic sites usually "relate to larger cultural structures of crisis, deviation, incompatibility, juxtaposition, compensation, or continuity" (Friedman 28), such as cemeteries, prisons, theaters, brothels, museums, libraries, fairgrounds, psychiatric clinics, nursing homes, gardens, etc. According to Foucault, one of the functions of these heterotopic sites is to "create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory" (*OOS* 27). The order and illusion affixed to the space by human civilization will be more apparent when we are in a space where the political system and social customs are very different from our own country, which will help us understand more about how these illusions control and manipulate human life.

To some extent, the idea of heterotopia from Foucault serves as a reminder that "life is experienced differently" (Harvey, *Spaces of Hope* 20), since in the real heterotopic space, "otherness, alterity, and, hence, alternatives might be explored not as mere figments of the imagination" (Harvey, *Spaces of Hope* 20). Alternatives can emerge in these spaces, and it is from these spaces that a critique of preexisting norms and procedures can be mounted most successfully. Therefore, heterotopia presents us with a distinctive viewpoint that substitutes the philosophy of difference for the philosophy of seeking truth and common ground, the purpose of which is to establish a metaphorical epistemology and a new micro power theory while also exploring the factors that are readily overlooked in space. The combination of space and power

in this heterogeneous space results in a hidden micro power model, where space serves as an arena for the operation and production of power while power functions as a novel way to regulate and discipline people in the modern society. By introducing a novel method of space analysis, Foucault's heterotopia has ushered in a new era of space theory in geography, architecture, society, and culture. Therefore, the idea of heterotopic space, while perceived as having a vague and metaphorical meaning, is forming infinite possibilities in many different contexts, which also offers a more subtle ideological path for further considering how people and space interact.

1. Boat and Island in *Romola*

By probing into the history of space, Foucault in his speech "Of Other Spaces" retraced to the Middle Ages and considered that before 17th century there emerges "a hierarchic ensemble of places: sacred places and profane places; protected places and open, exposed places; urban places and rural places" (*OOS* 22), which are all related to men's daily lives in reality. From Galileo onwards, this hierarchical relationship in space was deconstructed and the certainty of place was lost. The 19th century, which was concerned with the philosophy of history, witnessed the spatial context transforming into a mesh structure, and place became the node of the network. Both the space of mediaeval hierarchical relations and the space of heterotopia outside of the actual hierarchical counterpoint are present in the Middle Ages-set Victorian novel *Romola*, the first half of which reflects this medieval spatial characteristic described by Foucault. Eliot focuses on the spatial transformations of Romola, who moves between sacred and profaned spaces, protected and open spaces, urban and rural spaces, and experiences the extension of her gender identity.

Romola's initial space was confined to her father Bardo's old house. Bardo was a "frank pagan" (*R* 73) who devoted all his passion to classical studies. In a library of neatly arranged

antique works of art, Romola accompanied her blind father in proofreading and examining classical texts. This old house serves as both the cradle of Romola's intellectual life and the instrument of discourse that binds her to her feminine duties. Simpson analyzes the dual imagery of Bardo's house and holds Bardo's library as an 'ordered' domestic space that blesses Romola, as opposed to the Florentine urban space that is filled with 'disorderly' partisan sectarian struggles (54). The house, on the other hand, is a prison and even a tomb for her. The stone house built on a hill is in a state of disrepair, with grim doors and narrow windows defended by iron bars, which is dark and dilapidated, and even the antiquities are decorated with such adjectives as "pale or sombre, with long burial, worn to dimness" (*R* 27). Trapped in this suffocating house, Romola spends her days with the roofed terrace or loggia being the only place where she could get some air.

The dark and dusty library is a symbol of Bardo's self-imposed isolation and clinging to a dead civilization. The room is scattered with a headless statue, the broken arms of marble, ancient fragments of bronze and pottery, and the luster of Romola's blond hair was "the only spot of bright color in the room" (*R* 27). The lifeless relics of history imprisoned Romola's vivid emotions, and the isolated scholarly environment deprived her of the human interaction necessary for female growth. Romola is dedicated to her duty of taking care of her father, but such patience is mixed with boredom, sadness and frustration. In the classical cultural space constructed by Bardo, she plays the role of a neglected woman. Bardo does not believe that women could be qualified scholars at all, and he only reluctantly makes Romola a substitute for his son. Eliot repeatedly compares Romola to the Cretan princess Ariadne in the novel, and thus Bardo accordingly becomes the embodiment of the tyrant father who obsessively constructs the labyrinth of classical knowledge in which the girl is confined. Romola is likened by her godfather to the jewel guarded by Bardo. The mythical Ariadne holds the thread that leads out of the labyrinth while the fictional Romola is trapped in her father's labyrinth of knowledge, from which her classical learning hardly enables her to escape.

Tito, the self-proclaimed god of wine, wins Bardo's trust and marries Romola. However, he is far from being the deliverer she has been waiting for. After marriage, Romola was not released from the domestic space, and the spatial metaphor of gender oppression was intensified. After marriage, Tito, similar to Casaubon, moved about in public space without fear: he mingled with officialdom, frequented the residences of prominent men, and often went to the market square. Romola, however, remained confined to the domestic space and could not be able to increase her interaction with the outside world as a result of her marriage. She even renounced her status as a scholar and became a submissive wife in the parlor and the boudoir. Eliot describes the parlor in contrast to the obscure library. "The walls were brightly frescoed with caprices of nymphs and loves sporting under the blue among flowers and birds... a young faun playing the flute... It was a room that gave a sense of being in the sunny open air" (*R* 93). Similarly, Romola's boudoir was painted in bright colors, with floral and bird motifs on the walls, and the only crucifix that contradicted the hedonistic imagery of pagan was locked in a triptych by Tito. Marriage caused Romola to retreat from intellectual space to a parlor and boudoir for men. After Bardo's death, Tito sells off all the books and antiquities of Bardo, whose house was left as a tomb and a prison, and Romola was reduced to an 'angel in the house'.

Tito was dissatisfied with Romola's image of running around and saving the world; all he needed was a submissive wife. He had hoped to take Romola to live in Southern Italy, where "under that southern sun, lying among the flowers, subdued into mere enjoyment" (*R* 86), which is clearly not the ideal of Romola's spatial expansion. Tito treats his lover Tessa, a peasant girl, as a substitute other wife, who once enjoyed the pleasures of ignorance under the sun and was lured and confined by Tito into a secluded mountain dwelling, guarded by a deaf woman and completely isolated from the outside world. Her spatial trajectory is exactly the opposite of Romola's, towards a completely closed space of gender oppression. Tito's betrayal brings Romola out of the closed family space. She met Savonarola on a mountaintop when she

ran away and found solace in his preaching of obedience and covenant keeping, and thus converted to the Christian faith. What really touched Romola was not religious dogma, but the moral needs buried under it, "... a reason for living, apart from personal enjoyment and personal affection... that flame of unselfish emotion by which a life of sadness might still be a life of active love" (*R* 171). Romola returned to the city of Florence with a newfound faith. Gradually, she stepped out of her family and into public affairs. Two years later, the city of Florence was devastated by war, famine and plague, during which Romola was transformed into the Madonna of the streets. Romola took great efforts on distributing bread to the hungry on the streets and welcoming the refugees into her home. The former confining house transformed into a nurturing refuge, where Romola's life and emotions expanded fully into the vast social realm. The fervor in her heart, which previously found expression in her affection for her father and husband, now evolved into a passionate empathy with the collective existence (*R* 169-170). Consequently, Romola achieves the initial phase of spatial expansion.

Romola's second stage of spatial expansion is from the library to the church and then to the urban streets, which enables her to complete the integration of religious beliefs. Romola was raised by her father's stoic upbringing and was unconcerned with the Christian faith. The library, piled high with ancient books and artworks, was a relic of the ancient Greek sanctuary.

> Here and there, on separate stands in front of the shelves, were placed a beautiful feminine torso; a headless statue, with an uplifted muscular arm wielding a bladeless sword; rounded, dimpled, infantine limbs severed from the trunk, inviting the lips to kiss tho cold marble; some well-preserved Roman busts; and two or three vases of Magna Grecia. A large table in the centre was covered with antique bronze lamps and small vessels in dark pottery. (*R* 27).

Bardo resembles the sanctuary's watchman and his isolated life makes Romola a sacrifice on the altar. Corresponding to this pagan classical space, the Dominican monastery where his brother Tino retreated is a suffocating space of ascetic theology. Before Tino passed away, Romola entered the monastery, where the crucifixion of Jesus, the pale and sad faces of the monks, and the religious visions told by her brother were all depicted in the scene in front of her. These two juxtaposed religious spaces are isolated from the world and both are rejected by Romola. Later, in a state of desperation brought on by Tito's betrayal, Romola started to consider the Christian doctrine advocated by Savonarola from a new perspective, and eventually decided to follow him. When Florence was in distress, Romola went out into the streets to help the suffering. The change of her external activity space thus reflects her track from classical pagan culture to Christian belief.

At the end of the 15th century in Florence, the Christian faith coexisted with classical pagan culture. The two conflicting faiths occupied their respective centers in the urban space: churches and monasteries abounded in the city and became symbols of the statutes of the Christian order. The Catholics of Florence flocked to the main church during the great and small feasts to hear Savonarola's sermons, and Christian precepts were spread to all corners of the city through his prophetic prophecies and sermons. Those who were deeply influenced by the spirit of the Renaissance, gathered at Nello's barbershop to gag and comment on current events. These artists and writers often made fun of the Catholics who believed in Savonarola's prophecy. Nello's barbershop, therefore, became a spatial representation of pagan cultural influences. The landmark Duomo Santa Maria del Fiore is located across the street from the barbershop. The old market, the heart of the city, is nearby. The pagan stone pillar with harvest god was removed from the main church and placed in the center of the piazza in front of the church. The Church of the Nunziata, another cathedral in the city, is also surrounded by simple shacks: worshipers believe in the magic power of the miraculous fresco of the Annunciation in the church, and have built shacks around the church to live in. The holy voice of heaven and

the noisy sound of the marketplace are separated by a wall, and followers who come here to worship must also go through the market before arriving. Eliot also describes the secularization of the Catholic feast of San Giovanni. The holy image in grand procession was degraded.

> ... piece of the heavens down into the narrow streets, ... saints of gigantic size, with attendant angels, might be seen, not seated, but moving in a slow, mysterious manner along the streets, like a procession of colossal figures come down from the high domes and tribunes of the churches. The clouds were made of good woven stuff, the saints and cherubs were unglorified mortals, ... balancing themselves on stilts, and enlarged, like Greek tragedians, by huge masks and stuffed shoulders. (*R* 42)

The parade was followed by entertainment with singing, dancing and banter, where piety immediately becomes a parody. In this carnivalized space, where the sacred and the profane are juxtaposed, two weddings are held respectively: Romola and Tito are married in Santa Croce, aloof from the carnival site, while Tito is united with Tessa in a mock marriage performed by the charlatans of the peasant marketplace. This is the juxtaposition of Christian belief space and pagan secular space.

Romola, who converted to the Christian faith, did not stop at the formality of listening to church sermons and worshiping prophets, but put the imitation of Christ's ideals into practice. Her image of the Virgin in the public space surpasses her spiritual mentor Savonarola with her humanity. Eliot juxtaposes two Christian influences in the novel: a theological authority represented by Savonarola and a Christian humanist figure represented by Romola. The novel contains ironic contrasting images: Romola, the visible Madonna, went to the aid of the Florentine victims, and the priests of the various sects dressed in their respective vestments,

who were busy with the rituals of Our Lady of the Incense and follow the niche of the Madonna, went to the main church to make solemn offerings for blessing. Florentines in distress worshiped the invisible Virgin in the niche. The irony of the two Madonnas in the niche and in the street is that the worshipers imaginatively draw solace from the invisible Madonna in the niche, while it is Romola, the visible Madonna, who really performs the duty of healing and salvation in the street.

Romola was an unbaptized secular worshiper, but spread humanistic compassion in the streets of the city. However, the Christian force represented by Savonarola was exposed as venerable. As the leader of the sect, his space was limited to the high walls of the monastery, and the delay in the fulfillment of the miraculous prophecies on which he relied had caused the fellow-ups to question him. The multitude booed him as he walked through the incense parade. Romola became aware of the bigotry and narrowness of Savonarola's dogmatism. The Florentine sects, large and small, occupy their own churches in the city, but they are also attached to prominent families, involved in political struggles, and entangled in sectarian and partisan strife. They walked together in the rituals of incense, giving false hope to the Florentine fellow-ups. Eliot's criticism of narrow sectarian strife becomes more obvious in the episode of the persecution of Romola's godfather to death. With Savonarola's acquiescence and connivance, his followers, the popular party, ruthlessly persecuted Romola's godfather and even forced Romola to denounce him through the prophetess' miraculous prophecies. Romola is painfully aware that Savonarola's faith is grafted on partisan rivalries, and that the monk she profoundly reverenced lurks in a disgusting irrational fanaticism beyond his moral supremacy. Romola "had lost that fervor of admiration which had made her unmindful of his aberrations, and attentive only to the grand curve of his orbit" (*R* 217), had seen his true face and no longer believed him. After the persecution and death of her godfather, Romola is plunged into a crisis of faith, and she again chooses to run away. Romola realized her power in the public space, but the narrow partisan and sectarian struggle made this space suffocating again. Therefore,

Romola fled from Florence, floating to the sea by boat. This suicide escape is a revolt against all men's naming, belief usurpation and oppression in the name of responsibility (David 193).

The concept of heterotopia was introduced by Foucault in his speech "Of Other Spaces". The term is derived from utopia, which refers to an ideal world that does not really exist, and heterotopia, which is a place that is truly present and effectively realized. Romola chooses to take a boat to get away from the urban space. Boats, as exemplified by Foucault in "Of Other Spaces," can be seen as the epitome of heterotopia.

> The boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea …the boat has not only been for our civilization, from the sixteenth century until the present, the great instrument of economic development, but has been simultaneously the greatest reserve of the imagination. The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and police takes the place of pirates. (*OOS* 27).

This evocative image of the boat as heterotopia, as a place without a place, closed on itself and yet consigned to the boundlessness of open spaces, suitably fits the scene of Romola. The ship is "a richly ambivalent vessel...it is an emplacement that is enclosed and yet open to the outside... The ship not only visits different spaces, it reflects and incorporates them" (Johnson 80). Similarly, lying in the boat and gliding on the waters, Romola visits a different space, a little island, and all the same the boat encompasses the site within itself. Like Foucault's boat interpretation, Romola's boat is a "reserve of the imagination", which involves the expectancy of moving activity, imaginary travelling, triggers memories of spatial travel and embodies the

possibility of dislocation (Johnson 79-80). In her desire to float over the water, Romola thought of a story in Boccaccio's *Decamerone,* where Gostanza determined to end up her life because of her lovelorn. When waiting for the fisherman to go away, "the imagination of herself gliding away in that boat on the darkening waters was growing more and more into a longing, as the thought of a cool brook in sultriness becomes a painful thirst" (*R* 219). Far out from the land, she lay on the boat, "Memories hung upon her like the weight of broken wings that could never be lifted—memories of human sympathy which even in its pains leaves a thirst that the Great Mother has no milk to still" (*R* 219). Having been transported by boat throughout the entire darkness, Romola transitioned from dreaming into profound slumber, and then once more from deep sleep into vivid dreams. She drifted through the Mediterranean Sea, where the water, instead of ushering her into death, served as a tender and soothing cradle for a new existence. She awakens to the morning sun in front of her, and the boat is surrounded by "the speckless sapphire-blue of the Mediterranean...In a deep curve of the mountains lay a breadth of green land, curtained by gentle tree-shadowed slopes leaning toward the rocky heights" (*R* 237). This imagery of light, gems, and pastureland points to the heavenly city of Jerusalem, giving Romola's awakening a sense of religious rebirth. This new space that Romola arrives in is tinged with the metaphor of utopia. Haunted by death in her experience and imagination, Romola found herself engulfed in a sense of tranquility and oblivion, taking refuge in "a secluded corner where she encountered kind-hearted villagers who posed no threat. It appeared as if the tumultuous past had receded like the shadowy spectacle in the Bargello, and that the daydreams of her youth had genuinely returned to her.

Foucault warns that dreams shrivel up in civilized societies without boats. Similarly, without the boat, Romola's imaginary and corporeal travel would cease, there would be no opportunity for her to make a complete farewell with the previous desperate life in an authoritative and subjugated space, and her associations with the future new life would be severed. Rather than an unreal utopia, the new place is a real space, where the whole village

was now shrouded in plague. Romola picked up the Jewish baby, who was alone, and went to search for other survivors. Romola, carrying the baby and going to the well to draw water, was considered by the local acolyte as the Virgin Mary: "... the Holy Mother with the Babe, fetching water for the sick: she was as tall us the cypresses, and had a light about her head." , and she had "a preternatural sound" (*R* 240). The priest realized that "she was a human being whom God had sent over the sea to command them." (*R* 241). Led and guided by Romola, the villagers spent months rescuing the sick who had been struck down by the plague, and the Hebrew baby was baptized in the church. When Romola fell ill from the fatigue and languor, the villagers brought food and flocked to pay their visit to see the blessed Lady. When Romola decided to leave the place, the villagers "knelt and kissed her hands, then clung to her skirts and kissed the gray folds" (*R* 242) as they had done with the Virgin Mary.

The arrival of Romola transformed the island into a heterotopian Other space; and Romola herself becomes a redeemer who transcends racial and sectarian boundaries. The fugitives who brought the plague to the island were Jews escaping the Spanish Inquisition. Unwilling to accept the Jews, the Christians on the island threw the dead bodies into the sea, but they were infected with the plague. The island, where the pagan Jews were banished, was a metaphor for the narrow Florentine Christian society; and the plague became the wrath and punishment of God. The priests were at their wit's end, and the survivors fled with their cattle and sheep, leaving the sick to languish in the valley of death. The arrival of Romola brought the hope of life and transformed the island into a heterotopia for the relief of others. Her love surpasses sectarian or racial restrictions, and her image of the Virgin holding a Jewish baby has also transcended the boundaries of Christian sects. From this perspective, Romola indeed arrives at a place broader than her Florentine life.

On this island with religious enlightenment, Romola has also undergone the baptism of faith. Before she came here, she was immersed in her own suffering and cut off from others;

now, in the process of rescuing the suffering, she forgets her own despair and feels a strong impulse to share the fate of others. Romola thus understood the true meaning of Christian emotions and chose to return to the city of Florence. She reexamined the plight of Savonarola from a sympathetic perspective and interpret the martyr's fervent faith and noble humanity. In this imperfect space of reality, Romola devoted more compassion to the mortal people struggling with pain. She took on the responsibility of caring for Tessa and her illegitimate children and lived with them. The epilogue describes their residence: a beautiful house with a loggia upstairs that looks out over the mountains in the distance; there is also an inner room with a small altar dedicated to Savonarola's portrait. The final shot is framed in the room where Romola tutors Tito's son Lillo to read. She tells Lillo about the different beliefs of Bardo, Savonarola and Tito, hoping that Lillo will grow up to choose a noble and selfless pursuit in life. The new household constructed by Romola is a space echoes Foucault's heterotopia, where her identity makes her not only assume the responsibility of a mother, but also become a bearer and preacher of the Word. The residence is endowed with the heterotopian character, where Romola has practiced to be "a deified matriarch", who "enthroned in parallel relationship to the deified Savonarola", since "the antinomies of woman's mind and male authority are banished from this place by virtue of their shared equality of transformed power" (David 194).

Romola's activities in three spaces: her father's library, her husband's parlor, and the streets of Florence, metaphorically represent her confrontation with the patriarchal theocracy and the process of gaining an independent voice. Carroll points out that Romola's relationship with her father, brother, husband, godfather, and Savonarola implies a change in her own religious outlook. Romola has been occupied by these powerful male religious visions, and she realizes the contradictions inherent in each of them and rebels against them, which bears the emotional quality of a female narrative (115-116). At the same time, Romola's gradual expansion into external space reflects the maturity of her inner beliefs. She not only breaks

away from the gender discourse that binds women, but also achieves transcendence in the struggle against narrow dogmatism. “Where the sacredness of obedience ended and where the sacredness of rebellion began” (*R* 205), which is a sacred rebel against Christian dogma. Romola rebelled against the external dogma that preached the rejection of self desire and obedience to God’s vows, and held the inner emotions as sacred laws: “Strong compassion was the religious faith that she kept in her life” (*R* 212).

The heterotopian island where Romola arrives is actually the ideal space of faith that Eliot has placed in her. It is not until here that Romola obtains the freedom of true spatial movement, and her experience of boating on the sea metaphorically gives her the ability to drift that only male heroes have. Initially, Romola is the imprisoned pagan girl, the Ariadne of the triptych box. Later, under the tutelage of Savonarola, Romola breaks the bonds of her family and becomes the Virgin who moves through the streets of the city. Ultimately, it is on the island that Romola truly breaks through all sectarian and racial boundaries to achieve a subjective act of complete freedom. The faiths imposed on her by her father, brother and husband, all of which scorned the power of emotion, leaving Romola to bury her love deep in her heart. It is only through profound identification with Savonarola’s great emotions that her emotional potential emerges. In the end, Romola’s practice of the female saints on the island has transcended Savonarola’s Christ narrative, breaking through racial and sectarian boundaries.

At the end of the novel, the new residence is also a heterotopia, where Savonarola is a painted icon, the male figure of authority, looking down upon a household of women, but his harsh authoritarianism muted into benevolent image, while Romola’s pliable intellect channelled into benevolent teaching. The shared identity of Romola and Savonarola as symbols of transformed, relocated power enacts a cancellation of intolerably antagonistic ideologies. (David 195). The construction of the characters’ identities thus involves the transformation of the exterior spaces.

2. Library, Boudoir and Hospital in *Middlemarch*

Based on Foucault's third principle, "heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (*OOS* 25), which is uncanny that the incompatible sites juxtapose on one real place, where Romola moves between sacred and profaned spaces, protected and open spaces, urban and rural spaces. There are also some spaces in *Middlemarch* that echo Foucault's heterotopia. The heterotopian qualities of library and boudoir in Lowick, and the new hospital will be explored productively by adapting some of Foucault's statements in "Of Other Spaces".

Before marriage, Dorothea gave the choice of her boudoir to Casaubon, even though it would be her personal room. As Martha K. Baker states, "A woman's house—whether cave or aviary—equals her. Her ways, her vision, her truth." (17), since physical space can be regarded as a correlative of interior space. Dorothea relinquishes the selection of her own room indicates her refusal to consider her inward, personal thoughts in this matter. Rather than her own personal considerations, what she really focuses on is the pursuit of higher goals, that is, the "higher inward life" and "spiritual communion" (*M* 24). She eagers to obtain her aspiration through Casaubon's profound learning and academic project, which can then be transferred to society for its betterment. When Celia suggested to select the bow-windowed room for Dorothea's boudoir, Dorothea again refuses to make any change, although "it was a room previously occupied by his mother, where one might fancy the ghost of a tight-laced lady revisiting the scene of her embroidery" (*M* 75). To her uncle's suggestion for some new decorations, Dorothea even responds: "Pray do not speak of altering anything. There are so many other things in the world that want altering—I like to take these things as they are. And you like them as they are, don't you? she added, looking at Mr. Casaubon." (*M* 75). Declining repeatedly to consider any alterations, or these domestic and decorative issues, Dorothea stresses something more beneficial which may satisfy her social aims. Dorothea's refusal of her

presence in incorporating distinctively in the house and even in the choice of her own room indicates that she wants to pursue knowledge and opportunity in a grand space, but not in the domestic realm to "have an appetite for submissions" that will later occur in the role of wife (*M* 73). Therefore, Dorothea "refuses to be introspective", and may "deliberately stream-lines, or narrows, her choices" and dictations prior to marriage (Piehler 112). After marriage, however, the more Dorothea is excluded and alienated physically and spiritually from Casaubon's library, the more time she spends in her boudoir, the previously unsignificant room becoming her frequent retreat, to be exact, her heterotopia. As their relationship diverges increasingly, it seems that the boudoir functions as a means for Dorothea's evolvement and self-awareness. The boudoir itself becomes an active emplacement of her thoughts and increasingly arouses her self-introspection. The heterotopian room provides a necessary space for Dorothea to envision, including her thoughts and memories, as well as responds to herself, which demonstrate those inner needs to "rule beneficently by making the joy of another soul" (*M* 351) through her connection and communion with Will. Those reveries and reminiscences manifest themselves more tangibly and vitally when Dorothea is alone in her heterotopian boudoir, especially when Will Ladislaw is forced to depart from Lowick because of Casaubon's jealous insecurity both on Will's youth and vitality and on his being potential rival for Dorothea.

In the two years' gap of time since Will's departure, Dorothea extends from domestic to public sphere, where she converses with Lydgate and learns that he experiences problems at the hospital and evolving conflicts in his marriage to Rosamond. The deceptive nature of the progressive discourse was to create a bubbling illusion that reformers like Lydgate would mistakenly believe that the spirit of the times advocating science has penetrated into every pore of society, and could finally dismantle deeply-rooted local concepts and social customs. With his scientific diagnosis, he cured Fred who had been misdiagnosed, and his medical skills were instantly recognized by the local upper society. Thus, an illusory sense of superiority grew within Lydgate, so that he misjudged the situation even before the reforms were implemented,

"I will not profess bravery," said Lydgate, smiling, "but I acknowledge a good deal of pleasure in fighting, and I should not care for my profession, if I did not believe that better methods were to be found and enforced there as well as everywhere else." (*M* 123). He was confident that he could turn his medical skills into power in the face of reform opponents, and assumed that his superior medical skills would win him the support of people in his reforms. At that time, the British medical profession was highly hierarchical. The physician stood at the top of the ladder and it had a very high threshold for entry into the profession, "which gave its peculiar sanction to the expensive and highly rarefied medical instruction obtained by graduates of Oxford and Cambridge" (*M* 143). Physicians are quite popular with the upper class, not because they possess great medical skills, but because they are "well-bred gentlemen with polished manners and a classical education" (Furst 343). At the opposite end are the apothecaries, who are closely linked to trade, and popular with the lower strata of society because of their lower attendant expenses. Lydgate belongs to the surgeons who are midway between the physicians and the apothecaries, and most of whom had a full medical education but were explicitly prohibited by law from treating patients. The functions and status of surgeons remained ambiguous, which is resisted by Lydgate that "the irrational severance between medical and surgical knowledge in the interest of his own scientific pursuits, as well as of the general advance" (*M* 143). The promulgation of the Apothecary's Act has improved the status of apothecaries in the industry. As a result, surgeons are inferior to physicians in status and have to compete with apothecaries in business, which is extremely embarrassing. Lydgate returned home and gave up employment in London precisely because it was a place where medical resources were plentiful, the hierarchy was solid, and reform was out of reach. (Holloway 114). Therefore, he came to the provincial Middlemarch where barriers in the medical profession are "becoming more porous" (Furst 344), and here hospital as a heterotopia for Lydgate to realize his grand ambitions for the medical research and establish the new hospital to implement his medical reform.

In the countryside, however, the low-level medical services are sufficient to meet the basic needs of the local people, which was unexpected by the scientific Lydgate. Landowners and tenants constituted two major strata of rural society in the 19th century England. Due to low fees, landlords usually invite pharmacists to treat for themselves or their tenants since most of minor ailments are self-healing, it did not matter whether the doctor is skilled or not. Doctors who are considerate and obedient are more popular. Lydgate stubbornly wants to turn patients into medical experimental objects, forgetting that the essence of the relationship between doctors and patients is that of employment. Even if patients agree with and welcome scientific progress, they are reluctant to become medical test cases themselves. No wonder Mr. Brooke would say "I like a medical man more on a footing with the servants; they are often all the cleverer." (*M* 90). Moreover, Lydgate always thinks that he is more noble than other rural doctors, and hopes that they can understand this without explaining it by himself. He felt obligated to uphold different hierarchies within the medical profession "by not dispensing drugs, intended to cast imputations on his equals, and also to obscure the limit between his own rank as a general practitioner and that of the physicians" (*M* 148). Guided by this attitude, Lydgate not only offends the local doctors, but also could not keep a closer relationship with patients. Even when confronted with some intractable problems that cannot be solved by pharmacists, people still think of the two orthodox physicians, Dr. Minchin and Dr. Sprague. After all, it seems more legitimate to consult them to solve problems than surgeons like Lydgate. For a long time, the concept of treating diseases as dispensing drugs has been deeply rooted in the minds of provincial people, and few like the auctioneer Trumbell are willing to spend money on treatment. Even if the rich are willing to pay for the doctor's visit, it is out of the consideration of decency rather than treatment. When Lydgate scolded those doctors who prescribed drugs indiscriminately as cheats, he also left the impression of hypocrite in the local people. Lydgate's sparing use of drugs arouses distrust in potential patients, professional jealousy in other doctors, and anger in the local apothecaries. His habit of sometimes

contradicting other doctors' methods angers and embarrasses his colleagues. Therefore, although Lydgate surpasses his local counterparts in medical skills, he becomes increasingly isolated, and it is impossible and pointless to promote medical reform with the help of Bulstrode to reverse the embarrassing situation.

Lydgate could have used economic means to make up for the conceptual mistakes in the medical reform, but because of the bias towards money he once again missed the chance to mend his wounds. "What I want, Rosy, is to do worthy the writing,—and to write out myself what I have done. A man must work, to do that, my pet" (*M* 410). What Lydgate uttered to his wife shows that the idea of 'work is the gospel' has penetrated into his heart. Meanwhile, he firmly believes that the desire for money must be cut off for a great cause. He not only asks himself to do so, but also plans to promote it in the medical profession reform, in order to make this profession satisfy people's sense of justice and urge him to eliminate its tinge of money and other frauds. Lydgate hopes to use the work gospel to cut off the cash link, so that the operation of the new hospital is not controlled by money as much as possible.

The management dilemma of the new hospital originates from the contradiction between doctors and patients, the neglect of peers, Lydgate's debt crisis, as well as the split of Bulstrode's thought and behavior, all of which contribute to the failure of the medical reform in the heterotopian hospital. As an outsider to Middlemarch, Lydgate "is the object of gossip, speculation and resentment from the other practitioners of the town" (Handley 74). The provincial hospital permeates with hierarchical power relations in political, economic and moral perspectives, hindering Lydgate's medical reform efforts. In *The Birth of the Clinic*, it is envisioned by Foucault that "The doctor would no longer have to demand a fee from his patient; the treatment of the sick would be free and obligatory—a service that the nation would provide as one of its sacred tasks; the doctor would be no more than the instrument of that service" (37), all of which are the things Lydgate tries to accomplish but fails. "The myth of a nationalized

medical profession" (*BC* 36) described by Foucault is not realized in Lydgate's heterotopian hospital, but the situation of medical reform seems to be improving.

The new hospital, to some extent, is not only Lydgate's heterotopia, but also Dorothea's. When Dorothea, walking round the hospital grounds, consults Lydgate for Casaubon's bodily condition, she contemplates about her future. Lydgate's fund-raising efforts for his new hospital actually ignites her hope of life, offering her opportunity to participate and integrate in the public life, and inviting her to a hetorotopia, where Dorothea "lives a heightened rather than a mundane life according to a particular set of spiritual and scholarly criteria" (Roberts 52). Lydgate converses with her about the petty politics hindering his fund-raising efforts for the hospital. He confesses to Dorothea his regrets of wasting time on political differences rather than working on medical issues. Dorothea donates some money to the hospital, which indicates like what expressed in the epigraph to chapter 44, "I would not creep along the coast, but steer, Out in mid-sea, by guidance of the stars." (*M* 411). Dorothea abandons "the shore-hugging life she has had with Casaubon" and prepares "a more adventurous and exciting (sexual) course" (Roberts 89).

After Causaubon's death, Dorothea spent a period of recuperative time at Freshitt Hall with Celia and Sir James, and later returns to Lowick and sees Casaubon's library more objectively without the sense of aspiration she longed for in marriage before:

> the morning gazed calmly into the library, shining on the rows of notebooks as it shines on the weary waste planted with huge stones, the mute memorial of a forgotten faith; and the evening laden with roses entered silently into the blue-green boudoir where Dorothea chose oftenest to sit. At first she walked into every room, questioning the eighteen months of her married life and carrying on her thoughts as if they were a speech to be heard by her husband. Then she lingered in the library and could not be at rest till she

> had carefully ranged all the notebooks as she imagined that he would wish to see them, in orderly sequence. The pity which had been the restraining, compelling motive in her life with him still clung about his image, even while she remonstrated with him in indignant thought and told him that he was unjust. (*M* 520-521).

After Casaubon's death, the library in Lowick once envisioned as labyrinth of mythical knowledge and accessible to greater worlds, has the heterotopian qualities that "accumulate relations of past and present in a fixed physical environment" (Bernstein 18). Casaubon's rows of notebooks become "mute memorials," testify the wearied and unfruitful attempts both for Casaubon and for Dorothea, and also bring her reminiscence of those restraining and oppressive experiences with Casaubon. The memory of an inescapable prison and even an empty sepulchre arouses Dorothea's self-awareness for the future in this heterotopian library, where she recognizes that "her life was taking on a new form, that she was undergoing a metamorphosis" (*M* 476).

When everyone was not optimistic about the new hospital, Dorothea alone saw the possibility of alleviating the conflict. Being a mediator of the new and old order and responsible for minimizing the conflicts caused by the change, Dorothea was the most ideal reformer, who analyzed the situation that if they continued operating the hospital in accordance with the current plan and Lydgate remained here, even with the friendship and support of a small number of people, the bad feelings towards him would eventually fade. There would be moments when individuals would be compelled to acknowledge their unfairness towards Lydgate as they recognized the nobility of his intentions. After Dorothea has provided financial support for his hospital and cleared his debts, Lydgate draws a parallel between her and the Virgin Mary, stating that "She evidently thinks nothing of her own future, and would pledge away half her income at once, as if she wanted nothing for herself but a chair to sit in from

which she can look down with those clear eyes at the poor mortals who pray to her" (M 723). Dorothea displays her truly "noble nature, generous in its wishes, ardent in its charity" (*M* 739). Her ability for listening attentively, considering others in her own place and making commitment to interaction enables Lydgate to realize that, for the first time, "he had found room for the full meaning of his grief" (*M* 741). Dorothea seems to be a space for Lydgate to release his perturbation, "direct that fullness and insight towards others, becoming that spatial medium for interconnection" (Piehler 127). When Dorothea expresses her trust for his not bribing and agrees to visit Rosamond, Lydgate realizes that Dorothea "has a heart large enough for the Virgin Mary" (*M* 746). He gets a sense of friendship beyond gender, which he "never saw in any woman before ... a man can make a friend of her ... her love might help a man more than her money" (*M* 746). With her passion and empathy, Dorothea changes "Lydgate's view of womanhood, and the possibility for human connection and aid" (Piehler 127).

Dorothea experiences a sense of disappointment as Lydgate resists her attempts to convince him to remain in Middlemarch and persist with the hospital project, despite her financial backing. Instead, he chooses to depart for London and pursue a more conventional and socially accepted medical career, as desired by Rosamond. Although Dorothea offers to visit Rosamond to show her that they are not completely abandoned, Lydgate is determined to renounce his scientific endeavors of implementing his medical reform. The futile attempt, however, leads to her summoning Lydgate to discuss her involvement in the hospital by taking over Lydgate's debt to Bulstrode, which ensures the hospital to continue operating in Middlemarch. Similar to Romola and Saint Theresa, Dorothea aspires to reform and cleanse the world around her, which embodies not only in her persuading "Sir James Chettam to better the condition of his tenants" (Simmel 92), but also in supporting Farebrother, Lydgate, and Caleb Gart with financial and moral benevolence, forging them into "the good preacher, the good doctor, and the good labourer" (Wilhelm 50-51).

It is in the boudoir, in chapter 80, that Dorothea encounters her own test after A night of torment ensued as Dorothea witnessed Will kneeling at Rosamond's feet. Contemplating her course of action, Dorothea opens her curtains and gets the view out of her boudoir window. Looking at the traffic and people along the way, she perceives "the largeness of the world and the manifold wakings of men to labour and endurance", and experiences herself as "part of that involuntary, palpitating life" (*M* 741). The retreat into the inward misery has proved Dorothea's awareness of her personal development. Placed at a pivotal heteorotopian boudoir that once she accepted without thought, she has gradually claimed her own personal physical space. The power of the view from her boudoir window allows her to see her life, emotions, and aims as parts of the larger whole, and urges her to take action. As Susan Morgan puts it, "Dorothea recognizes her commitment to participation in an expansive world beyond the self" (Morgan 159). Therefore, with unshakable conviction, she leaves the room like a modern female philanthropist and advocate for social reform, Dorothea aspired to improve and rescue the world, to "save" (Trotter 49-50) a fallen woman, Rosamond. Obviously, the boudoir becomes her inner space, where she can voice her emotional realizations to herself and finally transcend the egoism of desire, which demonstrates that the heterotopian space assumes an active role in her development.

When Will finally comes to visit Dorothea, she hesitates whether or not to receive him in the library, since reception in the library would be to act still under her husband's prohibition. Yet, a stormy sky necessitates their meeting indoors, "They stood silent, not looking at each other, but looking at the evergreens which were being tossed and were showing the pale underside of their leaves against the blackening sky" (*M* 784). As Jeanie Thomas asserts, the storm is not so much a symbol of harmony in their relationship, but a symbolic atmosphere for their heightened emotions, which will continue in their life together (44). The scene reveals the intensity of their emotions and vulnerabilities, which is intensified by a crack of lightning, drawing them physically together:

> Dorothea darted instantaneously from the window; Will followed her, seizing her hand with a spasmodic movement; and so they stood, with their hands clasped, like two children, looking out on the storm while the thunder gave a tremendous crack and roll above them and the rain began to pour down. Then they turned their faces towards each other, with the memory of his last words in them, and they did not loose each other's hands. (*M* 785).

Will's impetuosity provokes the avowal from Dorothea, "I don't mind about poverty—I hate my wealth" (*M* 787). As Kucich notes that, initially Dorothea has trouble reconciling her dual passions, suppressing one in favor of the other. By the end of the novel, Dorothea's passions for love and self-negation combine in a doubled force (143-144). Significantly, Dorothea comes to terms with her sensual passions for Will and has seen the importance of forging connections in bettering the lives of those around her, the awareness of which solidifies their chance to be together. Weighing up the pros and cons, she opts for a fresh lifestyle by eradicating the looming impediment of the codicil. It is in the library that the sudden revelation occurred to Dorothea that "a sudden strange yearning of the heart goes towards Will Ladislaw" (*M* 788).

Rife with conflict and memory of past life, the library turns to be a heterotopia now, which witnesses Dorothea's communion with Will and her awareness of her own love. Once neglected with no significance, the boudoir is laden with her anguish, complaints, indignation, struggle and metamorphosis, which is another heterotopia bears witness to her ideological transformation from being ruled by her husband in his implicit assumption of superiority and habitual condescension (Newton 107), to contemplating to have greater control of her own life. The hospital, both a heterotopia and a utopia, in terms of the failure of Lydgate and the partial

failure of Dorothea, seems an outlet for her to realize her sublime aims by stepping from domestic space into public space to participate in the social affairs. In the epilogue, instead of realizing her original goal of achieving a greater good, Dorothea returns home and embraces simple domesticity. Dorothea, however, "has moved from blindness and pain to insight and joy in giving...for her happiness will give happiness to others" (Handley 69-70), and the impact of her presence on those in her vicinity is far-reaching, spreading immeasurable waves of benevolence.

C. Subjectivity: The Transfer of Female Spatial Forms

According to Foucault, the subject can be understood in two meanings as an individual who is controlled or manipulated by another one, or as an individual who reflects his identity by "conscience or self-awareness" (*MV* 202). However, the self-awareness or care for the self cannot be produced itself naturally, but by some external forces or carriers, like the spacial transfer.

Abundant with strife and remnants of a former existence, the formerly panoptic library, now transforms into a heterotopia, where Dorothea experiences a deep connection with Will and becomes aware of her own love. Previously overlooked and devoid of importance, the boudoir now brims with her misery, complaints, resentment, adversity, and personal development. It stands as another heterotopia, bearing testament to her ideological evolution from being under the rule of her husband, who implicitly assumed superiority and habitually condescended, to contemplating a newfound awareness of autonomy over her own life. According to Foucault, the hospital is a prison to exert surveillance on individuals to discipline their thinking and acting to ensure the conformity to the prevailing social norms and standards. However, to Dorothea, the hospital assumes to be a heterotopia which is meaningful and significant to free her from the panopticon-like house and library. The managerial predicament

of the newly established hospital emerges from the inherent contradiction between doctors and patients, the negligence of colleagues, Lydgate's debt crisis, and the discord between Bulstrode's thoughts and actions. These factors collectively contribute to the failure of the medical reform within the heterotopian hospital. Interestingly, Lydgate's endeavors to raise funds for the hospital spark a glimmer of hope in Dorothea's life. They provide her with an opportunity to actively participate and integrate into public life, drawing her into a heterotopia where she can lead a more enriched existence, guided by specific spiritual and intellectual criteria rather than mundane norms. Therefore, the hospital, existing as both a heterotopia and a utopia, serves as an avenue for Dorothea to pursue her lofty aspirations. It becomes a space where she transcends the boundaries of domestic life and enters the realm of public engagement, despite the failures experienced by Lydgate and the partial setbacks encountered by Dorothea. Here, she finds an outlet to contribute to social affairs and strive towards her sublime objectives. By liberating herself from the confines of the domestic panopticon, Dorothea develops a heightened sense of empathy towards the struggles of ordinary people. As she cautiously ventures towards the open realm, it exemplifies the maturation of her inner convictions. Her self-awareness of resistance against narrow-minded dogmatism allows her to transcend not only the confines of gendered spaces but also attain a sense of liberation.

Likewise, Romola's intellectual abilities are diminished and her academic ambitions are suppressed under the watchful gaze of her father and husband within the panoptic surveillance of her domestic life. Even when she seeks refuge in religious spaces, Romola remains under the scrutiny of a patriarchal society that assumes the role of disciplining and controlling individuals, especially women, molding them into compliant beings and enforcing conformity to societal norms. The heterotopian island that Romola encounters serves as the ideal realm of faith envisioned by Eliot. It is within this space that Romola finally attains the freedom of genuine spatial mobility, and her experience of boating on the sea symbolically grants her the ability to wander, a trait typically associated with male heroes. On the island, Romola surpasses all

divisions of sect and race, enabling her to experience a subjective moment of absolute liberation. The process of her metamorphosis from an imprisoned pagan girl to a wife in the panoptic house, from a devotee of the religious faiths to a female saint on the island, indicates not only her manifestation of her awaking of self-awareness and also the construction of her subjectivity and selfhood.

Therefore, the production and transcendence of power relations and the integration of panopticism and heterogeneity embedded in Foucault's spatial theory are presented in Eliot's novels, where the sequential appearance of characters is either at their houses or social space. John Tosh's *A Man's Place* locates the dwelling home as a repurposed masculine space in nineteenth-century culture, and he claims that masculinity was constructed through home, work and all-male affiliations (1–2), where the arena of authority liken to a Panopticon is constructed accordingly, and thus leads to the women characters like Romola and Dorothea in a state of passivity, depression and suffocation. As Dadkhah and Shabanirad contends, the concept of heterotopias can identify "the sites of social experience and hence of social struggle" (118). In order to revolt against the shackles of patriarchy and theocracy, they move aloof from the panopticon home to the heterotopian space, since an intellectually ambitious woman is "impeded by male cultural authority and invested with all the immutable, ahistorical autonomy desired by the traditional intellectual" (David 180). Although such images like Romola and Dorothea, "challenge conventional ideals of domesticity as a woman's proper realm" (Turner 21), they really bring hope and new life to the society. The trajectory of Romola's and Dorothea's spatial activities reflects the influence of external power relations on the internal space, and their activities toward the space of the heterogeneous other show how the novels' complex themes have been developed, more importantly their rebellion against the surveillance-oriented domesticity and pursuit of the outlet-oriented externality. Through the shift of spaces from domestic to public sphere, they undergo the transformation of the image from the angel in the house to the deliverer with intellectual aspirations, their self-awareness

emerges with the transfer of female spatial forms, and their subjectivity and self identity are reconstructed accordingly.

V. Disciplinary Power and Subjectivity in *Adam Bede*

Power mechanism relating to discipline seeks to govern and regulate the daily lives of individuals by involving power with body, discourse and knowledge. Body, as the carrier of discourse and knowledge and the arena of exerting discipline and power over individuals, is targeted for the assertion given by Foucault that "what is essential in all power is that ultimately its point of application is always the body" (*C-PP* 14). Disciplinary power strives to meticulously, comprehensively, and incessantly regulate the actions of individuals, molding them into compliant and productive entities. The pursuit of enhanced utility aligns with the cultivation of docility, and conversely, an increase in docility corresponds to an increase in utility. It can be illustrated by Foucault's statement that disciplinary power seeks to render the physical body "more obedient as it becomes more useful, and conversely" (*DP* 138). Apart from the connection between body and power, Foucault also delves into the interplay between power and discourse, asserting that "power holds much links with discourse, knowledge and moral standard" (*DP* 61). Therefore, discourse justifies the authority of subjugating power, the veracity of common knowledge, and the dispersion of social morality. Power and discourse are interdependent because power produces discourse, which then supports its continued existence. Meanwhile, intertwined and blended with each other, power and discourse produce new forms of dominance, making the subjects obedient and submissive, so as to strengthen the foundation of domination.

Eliot lived in an era when morality and hypocrisy were synonymous, and immorality was frequently concealed behind other behaviors. According to G. M. Young, Victorians were great moralists who valued possessing good manners, attending church regularly, and engaging in charitable endeavors, but they also exploited children, denied women's rights, and hided evil in everything they did. Such a dichotomy of both positive and negative characteristics is well-summarized by G. K. Chesterton with his coinage 'Victorian Compromise'(10), however

the real origin of which derives from the power relations between individuals. Take Eliot's representative novel *Adam Bede* as a text for analysis, we will explore power mechanisms embedded in *Adam Bede* from the following three aspects, that is, body and power, discourse and power, as well as knowledge and power, uncovering how disciplinary power operates to discipline and subjugate individuals as well as how their self identities reconstruct.

A. Body and Power

1. Bodily Submissiveness

According to Foucault's arguments, disciplinary power seeks to render the body "more obedient as it becomes more useful, and conversely" (*DP* 138). Power is used as an instrument of appropriation that "culminated in the privilege to seize hold of life in order to suppress it" (*HS* 136). According to Foucault's theory, as an arena for the manifestation of power, the body as the physical form "serves as an instrument or intermediary" (*DP* 11) and the premise of punishing the body is that people take the body as a tool and medium, intervene with it, tame it and make it productive. In other words, the body is subject to the forging and kneading of power and is the medium and transit station on which power operates (Wang 138). As can be seen in the novel, the subjugated suffered from both bodily operation and psychological castration under the hegemonic power of the superior, resulting in the formation of docile bodies that conform to disciplines and behave according to the rules. In his writings, Foucault states, "Discipline 'makes' individuals; it is the specific techniques of a power that regards individuals as objects and as instruments of its exercise" (*DP* 170). Approximately, it can be suggested that disciplinary power tends to create individuals as its objects, targets, and apparatus. Nevertheless, what sets disciplinary power apart from other forms of power is its effort to control the activities of bodies in a meticulous, exhaustive and continuous way so as to forge bodies as carriers of utility and docility.

a. Bodily Obedience to Work

In the Victorian era, according to the conventions the upper classes are engaged in employments with honour attaches, among which the most honourable is warfare and then the priestly service second to it. As the rule holds that whether employed as warriors or priests, "the upper classes are exempt from industrial employments", which is "the economic expression of their superior rank" (Veblen 7). Employment is infiltrated with the hierarchical traits, and those upper classes are permitted officially not to do industrial occupations because they inherit the superior rank and estate from their forefathers to sustain their daily life, thus in order to defend the glory of the nobility and the decent and luxurious life, the noblemen need not engage in any employment. Arthur is such an exemplary figure, the landowner's grandson and legal heir, "a young squire" and "a captain in the Loamshire Militia" (*AB* 56), who has money and social status, entailing no tedious work but being a military officer as a profession, dreaming to benefit others with his wealth and position to maintain his noble decency. Idling away his time all day or going on a week-long fishing trip, Arthur laments his lack of entertainment in the countryside. Lower in the rank than Arthur, the venerable Reverend Irwine is also the Parish Rector of Hayslope, who comes from the aristocrat. Those who have the right to appoint a clergyman "might belong to a bishop, a cathedral chapter, a college, or an individual landowner" and those leading clergymen are usually "relatives (or schoolmates) of aristocrats or substantial squires." (Mitchell 251). The clergyman Irwine, thus, is exempt from work depending on his aristocratic rank and his priest profession. At the start of the Victorian era, numerous clergymen exhibited a rather relaxed approach and "a rather laissez-faire attitude" (McConnell 249) towards religious services, "showing up to read a sermon once or twice on Sunday, but devoting most of their time to country sports, scientific or literary hobbies, and other gentlemanly pleasures" (Mitchell 253). Mr. Irwine does not take his religion as seriously as Dinah takes hers when the Hayslope parish clerk tells him that the Methodists are causing religious dissension in the town, he is playing chess with his mother. Moreover, he is

not very hard-working or ambitious with no interest in teaching his parishioners the niceties of dogma, and even holds it "a mere loss of time to talk in a doctrinal and awakening manner to old Feyther Taft, or even to Chad Cranage the blacksmith" (*AB* 64). The setting of Hetty's confinement amidst her despair and confusion makes another illustration to Mr. Irwine's inefficaciousness for edification of Hetty. Mr. Irwine and other priests are described by the travelling preacher as in the ineffectual and luxurious life with "careless of dispensing the bread of life to their flocks, preaching...and trafficking in the souls of men by receiving money for discharging the pastoral office in parishes where they meet the people more than once a-year", and what they are engaged in are "the lusts of the flesh and the pride of life; hunting and shooting, and adorning their own houses" (*AB* 63). Mr Irwine, thus, impresses the neighbors as "an embodied system or opinion rather than as a man" (*AB* 63), who is the representative of the upper class and mouthpiece of the Victorian ideology.

On the contrary, the majority of the villagers in the Hayslope community are diligent and laborious people who spend their days working long hours in shops, mills, or fields, like Adam, Dinah, and the Poysers, who view work as their responsibility and obligation. Just like Dinah and Seth, Adam regularly reads the *Bible* and believes that "a man must have the love o' God in his soul, and the Bible's God's words" (*AB* 8), which is evident in his worship of work. The Moses-related narrative in *the Old Testament* is Adam's favourite section because it supports his view that work is worship. In his eyes, Moses is an excellent example who "carried a hard business well through", and even put his life in danger to allow others to "reap the fruits" (*AB* 505). Regarding Moses as a model, he also eagers to perform "a good solid bit of work" (*AB* 505) with the intention to benefit others. The typical scene witnesses his admiration for Moses out of not only the influence of religion but also his belief in work. There is another scene of Adam and his fellow workers who work in a mill. Working industriously, Adam sings the lyrics of the song which also demonstrates his optimistic outlook towards work, "Awake, my soul, and with the sun Thy daily stage of duty run; Shake off dull sloth…" (*AB* 3). A stark

contrast with Adam, however, is the attitude of the other fellow workers towards work. With the exception of Adam, all of other workers halt their work when six o'clock is struck on the church clock, as though they don't enjoy their work and are worried about working too much.

> Sandy Jim had loosed his plane and was reaching his jacket; Wiry Ben had left a screw half driven in, and thrown his screwdriver into his tool basket; Mum Taft… had flung down his hammer as he was in the act of lifting it; and Seth, too, had straightened his back, and was putting out his hand towards his paper cap. (*AB* 8)

These laborers are typical examples of individuals whose values have been shaped by the bourgeois utilitarian value, which creates an employment relationship based on compensation and interest. It is a type of utilitarian value that not only alienates these workers from their work and removes any enjoyment from the labour process, but also distances them from their employer Jonathan Burge.

Whether influenced by religion, by notion of the gospel of work or by the bourgeois utilitarian value, one fact should be acknowledged that two discourses of work and labour exist in the Victorian society, where the working classes are urged to "work for work's sake" with "subservience and self-deprecation" while the middle and upper classes are encouraged with "artisanal obstinacy, pride, and independence" (Breton 57) and tedious labor and work has no connection with the superior classes. A "vertical organization of power" (*DP* 135), according to Foucault, is what allows the superior to discipline the inferior by utterly rupturing the latter's body and removing all possibilities of self-acceptance and autonomy. Terrified of being punished and excluded, the Hayslope peasants discipline themselves and follow the rules actively. Under the influence of the mainstream ideology, therefore, there appear a group of

submissive bodies, like Adam, "reared here and there in every generation of our peasant artisans", "make their way upwards, rarely as geniuses, most commonly as painstaking honest men, with the skill and conscience to do well the tasks that lie before them" (*AB* 222). Another example is Kester Bale, a servant of the Poysers family and "one of those invaluable labourers who can not only turn their hand to everything, but excel in everything they turn their hand to" (*AB* 538). The Hayslope villagers collectively succumb to their docile bodies, either being tenants, artisans or servants, and at the same time show inferiority to the aristocrats like Arthur and Rector Irwine with humble bowing gesture or diligent working stance, paving way for them to implement the smooth domination over the community.

b. Bodily Obedience to Sex

Like other human sciences, sex is viewed by Foucault as a specific application of disciplinary power, human flesh, and affective emotions (*HS1* 31). As sex is involved with subjective factors, it is an artificial product to safeguard the ruler's authority. Therefore, to be sexed means to be subjugated to a series of ritual taboos, social norms, and conduct codes.

Arthur intends to use his wealth and social position for good ends. However, he is too unrealistic to think that his dreams will come true without effort. The most deadly point is that his self-confidence, arrogance and superiority over the Hayslope tenants cannot justify his tendency to vacillate and vulnerability to follow his own conscience, which makes him irresponsible and egotistical and ultimately brings him and Hetty into trouble and trepidation. It is manifest, therefore, that Arthur with such visible attributes of hegemonic masculinity fails to sustain his authority and dominant position. However, male badness, often depicting the impulsiveness of certain egotistic males, such as Arthur Donnithorne in *Adam Bede*, as forgivable, even admirable (Federico 33), since those misdeeds and imperfections of bad males are acceptable in the patriarchal society, where machismo ideology constructs the masculine

ideal by stressing domination of women, competition between men, aggressive display, predatory sexuality and a double standard (Bolton 312). Compared with Adam, Arthur is less manly in appearance with "white hands, a gold chain, occasional regimentals, and wealth and grandeur immeasurable", which however do arouse Hetty's interest, and make her heart "vibrating and playing its little foolish tunes over and over again" (*AB* 91). Arthur has long coveted the chance to approach Hetty. Looking eagerly round the kitchen and seeking no Hetty, Arthur pretends to visits the dairy to get an opportunity to talk with her. He is determined to arouse Hetty's attention to him by flattering for two dances with her at the coming ball to celebrate his birthday. Kind and tender with no ruthlessness as Arthur intends to be, he cannot suppresses his irresistible passion from seducing Hetty with the prerequisite of impractical desire for her. Unable to suppress his inner passion, he repeatedly conveys hints to Hetty that their relationship could go further. He manipulates more opportunities to trifle with Hetty, from giving bright, admiring glances and a gentle bow to Hetty in the dairy, to making deliberate encounters in the grove, from making an appointment at the ball to meet Hetty in the wood, to giving her some expensive presents, like the locket as a love token. It is obvious that Arthur is in the dominant and superior position, controlling the overall situation of the flirtation, in the process of which Hetty is managed like a prey, passively waiting for Arthur's instruction for trysting and she cannot be extricated herself from the love whirlpool constructed by Arthur, but indulged herself in solace, flatter, indifference and coax at the mercy of Arthur. Even when their love affair is discovered by Adam in the grove, Arthur is challenged to fight with Adam not for defending the love relationship with Hetty but for maintaining his self-respect as a manly gentleman. Displaying manhood by fighting, both Arthur and Adam regard Hetty as an object to compete for in order to satisfy their male possessiveness, taking no account of Hetty's true inner feelings as an independent individual. Moreover, Arthur's double standard to Hetty either with tender caresses or with cold indifference is due to the fact that he knows he cannot marry Hetty because of the social distance between them, and on one hand he is unwilling to

deceive her, and on the other hand he fears losing face in a scandal if his desire for the girl should become known in the Hayslope community.

Subjugated by Arthur in their love affair, Hetty, in a way, embodies both the role of a prey and that of a predator. Hetty often takes the opportunity of enjoying "the pleasing reflection of herself in those polished surfaces" (*AB* 68). Primping before the mirror is her favorite occupation. In her bed-chamber, "with a pigeon-like stateliness", Hetty paces back and forth, moving in a repetitive motion "in her coloured stays and coloured skirt, and the old black lace scarf round her shoulders, and the great glass ear-rings in her ears" (*AB* 146). She even treats such a "peculiar form of worship" (*AB* 143) as a religious rite. As a devout worshipper to perform those religious rites, Hetty overcomes inconveniences and discomforts though the handles make her knees ache and the mirror cannot be approached. Hetty's beauty perfection, according to Foucault's idea of docile bodies, is recognizably feminine in gesture and appearance which reinforces a "disciplinary project of bodily perfection" (Bartky 87). Repeatedly and patiently, Hetty wears finery, adjusts postures, and modifies her appearance and clothing, in the process of which "The female body is manipulated, shaped and trained to bear signs of its natural femininity using the example of some fashion and beauty practices" and Hetty becomes "practised and subjected in the discipline of the female gender" (King 33).

Being "the admiration of her suitors" (Chishty-Mujahid 73), Hetty never gives up every opportunity to show her beauty. When making butter, in order to arouse Arthur's attentions, "Hetty tossed and patted her pound of butter with quite a self-possessed, coquettish air, slyly conscious that no turn of her head was lost". (*AB* 78) and accepts the invitation of two dances by dropping "the prettiest little curtsy, and stole a half-shy, half-coquettish glance" at Arthur (*AB* 80). Fraser Harrison notes that a girl was "permitted to pass her time only with those activities likely to enhance her chances of attracting a husband" (*AB* 29). Any skill that would make a girl seem charming, domestic, or docile was a good skill for a girl to have. However,

Hetty cherishes more on her beauty rather than taking needlework lessons or making butter and dairy, since as "a form of power" (Sontag par. 8), beauty is used by Hetty as a secret weapon to attract the men, which could bring her a feeling of superiority and vanity that she surpasses all the other females in the Hayslope community. It is noted by Jean E. Kennard that, "Like all really vain women, she uses her beauty to gain power over others even if she has little or no feeling for them" (*AB* 113). In the power relations between attracting and being attracted, Hetty is often on the active and controlling side, which makes her in a dominant position and indulged in having complete control of the choosing game:

> Hetty was quite used to the thought that people liked to look at her. She was not blind to the fact that young Luke Britton of Broxton came to Hayslope Church on a Sunday afternoon on purpose that he might see her; ... She was aware, too, that Mr. Craig, the gardener at the Chase, was over head and ears in love with her, and had lately made unmistakable avowals in luscious strawberries and hyperbolical peas. She knew still better, that Adam Bede — tall, upright, clever, brave Adam Bede ... could be made to turn pale or red any day by a word or a look from her. (*AB* 97)

Appealing to both men and women, Hetty's beauty especially causes men to be fools either in the style of "the desperate or the sheepish" (*AB* 78). Among the suitors, Arthur and Adam are the best marriage candidate to Hetty. Intoxicated by the desire of improving her own condition, Hetty seeks for and eventually gives in to the advances of Arthur. It is Hetty's display, cunningly presented in the form of a coy and passive performance, that arouses Arthur's love interest. Hetty even imagines the encounter in her mind, where she would "see him coming towards her, how she should put her new rose-coloured ribbon on, which he had never seen" (*AB* 101). When Adam leaves the Hall Farm for several weeks, showing resistance to be a fool,

Hetty carefully lured him back, displaying a meek and timid pose, as if she is troubled by his neglect. Hetty will become enraged if Adam exhibits even the slightest hint of eschewing her coquettish tyranny and establishing a relationship with Mary Burge. Jean. E. Kennard observes, "The base of Hetty's power is her beauty, regardless of the feelings, if any, that she has for others" (113). Hetty takes pleasure in her own physical allure and revels in the control she wields over men through her beauty, as evidenced by her enjoyment of keeping Adam under her sway but has no intention of marrying him since he lacks the wealth necessary to provide her with the lifestyle she craves.

Harassed by Hetty's distract prettiness, Adam considers her love "would be the most precious thing a man could possess on earth" (*AB* 147). After discovering the flirtation between Arthur and Hetty, he attributes the fault to Arthur. Defending Hetty's honor, Adam rejects duplicitous performance of Arthur and refutes him, "You know, as well as I do, what it's to lead to, when a gentleman like you gives kisses and makes love to a young woman like Hetty" (*AB* 344). Displaying his independent mind, Adam argues that seduction concerns honorable conduct rather than appropriate deference to rank. Possessed by rage which stimulates him to act as an administer of justice, Adam is determined to punish the sinner and provokes Arthur into fighting him. Enchanted by Hetty's physical allure, Adam's misguided sense of chivalry, driven by his passionate vanity, blinds him to the reality of Hetty's true feelings. In his assumption that he must defend her honor, he falls victim to the pitfalls of chivalry. As Girouard aptly notes, this romanticized notion of chivalry can disconnect individuals from the truth, leading them to idolize women who do not desire such reverence and to serve others who would rather be self-sufficient. In Adam's case, his gallantry charges in the wrong direction, further complicating the situation (270). Adam has been unmanned because his chivalrous feelings for Hetty have clouded his judgement, as shown in the scene in which Hetty is caught in a terrible betrayal and Adam still stands by her in court.

Entangled in the three-sided sexual relationship, Arthur, Adam, and Hetty construct a chain of power relations, where Hetty, as the prey to Arthur and predator to Adam, displays her beauty to entice the two males. She endeavors to master feminine body discipline by fiddling with such trivial things as clothes and ornaments. As Bartky points out, "to succeed in the provision of a beautiful or sexy body gains a woman attention and some admiration but little real respect and rarely any social power" (86), Hetty is only "object and prey" (Beauvoir 642) for Arthur, and in his eyes she is "a dear, affectionate, good little thing" (*AB* 147) and a "kitten" or a "downy duck" (*AB* 78), and leaves her body "perpetually before his gaze and under his judgment" (Tseëlon 23). Nevertheless, as already established, although more physically expressive, male physicality is not necessarily more effective than the female silent yet cunning weapons, which allow Hetty to lay "her small plots, and imagined her little scenes of cunning blandishment, as she walked along by the hedgerows on honest Adam's arm" (*AB* 321). Performing to be a passive and manipulated docile body to Hetty, Adam manifests his physicality in a distinct manner "not as passive, but as malleable, as a contested and contestable site of power and knowledge" (Gedalof 50). In order to defend for Hetty's honour and testify his love for Hetty, Adam challenges Arthur's superiority in status and rank, fight with him in the wood, and even expresses condemnation to Arthur violently and has an impulse to rush right off to Ireland, to take matters into his own hands. Adam arrogantly believes that it is for Hetty's good without taking into account Hetty's inner feelings and completely imposes his personal consciousness on Hetty and Arthur to accept. Adam attempts to exert control over the relationship between the three people, only to discover that he is deceived by them and falls into deeply unspeakable pain.

2. Mental Castration

Mental castration is mainly shown through Adam who is powerless to protect his lover Hetty from seduction or infanticide. Adam happens to watch the scene of their flirtation in the wood by accident. Unable to save Hetty from Arthur's flirtation, Adam is engulfed by guilt and self-disdain. What is more, positioned in the role of a witness, Adam is forbidden from performing the manly figure in the scene, which castrates him symbolically and leads to his insanity. Enchanted by the physical charm of Arthur as well as frustrated by her essential life trepidation and upcoming loveless marriage, Hetty humiliates and disciplines Adam through her flirtation with Arthur, which also contributes to maintain the authority of Arthur. Opposite to the explicit physical violence and imposition, mental castration plays a more implicit but devastating role in Adam's spiritual world. If the former incites Adam's hatred towards Arthur, the latter would produce the lifelong resentment of himself, which tends to ruin a person's psyche.

Paralysed by patriarchal ideology, Hetty is cold with a heart "as hard as a pebble" (*AB* 140). As Nancy Henry says in her book, "Hetty's very hardness, well concealed by her external softness and her general silence, is shown through natural metaphors" (*The Cambridge Companion to George Eliot* 55). Hence, Hetty is believed to be like a peach or a cherry which has a hard stone in it. Blinded by the desire to be a perfect lady, Hetty couldn't see others around her: her relatives, Adam loving her, Diana caring about her, but only Arthur in her eyes. She even anticipates eagerly to see Arthur in the church on Sunday, dressing herself up beautifully at Adam's father's funeral, which is quite reckless of others' emotions. She receives the letter from Arthur and quickly turns to Adam after her dream is shattered, with almost no painful transition or even a hint of hesitation. The alternative way for Hetty is to be the respectable wife of the craftsman Adam instead of being a perfect lady. Deprived of the capacity to love, Hetty ultimately abandons her baby cruelly.

Likewise, indoctrinated by the mammonish values, Arthur materializes Hetty's love towards him. Eliot meticulously portrayed Arthur's inner activities when his passion for Hetty was not extinguished and he had to let go, but it was difficult to do so. On the level of consciousness, Hetty is an alien from the class different from that of Arthur, who cannot fall in love with her because "no gentleman, out of a ballad, could marry a farmer's niece. There must be an end to the whole thing at once. It was too foolish" (*AB* 133). But on an unconscious level, Arthur is irresistible to Hetty's charm and she is his object of desire and his goal of intimacy. To flirt with Hetty is a casual emotion, a petty thing when in boredom, and his way of entertaining and amusing himself. Hetty's kiss and even giving herself to him is the most unique and individual thing for a woman, which Arthur actually regards as a trivial affair and he can make up for it with gifts and money. This is the logic of capital, or the logic of possession, because whatever can be compensated with money. Once money is used to measure everything, the unique value of things is erased. The pain of a torn heart is not in Arthur's mind and a woman's life can also be fully equated with candies. This misdeed actually implies a kind of insensitivity and indifference, which however Arthur does not realize and deems it justifiable to compensate his peccadilloes with "expensive bon-bons" (*AB* 170). He is full of confidence in his virtues by commenting that "It was not possible for Arthur Donnithorne to do anything mean, dastardly, or cruel" (*AB* 118), which is not only Arthur's own words, but also a widely-held view among the villagers. The logic of money is such a domineering reciprocal exchange. As G. Simmel points out in his study of money in modern culture, when money becomes increasingly the absolute and sufficient manifestation and equivalence of all values, it leads to transcendence of the concrete things, leading to the principle of the omnipotence of money, that is through determining, measuring, and calculating value, money converts the concrete things from qualitative value to quantitative value (13), which is followed by Arthur not only in his interactions with others, but also in his love and fondness for Hetty.

Apart from the entanglement of love triangle, Mr. Poyser's obedience to old squire's determination of canceling the tenancy is another example of mental castration in the novel. The old Squire pays a visit to the Poysers and coerce them to accept some alterations on their farm which would not be to their advantage. After listening to the old squire's adjustment on the farm, Mr. Poyser responses with silence and "he would rather give up than have a quarrel" (*AB* 330). Mrs. Poyser, however, is discontented with her husband's behavior, "glancing at her husband with pity at his softness" and "with cold severity during his silence"(*AB* 330). Facing the unreasonable adjustment, Mr. Poyser would rather sacrifice a little for he dislikes giving unpleasant answers to the old squire. Ingrained in the folks' mind, the patriarchal ideology avails its authority over the villagers who conform to the patriarchal authority with docile bodies to take charge of the tedious labor and accept being treated unfairly with contempt, coldness and miserliness. Mentally mutilated by the authoritative patriarchy, Mr. Poyser responds to the old squire in a mild and indirect way instead of a hostile revolt. He is contented about the present life in Hayslope community, and displays himself in a little alarmed and uneasy stance about leaving there, articulating that "I should be loath to leave th' old place, and the parish where I was bred and born, and Father afore me. We should leave our roots behind us, I doubt, and niver thrive again" (*AB* 334).

As Foucault argues that power produces the types of bodies that society requires (Pylypa 27), there exists no inherent or pre-existing physical form or a fundamental human subjectivity that exists prior to discourse, who is "amputated, repressed, altered by our social order, it is rather that the individual is carefully fabricated in it, according to a whole technique of forces and bodies" (*FR* 217). Suffering both physical submission and spiritual castration, the Hayslope villagers are molded into docile bodies with indifferent awareness of their afflicted conditions. The disciplinary patriarchal regime has long-term negative effects on its victims' body and psyche, leaving them an anti-self soul comprising nothing but a dehumanized body and a split-up mind.

B. Discourse and Power

Discourse, in Foucault's view, is created by power and serves to "transmit and produce power" (*OT* 265). In other words, discourse is a transmitter and producer of power, functioning as "both an instrument and an effect of power" (*OT* 147). In a certain sense, Foucault's discourse theory unveils the notion that power constitutes the origin of discourse and operates subtly within its framework. Power also ensures the spread of discourse, which then solidifies and validates its authority. The close connection between power and discourse is further elaborated on in *The Archaeology of Knowledge*, which reveals how power and discourse coexist and conspire, and furthermore, the social discourse people succumb to is nothing more than the dictates of authority. As a result, power is exercised by manipulating discourse, which enforces disciplinary commands and prompts obedience of the subjugated class. Additionally, as Foucault noted that "there are manifold relations of power which permeate, characterize and constitute the social body...cannot themselves be established, consolidated nor implemented without the production, accumulation, circulation and functioning of a discourse" (*PK* 93). Hence, power is the most fundamental factor to affect and control the operation of discourse. It is impossible to separate discourse from power, and power is achieved through discourse. As an omnipresent force in the operation of discourse, power exists where there is discourse.

1. Imposed Mindset

a. Masculinity Discourse

In the context of masculinity, the dominant discourse oppresses the subordinated class, making them thoughtless and voiceless. Certainly, discourse embodies the desire for and will to power, which is achieved in two ways by imposing a masculine mindset and appropriating the the inferior's language. According to Foucault, "the discourse ... constituted by the ideologues"

(*DP* 102), is composed of fundamental cultural phenomena of human activity that are directly related to language use, social practices, and conventions. People's mindsets are undoubtedly deeply ingrained with the ideology's codes and values, which unconsciously influence and determine their actions and thoughts. As the core of disciplinary power, ideological discipline is viewed as being more effective, stable, and enduring (*DP* 255). Sharing the similar thought with Foucault, Brittan argues that masculinity is a kind of ideological structure, which stresses the natural and inherently superior position of males, while serving to justify the oppression and subjugation of females (Haywood 10). Kimmel further develops that the hegemonic masculinity endues some men with power to dominate other men or women in dominant culture (72). so the construction of hegemonic masculinity inevitably accompanies the oppression of others.

In her journal, Eliot recalls that "When I began to write it, the only elements I had determined on besides the character of Dinah were the character of Adam, his relation to Arthur Donnithorne" (*Journals* 297), which was crucial in her contemplating about the novel initially, and she provides in the novel sufficient details about Adam and Arthur, the two male characters, to express her stance on the subject of masculinity. Coming from the middle class, the protagonist Arthur shares a perception of mainstream masculinity as the hegemonic masculinity model proposed by Connell, which is characterized by the capacity of active, competitive, powerful, controlling and dominant elements, but Arthur behaves the opposite in the novel. Arthur's masculinity is determined by his reputation as a gentleman. To maintain his reputation, he "liked to do everything that was handsome, and to have his handsome deeds recognized" , which is the real intention of his "love of patronage" (*AB* 208). Besides, he "liked to feel his own importance" in his community, with everyone to show their "homage" to him (*AB* 309). After his grand-father's death, Arthur does succeed to the estate and considers his "panorama" (*AB* 485) for the future, where he "would show the Loamshire people what a fine country gentleman was," envisioning himself, "spoken well of as a first-rate landlord;

by-and-by making speeches at election dinners, and showing a wonderful knowledge of agriculture; the patron of new plows and drills, the severe upbraider of negligent landowners, and withal a jolly fellow that everybody must like" (*AB* 483). According to the rules of the traditional gentleman, his "rank entitles him to appear a respected gentleman, and his money would license him discreetly to indulge his appetites without serious consequences" (Gouws 99), since Arthur has "property enough to support numerous peccadilloes" with a "handsome" financial arrangement or "expensive bonbons, packed up and directed by his own hand" (*AB* 170). Nevertheless, what matters for Arthur's reputation as a gentleman depends on his capacity to "demonstrate dutiful manhood and manly self-discipline" (Gouws 99), which however is worried by the author that "whether he would have self-mastery enough to be always as harmless and purely beneficent as his good-nature led him to desire" (*AB* 170). This worry justifies itself in his manhood undermined by his luxurious and sexual preoccupation, when he imagines himself as "a rich sultan" and "make Adam his grand-vizier" (*AB* 106), when he reads Dr. Moore's racy novel *Zeluco* in the Hermitage before dinner, and also when he sings the lyrics from Gay's *Beggar's Opera* while contemplating an encounter with Hetty. On the contrary, Adam manifests his manliness in performing his manly duty, and he is trained to "do well the tasks that lie before [him]" with "the skill and conscience" of a peasant artisan (*AB* 258), where as Tosh argues that the "quintessence of individualism" and recognition of work are the core of Victorian manliness (92-93). Highly identified with work, Adam "had confidence in his ability to achieve something in the future; he felt sure he should some day ... be able to maintain a family, and make a good broad path for himself" (*AB* 254). Being "very susceptible to the influence of rank," Adam decisively shows respect to those who have more advantages and established claims, and unflinchingly maintains "his opinions against the largest landed proprietor in Loamshire or Stonyshire" (*AB* 209). Being grateful to life without complaining about trouble and vexation, Adam expresses his satisfaction of attending at Bartle Massey's night-school, which "helped me to knowledge I could never ha' got by myself" (*AB*

211). Adam is honored by his diligence and integrity, as esteemed by Mr. Irwine, "when a man whose duty lies in that sort of work shows a character which would make him an example in any station, his merit should be acknowledged. [Adam] is one of those to whom honor is due, and his friends should delight to honor him" (*AB* 313).

Obviously, in terms of manliness, Arthur is effaced by the presence of the superior Adam, who deserves the manly tributes of duty, diligence, integrity and honor. In inferior position, Arthur reveals "an overt show of dutifulness and a covert sense of entitlement" (Gouws 101). Such a sharp contrast is also reflected in their military capability, as Gouws contends that manliness is also indicated in "military preparedness and a man's ability to fight" (101). In soldierly demeanor, Adam poises with "the air of a soldier standing at ease" (*AB* 50) just as what is praised by Colonel Townley, "I met as fine a young fellow as ever I saw in my life, ... marching along like a soldier. We want such fellows as he to lick the French." (*AB* 61). As "only a captain in the Loamshire militia" (*AB* 104), Arthur actually lacks military discipline and training. Their manliness is tested and epitomized by the fighting for Hetty in the woods. After the fight, Arthur becomes sensitive to opinion, especially retrospecting the scene

> The words of scorn, the refusal to shake hands, the mastery asserted over him in their last conversation in the Hermitage—above all, the sense of having been knocked down, to which a man does not very well reconcile himself, even under the most heroic circumstances—pressed on him with a galling pain which was stronger than compunction. (*AB* 364)

It is manifest that what makes Arthur poignant and depressive is "the loss of Adam's respect" (*AB* 356). Adam's judgment of him and grating reproaches are the most exasperating sting to

Arthur, which tarnishes his standing as a man of honor and respectability and momentarily strips him of his confidence and dignity. The masculine weakness and vulnerability of Arthur is clearly recognizable in Adam coercing him to leave Hetty.

> I ask you to write a letter—you may trust to my seeing as she gets it. Tell her the truth, and take blame to yourself for behaving as you'd no right to do to a young woman as isn't your equal...Either tell me she can never be my wife—tell me you've been lying—or else promise me what I've said...Adam, uttering this alternative, stood like a terrible fate before Arthur, who had moved forward a step or two, and now stopped, faint, shaken, sick in mind and body. It seemed long to both of them—that inward struggle of Arthur's —before he said, feebly, I promise; let me go. (*AB* 354-355).

As the embodiment of moral principles, Adam forces Arthur to choose between confessing his feelings to him or promising to write a letter to Hetty explaining that their relationship was never more than a flirtation and that they can never be married. Adam demands everything be done his way in a rather tyrannical manner and won't accept any justifications given by Arthur. Adam is, as usual, concentrating on controlling events by taking practical steps and exercising force of will. Confronting a dilemma, Arthur eventually chooses to avoid disclosing the truth in order to conform to the Victorian moral values and maintain his reputation as a gentleman.

When Arthur tries to bluff his way through duplicity, Adam retorts that he respects Arthur's rank yet in this particular circumstance, "we're man and man and I can't give up" (*AB* 346). On a man-to-man basis, Adam is clearly superior to Arthur and can bend him to his will. After the fight, Arthur worries about losing his sense of superiority over Adam rather than to admit the sin of his transgressions with Hetty. Arthur becomes a coward in a position of power

after the fight scene, and this weakness carries consequences throughout the remainder of the novel. The worst humiliation for a man is to be turned into a woman (Bourdieu 22), such as the typically female category of "wimps", "girlies", or "fairies" (Bourdieu 52), which is a humiliation and ridicule to his manhood and virility, and also the rejection and denial from real men world. In addition, Arthur pretends that nothing has happened when confronting Adam after his flirtation with Hetty is discovered, thus in Adam's eyes, Arthur is "a coward and a scoundrel" (*AB* 346) rather than a real man. Bourdieu proposes that "Exaltation of masculine values has its dark negative side in the fears and anxiety aroused by femininity" (51). Obviously, being the embodiment of the vulnerability of male honour, Arthur's cowardice and impotence has typical effeminate characteristics, which leads to Adam's denial of him by saying "won't you fight me like a man?" (*AB* 346). Occupying a hegemonic masculinity, Adam is asserting a position of superiority over Arthur. Adam rushes fearlessly towards any peril, driven by the desire to protect Hetty from an anticipated calamity, yet he feels helpless and powerless when he considers the irremediable and sinful suffering brought about by Hetty and Arthur.

b. Patriarchal Discourse

The patriarchal philosophy is male centered, taking the male norms as the paradigm for the human world. In a patriarchal society, men have always been in a dominant position not only in the family field, but also in the social sphere. Connell believes that "the main axis of power in the contemporary European gender order is the overall subordination of women and dominance of men", which is also the structure Women's Liberation named patriarchy (74). Based on the ideology of men being superior to women, the patriarchy of Western society, undoubtedly legalizes this domination, thus giving strong justification to hegemonic masculinity. As Connell states, "Hegemonic masculinity can be defined as the configuration of

gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women" (77). Therefore, patriarchy and hegemonic masculinity perform a collusive relationship, which maintains the central and dominant position of men from the perspective of social power mechanism and that of gender order. However, he also points out that "the most visible bearers of hegemonic masculinity are not necessarily the most powerful people" (77).

Crying out a grievance for Hetty, John Goode notes that "Hetty is a case of 'fatal non-adaptation'. Hetty is a brilliant study in alienation" (27), but simply because of her vanity, Eliot turns her into a moral dwarf, driven into isolation and alienation; in fact, what Hetty violates is not humanity or instinct but the law of moral propriety fabricated by men. (Hardy 28). Living with the Poysers in Hall Farm, Hetty is Mr. Poyser's niece and helps with the family chores. She is at the age of seventeen when she is in her prime and her beauty is admired and adored by the Hayslope community. What she yearns for is to become "a grand lady" (*AB* 145). The conception of the perfect lady is part of the prevailing social values of the Victorian time, when the emergence of the ideal woman gained prominence, there appears "the Victorian ideal of the completely leisured, completely ornamental, completely helpless and dependent middle-class wife or daughter, with no function besides inspiring admiration and bearing children" (Perkin 129). It is not difficult to appreciate from the above statements that the essence of a perfect lady is beauty, leisure, and being supported, which actually stems from the middle and even the lower class's attachment to the superior aristocratic rank in the 18th and the 19th century England. A glimpse of emulation of "the luxuries and fashionable vices of their superiors" (Perkin 75) can be seen from a begging letter,

> The vanity of the great lady will ever be affecting new modes...The lower ranks will imitate them as soon as they have discovered the innovation. The pattern is set by a

> superior...A hat, a coat, a shoe, deemed fit to be worn only by a great grandsire, is no sooner put on by a dictator of fashions, than it becomes graceful in the extreme. (Perkin 76)

Fashions in attire, serving as a visible manifestation, emerge as a conspicuous means of expression for the people from lower class to emulate since with the "social emulation of the gentry and aristocracy increasingly demanded that wives and daughters should not only wear fine clothes and practise accomplishments such as music, drawing and decorative needlework but should patently have the leisure to enjoy them" (Perkin 129). The social panorama of husbands working hard in the world and ladies performing vicarious leisure and conspicuous consumption, described by Veblen in *The Theory of the Leisure Class*, is highly sought after by the lower class. The historian Clark notes that Victorian England is still dominated by the aristocracy, where liberty and hierarchy coexisted; the aristocracy and its way of life not only sets the fashion but also dictates "taste, manners, and morals" (225). The leisure class stays at the top of the social structure, whose lifestyles and values are emulated by the lower class, "the members of each stratum accept as their ideal of decency the scheme of life in vogue in the next higher stratum, and bend their energies to live up to that ideal." (Veblen 59). They covet the comfortable life of the upper class, where there is someone to do everything for them without having to do it themselves, so they follow the example and deliberately imitate the leisure lifestyle of nobles and gentlemen. Men should strive to be gentlemen, while women should strive to be ladies, the concept of which is not only popular among the middle class, but also among the lower class, which also appears in Hetty's reverie of marrying to Arthur,

> Captain Donnithorne couldn't like her to go on doing work: he would like to see her in nice clothes, and thin shoes, and white stockings, perhaps with silk clocks to them; for he

> must love her very much—no one else had ever put his arm round her and kissed her in that way. He would want to marry her and make a lady of her (*AB* 145).

When encountering "a gentleman with a white hand" who adores and admires her particularly, Hetty, quite uneducated and a simple farmer's girl, falls in love with him involuntarily, enshrining him as "an Olympian god" (*AB* 95). However, her vanity to be a perfect lady is embedded in the patriarchal authority, where it is inaccessible and impossible for the lower class to climb to the middle class and enter a decent society, let alone a peasant girl without money, rank and respect. Hetty's dream of being a perfect lady is not only influenced by the prevailing ideology, but also depends on her beauty, a natural advantage and superiority over other rural girls. Due to the long-standing influences of social customs in patriarchal society, women in the Victorian patriarchal society not only accepted their roles as "items for men to play and watch" but also thought of themselves as "flower vases or dolls" in an effort to seduce and control men through their charm. (Dujun 160). She is aware of her charm which in a sense is appreciated by her as a form of power. But as Sontag comments, "What is lamentable is that it is the only form of power that most women are encouraged to seek. This power is always conceived in relation to men; it is not the power to do but the power to attract" (par. 8). The seemingly active power is actually passive, and even becomes a weakness for women. The superiority over her suitors is nothing more than a subjective hypothesis and illusion that does not stand up to the reality of gender and class. Indulged in fantasy, Hetty is actually incapable of transcending the passivity of gender and class hierarchy. In the patriarchal power, Hetty is forced to be a woman who "Unacquainted with the importance of life and its purposes, trained to a selfish coquetry and love of petty power, she does not look beyond the pleasure of making herself felt at the moment, and governments are shaken and commerce broken up to gratify the pique of a female favourite." (*SEPW* 334). Confronting the admirers, Hetty displays her beauty

relentlessly to fulfill her dream of a perfect lady, just like what Wollstonecraft says, "Women, it is true, obtaining power by unjust means, by practising or fostering vice, evidently lose the rank which reason would assign them, and they become either abject slaves or capricious tyrants." (117). In the choosing game, she is fabricated into an obedient slave to Arthur and an authoritative tyrant to Adam. Hetty's pursuit of power is illusory and lacks positive factors. Once the environment changes, she cannot stand firm. Whether a woman is regarded as an observer within herself, viewing herself from a male perspective, or being observed as a landscape or a special object, she is inevitably passive.

As British society enters the industrial revolution, the home and factory (workshop) gradually separate, and the status of middle-class women undergoes a real metamorphosis. They change from being producers who work with their husbands to being consumers who do not work in production. The emergence of the concept of the perfect lady, however, is only a new fashion, though being emulated by the lower class women. The real norms and standards of ideal womanhood rooted in the patriarchal society remains unchanged. During Victorian era, men and women are put into two separate spheres where "there is not only a rigid division in terms of gender but also a division of social relationships between men and women" (Güneş 133). As individuals are regarded as "logical, aggressive, independent, they believed they should work in the public sphere", whereas women are regarded "passive, emotional, submissive, and dependent" (Kent 5), they are confined to the domestic realm. These artificial divisions imposed by societal norms and expectations are actually created by men to serve their own interests, perpetuating the subjugation of women within the framework of patriarchy. With men holding the majority of power, they have compelled "Victorian woman to cower to the private sphere of the home and hearth, and allow themselves to unleash his treachery—in the public sphere of business, politics and sociability" (Abrams 1). Therefore, restricted to household, the Victorian women take charge of domestic chores with no opportunity to participate in public life without the male's permission. Once on hearing Hetty asking for a

permission to be a servant in a gentry's house, Mr. Poyser opposes her firmly by saying that "It wouldn't be half so good for your health, nor for your luck i' life. I'd like you to stay wi' us till you've got a good husband... and I wouldn't have you go to service, though it was a gentleman's house, as long as I've got a home for you." (*AB* 290). Actually, her uncle is not considerate of Hetty but contemplating her usefulness to his family by saying to Mrs. Poyser "She's useful to thee i' the work" (*AB* 324). Treated as a tool, Hetty is "barred by law and custom from entering trades and professions by which they could support themselves, and restricted in the possession of property, woman had only one means of livelihood, that of marriage" (Kent 86). The appropriate role of women has been associated with domestic traits such as raising children, doing the housework and educating herself in a lady manner to represent her husband in the best way. These well-acknowledged womanly attributes, corresponded with the image of the angel in the house, have designated the realm of privacy of woman in the Victorian period. According to the patriarchal norms on Victorian women, Hetty is confined not only to domestic sphere to do the housework, but is educated to suppress her feminine beauty, since "women now were exalted as paragons of restraint, while men became the embodiment of sexual license" (Adams, *A History Of Victorian Literature* 9). Mrs. Poyser, declaring to "despise all personal attractions and intended to be the severest of mentors" (*AB* 79), cunningly monitors at Hetty's charms, administering her appearance and behavior with scoldings in the name of the biological mother. Disapproved by Mrs. Poyser, Hetty was unable to "resist spending her money in bits of finery" (*AB* 79). In awe of her aunt's surveillance, Hetty conceals her ornaments into drawers and admires herself in the mirror so that her vanity of being a perfect lady will not be discovered. When Hetty adorns her hair with the rose, Adam expresses his disapproval of her fondness for adornments and extravagance by stating that "If a woman's young and pretty, I think you can see her good looks all the better for her being plain dressed... It seems to me as a woman's face doesna want flowers; it's almost like a flower itself" (*AB* 213), which is explained by Roger that "the essence of real beauty personal beauty

may attract the admiration of the passing hour, but it is the richer beauty of moral worth, the loveliness of the soul, that commands the deepest reverence, and secures the most enduring affection (7). Consequently, any form of deficiency or imperfection in the manifestation of sacred beauty is vehemently discouraged.

Besides, Victorian society placed great emphasis on the virtue of controlled sexuality in an exemplary woman. The Victorian Ideal Woman was not only expected to uphold the concept of sexual purity but also maintain strict control over her sexual desires. Virginity was considered the most precious possession of an Ideal Woman, to be preserved and shared only with her husband. Engaging in premarital or extramarital sexual relationships was regarded as a grave offense, and an Ideal Woman safeguarded her virginity with utmost devotion. (Rehman and Yasir 47). Hetty, whose virginity is stolen by Arthur, becomes a fallen woman. The harsh gender and moral values put great pressure on the fallen women, which is another reason for Hetty's tragic destiny. What makes Hetty isolated and helpless is precisely the people closest to her, the Poysers, who are respected by the Hayslope community with "wholesome decency and their noonday probity" (James, "The Novels of George Eliot" 50). Such a familial respectability is also a quality Hetty has to struggle to maintain, even when wandering to seek for Arthur, she manages herself to be respectable by "recovering her air of proud self-dependence whenever she was under observation, choosing her decent lodging at night, and dressing herself neatly in the morning, and setting off on her way steadily" (*AB* 367). The Poysers are tenant peasants who can afford to hire paid workers, and there are a couple of domestic servants at home to give help. Tenants have a low status compared to landlords, but it is dignity, hard working, and good reputation of the Poysers that Mrs. Poyser can honestly reject the unreasonable demands of the old squire. However, respectability also has a narrow and unforgivable side, which cannot afford to make mistakes. Once the Poyser family receives a notice of tenancy withdrawal, they may risk ending up in a workhouse of some parish. Hetty shudders at hearing the word parish since "the parish was next to the prison in obloquy" where

poor people in “want and rags” with “a mark of idleness and vice” (*AB* 362) beg for anything from strangers. It is unimaginable for Hetty to stay in the remote, dreadful space of unbearable shame.

However, as Adam Smith records in *An Inquiry into the Nature and Causes of the Wealth of Nations*, there are “two different schemes of morality current at the same time” in every hierarchical society, in which “the one may be called the strict or austere; the other the liberal, or, if you will, the loose system” (Smith, *An Inquiry* vol. 2 355). An economic explanation of such distinction given by him is that “the vices of levity are always ruinous to the common people”, while “disorder and extravagance ... will not always ruin a man of fashion” (Clark 213-214). Therefore, harsh moral values are usually aimed only at the lower and middle class, and upper class society is not affected by them. In addition to the class division, there is also a gender distinction. Women who make mistakes with thoughtlessness and dissipation for one time will be destroyed forever. The living space given to them by society is really narrow and narrow, so rural women like Hetty have to face dual injustices. No wonder the Victorian social reformer and writer Caroline Norton comments that “faults of women are visited as sins, while the sins of men are not even visited as faults” (Lambourne 374) when it comes to love affairs. Men may withdraw completely, but women will be abandoned by society. The morality of the middle class does not tolerate any trespass. For the Poyser family, Hetty’s degeneration makes Martin Poyser and his father feel “a sense of family dishonour”, and the disgrace suffered by the family “could never be wiped out”. It is “the scorching sense of disgrace” (*AB* 396) that neutralizes all other sensibility and makes the old Poyser, who has always been kind-hearted, have no room for mercy towards Hetty, and expresses his indignation by saying that “but I’ll not go nigh her, nor ever see her again, by my own will” (*AB* 396). Both the Poysers and Hetty are trapped in a distressing predicament, but the concept of respectability has led them to abandon their kinship and isolate their loved ones, making their wounds become the severe

pain in their respective hearts. The misery has completely lost its sociality and must be borne by Hetty alone, which also deepens her tragedy and accelerates her destruction.

To be honest, Hetty does punish and humiliate her fiance Adam when he fails to meet her luxurious expectation. Hetty obviously prevails in her amorous relationship with Adam and in an ideology-conditioned context of gender warfare, and such reversed family relationship and gender order instead do not conform to the patriarchy and hegemonic masculinity model in the social culture at that time. In addition to losing the dominant position in gender order and power relations, Adam puts his hegemonic masculinity on the verge of collapse. However, what really leads to Adam's suffering is due to the yoke of patriarchal discourse, which dictates the image of ideal womanhood should be the angle in the house, who is "entirely centered on the home", preserves "the higher moral values", guards "her husband's conscience", guides "her children's training", and helps "regenerate society through her daily display of Christianity in action" (Mitchell 266). The same idea is also reflected in Adam's expectation about Hetty,

> the husband will look on, smiling benignly, able, whenever he chooses, to withdraw into the sanctuary of his wisdom, towards which his sweet wife will look reverently, and never lift the curtain. It is a marriage such as they made in the golden age, when the men were all wise and majestic and the women all lovely and loving (*AB* 146-147).

The perfect marriage is the guiding position of the male and the guided position of the female, the care of the male and the protection of the female, which is undoubtedly the typical patriarchal view of family. However, such an image of ideal womanhood rooted in Adam's mind is get rid of by Hetty, who displays the inclination toward embellishment over practicality

and envisions all the girlish passion and feminine vanity to be a perfect lady. Being "the doer, the creator, the discoverer, the defender" (Ruskin 99), Adam, with his chivalrous attributes, takes the masculine responsibility of guarding Hetty from all dangers, temptations and causes of error or offence, which is in vain to obtain her love. Regarding Hetty, a woman's descent from virtue is not primarily triggered by sexual desire, but rather by vanity, social and sexual innocence, vulnerability, lack of discernment, and misguided hopes and aspirations. Her shortcomings are passive rather than active, creating fertile ground for the thriving of active and assertive male sexuality. In the patriarchal discourse, gender distinction and class division build a huge barrier for common girl to trespass. Entrapped in fantasy of climbing into Arthur's luxurious world, Hetty is manipulated like a prey. Even when discovering herself in pregnancy, she is still determined to seek Arthur in a journey of hope. On one hand, she harbors the hope that Arthur would accept her in a tender manner and show solicitude for her. On the other hand she seeks for a relief from the shame which would come upon her if her friends and relatives learned she was pregnant. Since virginity was considered the greatest treasure of an Ideal Woman in the patriarchal society, she was only supposed to give it to her husband. An Ideal Woman guarded her virginity with her life because having sex before getting married or having extramarital affairs was abhorrent, and she had to "mediate her relationship with her social reality by living in a dream of the luxurious future in which she escapes the present" (Goode 27). Inculcated with the patriarchal norms of gentleman and masculinity, Arthur aspires to demonstrate his ability to reach a judicious solution that "he shall never go far astray with perfect comfort and satisfaction to himself; he will never get beyond that border-land of sin, where he will be perpetually harassed by assaults from the other side of the boundary." (*AB* 120). However, when he admits deceiving Hetty to bestow her virginity upon him, Arthur is not influenced, since "in the liberal system...the breach of chastity, at least in one of the two sexes were easily excused or pardoned ...; in the austere system, those excesses are regarded with the utmost abhorrence and detestation" (Clark 214). Therefore, without any punishment,

Arthur just escapes to the regiment, while Hetty is sentenced to criminal transportation. Since "one is not born, but rather becomes, a woman" (Beauvoir 295), Hetty is just a member of those who has been molded, subjugated and destroyed by the traditional male-dominated society, where "sexual domination is one of, if not the most, ubiquitous ideologies of western culture. Patriarchy is a system of male power that permeates all aspects of life at all times and in all places" (Lloyd 74).

2. Drowned Voice

Language serves as a tool for spiritual servitude. Through the use of language, the inferior's discourse is appropriated. According to Foucault, discourse creates reality, object domains, and truth rituals (*FR* 194). As a fundamental element of invisible power, language is a type of political resource that not only represents and exhibits power, but also serves as a means for creating and amplifying power. (Taylor, "Practices of the Self" 192).

Due to the principle of respectability, that is "there was a strong inhibition against telling anyone about personal problems or family difficulties" (Mitchell 265), Hetty hides not only her thoughts and the truth about her relationship with Arthur, but also her earrings, her locket, her pregnant condition, and, finally, her illegitimate baby, all of which are against social morality and patriarchal norms, and she has no other choice but to remain silent, hiding the truth from Adam, her families and other people around her. Alienated from the Hayslope community, Hetty has no access to philistine attitudes of her community on her moral guilt, neither can she be accepted to integrate into the community. Because of her moral predicament, she is seen as the Other and the marginalized member of society, whose language is silenced and whose voice is unheard. The establishment of patriarchal hierarchy prevents the marginalized from making voice, rendering them in muteness and aphasia. As a result, Hetty is coerced into a

human silence while having her mouth sealed and her voice muffled by the threatening discourses of shame, punishment, and death.

Although the act of Hetty confessing to Dinah within the confines of the prison cell grants her a means of expression, it is primarily a reaction to coercion and intimidation. Foucault describes an explosion of sex-related discourse in the late seventeenth century in the chapter "The Incitement to Discourse" of *The History of Sexuality, Volume I,* where "the institution of the Christian confession" is a key factor in sexual development. According to Foucault, the concept of going to a pastoral authority and confessing one's sexual transgressions, which had previously been kept hidden, becomes to represent a crucial mechanism in all of the disciplines of sexual knowledge. (Heyes 177). Foucault argues that after the "rise of Protestantism, the Counter Reformation, eighteenth-century pedagogy, and nineteenth-century medicine, it[confession] gradually lost its ritualistic and exclusive localization" (*HS1* 63). Confession gradually became more secularized, and it has since taken on a variety of forms. Confession necessitates that "one perpetually put the contents of one's soul into words—that one ceaselessly verbalize—establishes a permanent relation of obedience to authority" (Taylor, "Practices of the Self" 187). In order words, confession serves as a kind of self-examination check because it allows one to communicate their innermost feelings and spiritual state to someone who has the authoritative power to interpret them. Simultaneously, confession also acts as a kind of self-sacrifice, as Foucault states, "Verbalization is a way for … conversion, for the rupture of the self. It is a way for the conversion to develop itself and take effect...the verbalization as a movement towards God is a renunciation of Satan. It is for the same reason a renunciation of oneself" (*PT* 186). As a result, Foucault contends that both the act of confession and the process of penitence entail a "self-revelation which is at the same time a self-destruction" (*PT* 177). In a power dynamic where "[n]o truth about the self is without the sacrifice of the self" (*PT* 189), one learns to know and confide the truth.

Hetty escapes from home to conceal her pregnancy, deserts her illegitimate child soon after giving birth and is found in prison for the murder of her baby. Confronted with the interrogation and accusation of infanticide in the courtroom, Hetty is obstinately reticent to defend for herself and confides her own motives and actions. Only in the private setting of her condemned cell can she accounts her dreadful experience to Dinah who appears as the Methodist preacher, aiming to be "the representative of a forgiving god rather than a hanging judge" (Krueger 280). However, Dinah's existence is nothing more than providing a most tender and impotent sympathy, "No, Hetty, I can't save you from that death. But isn't the suffering less hard when you have somebody with you, that feels for you—that you can speak to, and say what's in your heart?...Yes, Hetty: you lean on me: you are glad to have me with you." (*AB* 431). Confession does require sympathetic involvement because it is a force that compels bodies to speak and one of many discursive and institutional techniques to produce truth. It should be noticed the fact that there remains the sharply asymmetrical stance between them despite Dinah revealing female sympathy for Hetty, which is manifested in the contrast between a holy saint as "a white flower on this background of gloom" (*AB* 429) and a degraded sinner as "an animal that gazes, and gazes, and keeps aloof" (*AB* 429). Hetty's confession to Dinah is ensured by the saint-sinner dichotomy and indeed exists within the dynamic process of a power relation. Performing as the representative of God and a form of worldly authority, Dinah employs sympathy to pry open the door to repentance, and entices Hetty to confess by delicately manipulating Hetty in a state of apprehension of a violent death. Dinah threatens her that "My poor Hetty, death is very dreadful to you. I know it's dreadful. But if you had a friend to take care of you after death – in that other world – some one whose love is greater than mine – who can do everything..." Moreover, at the insistence of confessing the wickedness Hetty has done, Dinah even depicts the possible punishment after death, "it must drag you down to misery after death, as it has dragged you to misery here in this world... Cast it off now, Hetty – now: Confess the wickedness you have done – the sin you have been guilty of against God

your Heavenly Father" (*AB* 450). Therefore, under the dread of threatening discourse given by Dinah in the name of God, Hetty finally obeys to confess, which obliges Hetty to suffer the inconspicuous but inveterate linguistic violence. Beyond being a mere traditional, purely religious sense of confession, Hetty's confession satisfies "the reader's desire to know what the witnesses cannot tell" (Matus 168). More significantly, the confession scene suggests that "Dinah's powerful effect on people" (168) reveals Dinah's implementation of hegemonic authority and disciplinary power over Hetty, which manifests itself in Hetty's compliance and obedience in her confession.

In Foucault's view, discourse power is not only oppressive and productive, but also negative and affirmative; it is not only expulsion and exclusion, but also breeding and incentive. The more discourses want to suppress it, the more focus, centrality and clear self-consciousness it will obtain (Giddens 2). While avoiding the suppression of discourses, power is also spreading, rushing and escaping everywhere. Suppression can't necessarily lead to the extinction and disappearance. On the contrary, it leads to the formation and maturity of objects (Giddens 2). When on trial, Hetty uses silence as a weapon to collide with the patriarchal intrusion. In this sense, the act of silence is an articulation of linguistic negation, a query of moral supremacy as well as a strategy to break linguistic chains and patriarchal hegemony. From Hetty's confession, it is obvious that she is not the murder of her baby. She confesses that "I thought I should get rid of all my misery, and go back home, and never let 'em know why I ran away" (*AB* 435). The root of this affliction, Hetty thinks, is the baby that should not have been conceived, behind which it is the ferocity of patriarchal values themselves that distort Hetty and deprived her power to love Arthur and her baby, but in turn they demand that she should bear all these sins. Hence, Hetty's confession is actually an accusation. The frequent occurrence of the personal pronoun 'I' suggests that in and through her confession Hetty regains her subjectivity, and for a short while she is both the speaking subject and the subject of her speech.

When the judge announces the verdict of guilty, the patriarchy tries to eliminate Hetty's defiance by declaring a hanging, but it is not yet able to conquer her spirit. Confronted with death, Hetty still refuses to admit her crime. Dinah attempts to make the greatest effort for the subjugation of patriarchal values over a rebel like Hetty. It is the hypocritical sympathy that conquers and disarms Hetty, who finally confesses her crime. However, Hetty does not confess her sexual deviance; her whole sexual relationship with Arthur is also only alluded to, though it inevitably leads to the subsequent death of her child. Anyway, she is obedient to authority to make a self-revelation of her crime which equates to take a self-destruction of the previous silent revolt and accept the patriarchal authority. Aiming to accomplish this final mission, Dinah completely destroys Hetty's resistance in spirit, so as to achieve a complete victory for patriarchal values. However, not only Hetty's confession is shaped by power relations, but also *Adam Bede* as a whole, insofar as the novel interacts with other discursive practices within a specific historical context.

As the manifestation of Victorian morality, masculinity, patriarchy and theocracy discourse is both threatening and threatened. Therefore, such threatening and threatened discourse powerfully evokes and enforces the existence of moral superiority. Language is infiltrated with power, suppressing the marginal through imposing moral mindset and expropriating the inferior's discourse power. Entangled in discourse, thus power is justified by the infliction of thinking model and the expropriation of the marginal group's voice right. The patriarchal authority instills binary opposition in inferior's ideology, subtly forcing them to think in the superior's perspective and act in accordance with the superior's values. Nevertheless, it seems the patriarchal society finally fails its discipline imposed on Hetty in terms of "normalization, self-interpretation and self-expression" (McGushin 154). Under the disciplinary power, however, Hetty achieves her self identity as a rebel through the practice of reticence and confession, which appears to be a submission to the dominant discourse, is actually a rebellion and an indictment of a patriarchal society.

C. Knowledge and Power

According to Foucault, "the exercise of power perpetually creates knowledge" (*PK* 52). By producing and acquiring social norms, discipline infiltrates knowledge in a way that serves to exclude others from the society. Knowledge is created by the dominant power, "giving an absolute right to non-madness over madness: the power of competence over ignorance, of normality over disorder and deviation, of common sense's access to reality over the errors of illusion, hallucination and fantasy" (Foucault and Bernauer 237), where knowledge gives superiority and privilege on the former over the latter, infiltrating into discipline and consolidating the authority of the patriarchy.

1. Distorted Fact

Power always operates on the basis of "exclusion (the marginalized or other), inclusion (the accepted as normal) and transgression (normal becoming abnormal)" (Munslow 131), which manifests that knowledge is a major determinant to measure what is normal or abnormal. The definition of Hetty's identity is laid in the hands of people around her, in other words, people in her immediate vicinity decide what she stands for and how she should live. The lack of knowledge leads to Hetty's acceptance of the community's definition of herself and her desperate transformation into the subservient henchmen of moral superiors. Since the first presence of the protagonist, Hetty has already existed as the target of public criticism. She is the "poor wandering lamb" (*AB* 28) that needs redemption so far as Dinah is concerned; she is the dissatisfied daughter-in-law who "'ull niver save a penny, an' iull toss up her head at's old mother" (*AB* 37) from Lisbeth's point of view; she is "that sort of beauty" Mrs Poyser "professed to despite...and intended to be the severest of mentors" (*AB* 71). These negative assessments to some extent have facilitated the commission of Hetty's transgression when she is isolated by the mainstream ideology.

Uneducated either by her biological mother or by her aunt, Hetty views love and marriage based on the knowledge of being a perfect lady that a happy love and marriage life must and foremost require a strong material foundation and a high rank, and that marriage is the only way to change one's living existence. However, her efforts of being a perfect lady is no more than the self-satisfaction of illusion, hallucination and fantasy where emperor and empress, a shepherd in Arcadia and a maiden, and Eros and Psyche haunt her waking and sleeping dreams. Virginia B. Morris argues in her book *Double Jeopardy: Women Who Kill in Victorian Fiction* that, "Hetty is interested in Arthur Donnithorne because she thinks he will provide an escape from the unexciting existence of the family's dairy and the prospect of a dull marriage and its inevitable marriage" (77). Only the dreadful journey to Arthur makes her access to reality over these illusory errors. In fact, as a victim of the patriarchal society, she does not have her own independent personalities and always shape and plan her future according to the standards of Victorian men. Lived in the Victorian era with patriarchy in domination, she is unable to escape the deep-rooted influence of real society on her.

However, the moral code can only be working when it is internalized by man and followed by their moral behavior and recognition. The essential characteristic of mainstream ideology is hypocritical and inhuman, for it uses illusory moderation and an artificial hierarchical emotional structure to fabricate a self-deceiving falsehood of relief from spiritual suffering, which in turn covers up its illusory nature and manipulates the multitudes to be obedient and submissive in their behaviors and thoughts. It is in this distortion of mainstream ideology that human beings are forced to commit so-called crimes incompatible with and untolerated by mainstream values, in turn, is internalized into the collective unconsciousness, forming the so-called moral sense of the individual. Adam, the representative for patriarchal values, cloaks himself in a veneer of so-called justice to declare Arthur and Hetty's love guilty of violating mainstream values, "when I see you're being made love to by a gentleman as can never marry you, and doesna think o' marrying you, I feel bound t' interfere for you" (*AB* 306).

Confronted with Adam's judgement, Hetty has no way to resist, since she is facing a snare of discourse systems that she cannot escape herself, in which the discourse hegemony of patriarchal values has permeated into every drop of her blood. Internalized with such mindset, she thinks that she should be criticized and deprecated when she has lost the virtues that are traditionally found in women, "as the sick and weary prisoner might think of the possible pillory. They would think her conduct shameful, and shame was torture" (*AB* 322). As observed by Bartky, "Women internalize the feminine ideal so profoundly that they lack the critical distance necessary to contest it and are even fearful of the consequences of noncompliance, and ideals of femininity are so powerful that to reject their supporting practices is to reject one's own identity" (87). The knowledge of the feminine ideal is so formidable that Hetty determines to conceal her misery. Since the false self-definition keeps one in his own captivity and enslavement and frustrates the intention of agency, Hetty is not only the bondsman of the mainstream ideology, but also the slave of her own. With the increase in the dread of shame, and "refuge from the swift-advancing shame" (*AB* 348), the incorporation of false knowledge splits up Hetty's individual as well as expels the ethnic community into a terror. The distorted fact aggressively impairs Hetty's identity but also plows seeds of terror in the Hayslope community.

Just as Nelson states: "Many Victorians existed in a complicated web of extended family and, potentially surrogate family, a system of practical and emotional ties that could and did shift back and forth between blessing and burden" (124), which is the predicament of Hetty, and she seems to be a wondering lamb falls into a paradox. "Childishly dependent on the values of her community" (Mason Harris 179), Hetty remains trapped in a society that fails to recognize and understand the marginalized individual. She firmly internalizes the judgment imposed upon her by her relatives and isolates herself within her own secluded world. David Carroll also specifies that "[t]he moral life can only arise from the self's reciprocal interaction with others, and Hetty and the community are mutually incoherent" (111). In an harmonious

community which focuses on the old social bonds and its ethical order operates as well-organized as its town, Hetty is rather a trespasser whose sin finally provokes the moral panic of its community members. According to F. David Roberts, it is evident that: "In rural England, there were personal ties, a sense of mutuality, of being one family, bound all together, each in his or her appointed place" (10). There is no doubt that Hetty's loss of virginity prior to marriage equates with an irretrievable tragic outcome. As far as her violation of female norms is concerned, she is doomed to experience the following social exclusion and psychic torment. Hetty's death verifies the "permanent stigma and irredeemable exclusion...entails in Victorian realist fiction" (Braun 345). It is not surprising that the ethical framework of Hayslope denies Hetty's social identity both as a wife and a mother.

Without legal punishment, Arthur is also excluded from the Hayslope community since his deeds are not accepted by the patriarchal ideology which dictates that "even an aristocrat would no longer be considered a gentleman if his public behavior was outrageously coarse or if he was dishonorable in his dealings with members" (Mitchell 270). Arthur is eventually eliminated completely, because patriarchal values could not tolerate him and his love for Hetty, and he is judged to be wrong. Therefore, his best way out is to exile himself "going into the army" (*AB* 449) as a way of demonstrating moral introspection in line with mainstream values. In the Victorian era, "being a gentleman did not depend wholly on birth but also required certain values, standards, and modes of behavior" (Mitchell 270), which finds its expressions in Arthur's explanation, "one of my reasons for going away is that no one else may leave Hayslope—may leave their home on my account. I would do anything, there is no sacrifice I would not make, to prevent any further injury to others through my—through what has happened" (*AB* 449). Although Arthur's favors and goodwill is in line with patriarchal values, Adam insists that Arthur is not only guilty of wrongdoing but his love is evil due to the fact that "There's a sort o' damage, sir, that can't be made up for" (*AB* 450). Perceiving Arthur's consideration as the "notion of compensation for irretrievable wrong", Adam deprecates that

"self-soothing attempt to make evil bear the same fruits as good, which most of all roused his indignation." (*AB* 449). As the embodiment of justice, Adam defends for Hetty and other folks' feelings and eliminates dissenter Arthur by virtue of the brigandish logic of patriarchal values. The scene of another meeting in the wood forces Arthur to sense the irreparable nature of his own erroneous behavior, and once again Arthur is subjugated and alienated under Adam's resistance by the mainstream values mingled with "the wakeful suspicious pride of a poor man in the presence of a rich man" (*AB* 449), which irritates to Arthur's ardent personality and undermines his masculinity as well.

Deeply ingrained and instilled in people's mind, knowledge acquires a strong vitality through synchronic dissemination from person to person as well as diachronic transmission from generation to generation. In Victorian era, people from respectable families "had tidy clothes, a clean house, and good manners", who were "chaste, sober, and honest". It is respectability that makes the poor and the lower middle class "maintain self-respect and public reputation" (Mitchell 264). Under the influence of the dominant knowledge, the Poysers are regarded as respectable and decent people in the Hayslope community, where they have lived for several generations. Hetty's conviction of disvirginity and infanticide precipitates her family into shame because their mainstream ideology consider them disgraceful, hence "we shall ne'er hold up our heads i' this parish nor i' any other" (*AB* 396) and "be looked down on" (*AB* 397). Mr. Poyser laments for his family to bring dishonor to the community that "a man as has brought shame on respectable folks...an' pretended to be such a friend t' everybody" (*AB* 397). As to Adam, Poyser feels that he is "a fine friend he's been t' Adam", but the disgrace now is "poisoning the lad's life" (*AB* 397). Therefore, the family has no way to continue living in this community. The knowledge of respectability has been passed down from one generation to the next in the Poyser family, with the exception of Hetty's mother who is a disgraceful incarnation and a serious blot against the family. Eliot holds that "[t]here is the same type of frame and the same keen activity of temperament in mother and son" (*AB* 33), however, such

"family likeness" (*AB* 33) is also dangerous, that is the hidden reason why Mrs. Poyser keeps an close eye on Hetty's narcissism in case of her repeating the same mistakes as her mother did. Not only Mrs. Poyser herself keeps a strict vigilance over Hetty's obsession with good looks, but she also reminds her husband of not "feeding her vanity" (*AB* 87). The Poyser couple are aware of the potential hazard of passing on the tragic suffering of Hetty's mother, which would do nothing but make the perverted knowledge and social discrimination alive, and "translate itself imperceptibly into a demonism that destroys all families and homes" (Auerbach 8) .

On a whole, when Arthur and Hetty cannot gain the acceptance of the social values at that time, and when others declare that their values are evil, they had to accept it, otherwise they would face a dead end. The affection between Arthur and Hetty makes them obtain no understanding of the community and lose their identities worshiped by the social values at the same time. With "a fear of unrestrained sexuality, especially women's, a fear of being attacked by members of the family or social circle, and a growing belief in the decay of morality" (Kalikoff 2), Hetty, Arthur and the Poysers suffer mentally and bodily the torment of such authoritative and subjugating knowledge imposed on them, and treated as sinful intruders and deviant others, they end in being isolated, alienated and even excluded from the normal tradition-bound Hayslope community.

2. Ruptured Instinct

According to Susan Rowland Tush's analysis in *George Eliot and the Conventions of Popular Women's Fiction*, Eliot establishes "Hetty's moral inferiority a universality accepted conclusion long before Hetty herself ever commits any overt transgressions" (36). Hetty, the daughter of Mr. Poyser's deceased sister who wedded the prodigal Sorrel, has never been pardoned by the family. Masquerading under an assumed name that Hetty "had no mother of her own to scold her (*AB* 71), Mrs. Poyser puts herself at the position of the patriarchal

authority, treating Hetty as a tenant or a servant rather than a kinsfolk. According to Claudia Nelson, those children that "being raised by...an aunt and uncle" are assumed to having experienced "a broken home, a teenage mother, or a drug-addicted parent (124), which is just the existence predicament Hetty encounters in the foster family. Lost maternal love and instruction, scolded by her aunt, fatigued by endless work, Hetty is nurtured to be a self-centered and indifferent girl with a heart "as hard as a pebble" (*AB* 140). Hetty harbors no fondness for children and perceives Totty as nothing more than "a day-long plague" and "would have been glad to hear that she never see a child again" (*AB* 154), never minding even Totty tumbles into the pit. According to Virginia B. Morris, it is this initial glimpse of Hetty's callousness that exposes her "lack of conventional womanliness and this suggestion is later reinforced by her lack of remorse for her dead child" (78). With her aversion to Totty, Hetty reveals her lack of motherly instinct.

> A mother's love which is strong enough to overcome the universal impulse of self-preservation can never have been given by the Author of our existence, for any mean or trifling purpose...the love of the human mother is beautifully adapted to those higher responsibilities which devolve upon her as the parent of an immortal being, whose lot, it is her privilege to hope, will be cast amongst the happy, the holy, and the pure, forever. (Ellis 2)

The aforementioned statements regarding the maternal love indicate the instinctive nature of motherhood, as mothers are willing to selflessly sacrifice themselves to protect their children. Generally speaking, women are expected to exhibit great tenderness and care towards their children. Typically, mothers care for their kids all the time; they even would like to give up their lives. In addition, kids symbolize maternal love that every mother should have and

traditional mothers usually love their kids. Hetty's affection for her baby, however, does not stem from instinct and she sacrifices her baby for her living. Instead of crying with remorse for the misery she inflicted upon her baby or Adam, she only weeps over her misfortunes, "Hetty's tears were not for Adam or for her unborn child, they were for misery of her own lot" (*AB* 367). Moreover, Hetty, only 17 year old, looks like a child who has no sufficient qualifications to be a mother. Rosemary Gould comments that, "Childishness ought not to be an ideal quality in adult women, and that the idealization of women as children causes great harm" (264). As an infantile woman, Hetty's emotional and impulsive traits are most noticeable either in her love affair with Arthur, or her departure to seek for Arthur, or her scheme of murdering her baby. Like a child, Hetty does things without considering the consequences, and is always caught up "in danger of being overwhelmed by emotions and the inability to discipline them properly through the exercise of will and reason." (Matus 97).

Nevertheless, apart from Hetty's character flaws, the patriarchal ethical and moral values also force these women to commit infanticide. In 1824, The New Poor Law stipulates that "[t]he great burden of maintaining her illegitimate child up to the age of 16 is thrown upon the mother... the father is partially allowed to escape...and the results are most disastrous as regards the child" (Kilday 147). As single-parent families are not looked upon favorably by society, those who were already labeled as fallen women by the community perceive their child as an additional burden, especially if they were enchanted by the desire to better their own situation. In Victorian society, single mothers were frequently expelled from their own homes by their respectable parents. If they were unable to find a place to live, they were frequently forced to turn to crime in order to make ends meet (Walkowitz 46-47). To a certain degree, the natural mother-child bearing is ruptured and replaced by ruthless existence predicament and social conventions, which do not allow Hetty to be a mother, stripping her qualifications and right as a mother. Her motherhood is ruptured due to "the absence of a model mother who can be followed, especially the experience of never being truly raised and cared for, pushing her into

the mirror of herself" (Jackson 12), which blocks the possibility of nurturing her maternal instinct. Besides, Hetty could not escape from the Victorian ethical regulation. Within the patriarchal culture, woman's sexual impurity and pregnancy out of wedlock are irrecoverable. Her impurity and maternal deviance has touched the essence of Victorian ethical constitution. Although she kills the baby indirectly, "the slower deaths of children from starvation or neglect, on the other hand, were attributed to maternal failings as it was mothers who were defined as primarily responsible for the nurture and care of their offspring" (Arnot 59). It is the mother's dereliction of duty that contributes to the baby's death.

Hetty's maternal aberrations and infanticide commitment can be well explained through Foucault's allegation about death. Foucault proposes that true power is rooted in the right over life as well as the ability of death. Authority uses the right of life by nothing but the right of killing, and manifests itself through the control of murder. As a tool of appropriation, power "culminated in the privilege to seize hold of life in order to suppress it" (*HS* 136). Hetty obtains this power when she "lay the baby there and cover it with the grass and the chips. I couldn't kill it any other way" (*AB* 435). Her aim to free herself from the torture of shame underlies Foulcauldian suggestion "one has to be capable of killing in order to go on living" (*HS* 137). Harris notes that Hetty's aunt instills her a fierce desire to maintain respectability, and that this love of respectability, as one of the most powerful psychological forces, leads Hetty to kill her own baby in the end (183-4). The emergent circumstance leaves Hetty only one available option, that is to choose death for her new-born baby. Only by killing can she rescue herself from the non-being position. In this sense, motherhood is manifested in a tragic and distorted way. Death, to some extent, is an artificial thing, where its cognition and perception is actually shaped by society, and is also the operational product of power maintaining itself through exclusion. Based on the established knowledge of death, patriarchal morality manipulates it into a weapon of exclusion and successfully constructs and maintains its dominion and superiority through inveigling and inducing Hetty to obey its instruction unconsciously.

Therefore, the Hayslope community is reconstructed "on a transgression and on a death, Hetty's murder of her illegitimate child" (J. Miller 33), with the rupture of mother-child bearing and motherhood.

3. Redeemed Sympathy

In one of the letters, Eliot writes that "My own experience and development deepen every day my conviction that our moral progress may be measured by the degree in which we sympathize individual suffering and individual joy" (Cross, *Life* 1:240-241), which is well manifested in "George Eliot's first full-length novel" that is "primarily concerned with the acquisition of sympathy by the title-character" (Martin 746). Similarly, based on sympathetic power, Foucault's work is characterized by sympathy for marginalized groups such as the mad, homosexuals, and prisoners, as Gutting comments that "He always had an interest in and sympathy for those excluded by mainstream standards" (6). In *The Order of Things*, Foucault categorizes four types of resemblance that organize knowledge, among which Foucault identifies sympathy in the following statement.

> Sympathy is not content to spring from a single contact...it excites of the world to movement and can draw even the most distant of them together...Sympathy is an instance of the *Same* so strong and so insistent that it will not rest content to be merely one of the forms of likeness; it has the dangerous power of assimilating, of rendering things identical to one another, of mingling them, of causing their individuality to disappear – and thus of rendering them foreign to what they were before (*OT* 23-24).

According to Foucault, identifying with what is perceived to be similar has long been facilitated by sympathy. In fact, the risk of sympathy is that it makes everything the same and eliminates differences. Antipathy, which distinguishes and creates distances between things, is the opposite of sympathy. Foucault contends that the identity of things depends on the opposing forces of sympathy and antipathy. His justification here has an effect on how sympathy functions in George Eliot's fiction. "Unsounded by the shallow criticism on life of her predecessors", sympathy in *Adam Bede* offers "a depth of thoughtfulness" (Scudder 185), which can be interpreted another way with the aid of Foucault's idea of sympathy. In *Adam Bede*, Thias Bede's death, the deadly fight with Arthur, and Hetty's death sentence are the three main accidents contributing to the production of sympathy from Adam. It seems that "When death, the great Reconciler, has come, it is never our tenderness that we repent of, but our severity" (*AB* 60). Death is, however, just a superficial phenomenon that triggers sympathy and what matters here is the nature of sympathy, which is defined as "the imaginative impulse that, transcending the egotism and renouncing the desires of self, promises to bridge the epistemological and ethical gap between self and world" (Pyle 6). Actually such process of acquiring sympathy should be based on resemblance, which finds its expression in the following episodes. Before Hetty's trial, Adam is overwhelmed by pain and worry for Hetty for the whole night. His thought of the suffering of Hetty is in light of his own suffering, and there comes an imaginative impulse on the morning of Hetty's trial:

> The yearning memories, the bitter regret, the agonized sympathy, the struggling appeals to the Invisible Right...made Adam look back on all the previous years as if they had been a dim sleepy existence, and he had only now awaked to full consciousness. It seemed to him as if he had always before thought it a light thing that men should suffer, as if all that he had himself endured and called sorrow before was only a moment's stroke

> that had never left a bruise. Doubtless a great anguish may do the work of years, and we may come out from that baptism of fire with a soul full of new awe and new pity. (*AB* 476)

In this episode, Adam's "deep unspeakable suffering" resembles that of Hetty. Hence, being newly "awakened to full consciousness" means being aware of the suffering of Hetty and having a newfound ability to feel sympathy. After passing into "an exaltation of precisely those states of mind that cannot be articulated, or even comprehended", Adam finally finds new feelings and evolves his feelings into sympathy (Adams, *A History Of Victorian Literature* 230). In the scene of another meeting in the wood between Adam and Arthur, when Arthur confesses to Adam his repentance at the thought of Hetty's looks and the words she has said to him, "I couldn't get a full pardon—that I couldn't save her from that wretched fate of being transported—that I can do nothing for her all those years; and she may die under it, and never know comfort any more" (*AB* 453). Arthur's words just articulate what is harbored in Adam's mind, which arouses the same feeling of Adam's own poignancy and merges in a sympathetic understanding of Arthur by saying that "you and me'll often be thinking o' the same thing, when we're a long way off one another. I'll pray God to help you, as I pray him to help me" (*AB* 453). A series of painful events inspires Adam's sympathy, which enables him to sense Arthur and Hetty's affliction with the pain he has experienced himself. Adam and Arthur can be drawn together with sympathy based on the resemblant feelings. Contemplating from their perspective, Adam forgives and pardons the harm and sins they have inflicted on him, which makes him change his original sharpness and harshness, and at the same time, allows Hetty and Arthur to obtain Adam's sympathy while accepting the moral and ethical values promoted by Adam. Adam experiences a process of "rectification of his harsh character by suffering and

learning to sympathize with the suffering of the others, even those who caused his pain" (Doyle 23).

Not accidentally, this echoes the practices of Dinah advocating her ethical goals "in relation to a sympathy of doing" (Greiner 293). Dinah's sympathy towards the others manifest itself in assisting Lisbeth out of unbearable anguish due to her husband's death and in making Hetty confessing before the trial. Offering to share her sorrow, Dinah helps Lisbeth open up and express herself more freely by talking about the similar experience she had when her dear aunt Judith passed away, thus forming the basis of a further communication between them. After tidying up the kitchen, Dinah convinces Lisbeth to groom herself and shares with her the story of David and his child. She explains that no matter how much the living mourn and take care of themselves, the departed will not return. This conversation serves as a diversion for the elderly woman and reconnects her with the present reality. Lastly, by offering reassurance that Lisbeth will be reunited with her husband in the afterlife, Dinah encourages her to pray and find comfort in her religious faith. This enables Lisbeth to experience the solace and emotional support that religious devotion can provide. Accompanying Lisbeth with "acute and ready sympathy" (*AB* 106), Dinah draws Lisbeth's attention by sharing her own experience. Consumed by fear and shame, Hetty becomes trapped in a state of debilitating anxiety, perceiving everyone around her as a potential adversary, withdrawing from all human contact. It is Dinah who came to the cell before Hetty's penalty that persuades Hetty to confess her crime. Utilizing the same approach she employed to console Lisbeth, Dinah employs a similar method to provide solace to Hetty. Dinah accompanies and inspires Hetty by speaking of God and the afterlife, which makes Hetty feel her sympathy. Obviously, Dinah's sympathy with others is "sincere, solid, pathetic and penetrated with Christianity" (Forster 120). It is sympathy that assists Dinah either to console Lisbeth out of grief or to persuade Hetty to confess and admit her crime, finally following Dinah's advocacy of patriarchal morality and ethics.

Based on resemblance, the sympathizer and the sympathized are drawn together, which entails the emergence of sympathy. It is sympathy that makes them reconcile with each other, which is also a redemption and relief for either Adam himself or Hetty and Arthur, allowing them to coexist harmoniously in the community. However, the seemingly redemption actually harbors the power relations of oppressing and oppressed, and coercing and coerced between the sympathizer and the sympathized. With the transmission of sympathetic feelings, the sympathized need to fully identify with the sympathizer's ideas, stay aloof from their past ideas, integrate and assimilate their original ideas with new ones, and ultimately make their identity disappear. In this process, Eliot's sympathy "depends upon a division in the psyche, a split in consciousness that permits two conflicting views to exist simultaneously" (Ermarth 23), serving as a power technique that transforms the individual into the process of self-discovery or self-renunciation. Eliot realizes that sympathy of total agreement with the other will cause the loss of self, and the immediate participation in the other's experience will obliterate the rights of the other as an independent individual. In this sense, sympathy is a dangerous power, which dictates "the inevitable course from the self to the not-self" (Yin Qiping 75). Under the suppressive and coercive sympathy, Hetty and Arthur abandon their previous identity in order to assimilate and integrate into the mainstream ideology. Therefore, as a means of disclosing self and restoring internal order, sympathy attempts to use the improvement of self-cognition to achieve the goal of maintaining tradition and enhancing community cohesion. As J. Miller comments that "Sympathy, shared human feeling, binds people together even those that have transgressed, and thereby makes the Hayslope community possible" (32).

D. Social Class, Gender Culture and Subjectivity

Exploring one's true self is a key component of subjectivity, the process of which simultaneously is constrained by power that forces individuals to conform to the normative

definition of social class and gender culture, facilitating to understand the meaning of a subject, the interaction between the self and others, and the potential alternative ways of thinking and behaving. According to Foucault, the widespread notions of the increasing autonomy, the overcoming of oppression, and the gradual movement towards emancipation, are "all ways of thinking about subjectivity that have historical roots and are guided by a particular configuration of power" (Heyes 180). Moreover, the self-constitution of subjectivity is constructed by spacial establishments like "schools, courts of law, hospitals and the state security apparatus, as well as by the more general prevailing norms and values of the society in which we live" (Taylor, "Practices of the Self" 185). The techniques and practices of self-constitution of subjectivity involve "letters to friends and disclosure of self; examination of self and conscience, including a review of what was done, of what should have been done, and comparison of the two", and "the interpretation of dreams" (*EW1* 238, 241).

The first practice of the technology of the self is the letter writing, which is of importance in the movement of self care since "One of the tasks that defines the care of the self is that of taking notes on oneself to be reread, writing treatises and letters to friends to help them, and keeping notebooks in order to reactivate for oneself the truths one needed" (*EW1* 232). Such self-exercise recalls the case of Casaubon who copies German scholars and accumulates volumes of notebooks to be reread and activate the truth he once needed for himself, the process of which embodies his pursuit of self-constitution of subjectivity to be a scholar and being entitled with knowledge power of male over female. However, in *Adam Bede* such an example of self-exercise can also be found in Arthur's letter to Hetty. Arthur expresses in his letter that he regrets hurting her but he is unable to wed her because their social standings are too dissimilar for them to ever be happy as a couple. Through the letter, Arthur undergoes the psychological conflicts to be a gentleman or a coward, suppresses his true desire and love to Hetty in order to succumb to the patriarchal marriage, identifies himself with higher social status, and finally reconstructs his subject identity. It is the letter that Hetty is thrown into

profound despair with the subsequent misfortunes, which crushes her reverie of a great lady, strikes her into chaotic identities as a conformist or a sinner of disvirginity or a mother of illegitimate baby, and eventually she recognizes the truth and finds her own self at the miserable cost.

The second approach in the exploration of the self is "the examination of conscience...dates from the Christian era and focuses on the notion of the struggle of the soul" (*EW1* 234), which is illustrated by Arthur's examination of his conscience on his relationship with Hetty and Hetty's check of conscience after receiving Arthur's letter. The aim of the examination of the conscience is to remember the truth of the self and form "the intersection between acts that have to be regulated and rules for what ought to be done" (*EW1* 237). According to the patriarchal social norms, Arthur and Hetty are unable to marry since there is a stark social gap between them. However, his conscience is unwilling to trick her and he worries that if his desire and passion for Hetty become public, he will lose face in such a disgraceful scandalous acts, which poses him a dilemma and bothers him incessantly so that he determines to resort to Mr. Irwine for relieving him from his problem. With the fear of losing face and confidence of resisting temptation with noble motives, Arthur deceives himself and hides the truth to Mr. Irwine by convincing himself as a noble gentleman who will do no harm to Hetty. In this sense, his examination of conscience haunts him restlessly and reminds him what actions have to be administrated and what social rules have to be conformed, but most importantly his complacency enables his subject go astray by soothing his conscience with his competence of overcoming temptation with gentle nobility. The similar dilemma also witnesses Hetty's reaction to Arthur's correspondence. Hetty's examination of conscience allows her realize that people around her will deem her scandalous conduct disgraceful and shameful, which precipitates her into a torture and even hides her secret misery with no tears in the daytime. The more examined her conscience, the more clear about her own self, and in that

case she seems has no other way to relieve her plight of conscience but to seek for Arthur desperately and even to murder her illegitimate baby in order to survive.

The last technique to examine the self is to interpret dreams. Dream interpretation involves an individual as a self-interpreter to "remember not only one's own dreams but the events before and after" (*EW1* 242), and functions to intersect past, present and future in order to predict a future event. Hetty's ignorance of class gaps and differences is largely to blame for her unrealistically high expectations, which is illustrated in the following description, "The baker's daughter [Hetty] goes home and dreams of the handsome young emperor, and perhaps weighs the flour amiss while she is thinking what a heavenly lot it must be to have him for a husband" (*AB* 105). There are pictures in Hetty's dream that she is the main character and is dressed elegantly, and she is admired and envied by others as Arthur approaches her, wraps his arm around her, and even kisses her. It is these dreams that make the connection between her inner needs and future life, and more importantly help her to recognize her inner needs and construct a future life as a perfect lady. However, the separation from Arthur brings her into a double pain because, along with the clamour of vanity and passion, she also senses a vague fear that the future might take a different turn from the one she has imagined. What matters here seems to be the rupture of her self with the waking dreams integrating into a sleepy existence in a more fragmented and disorganized manner. In pursuit of her true self, Hetty harbors the hope of survival from the life of shame, disgrace and suppression from the people around her, which can be found in an additional dream that "she was in the hovel, and her aunt was standing over her with a candle in her hand. She trembled under her aunt's glance, and opened her eyes. There was no candle, but there was light in the hovel—the light of early morning through the open door" (*AB* 370). It is obvious that Hetty is still under the plight of shame even with the shift from those previous happy dreams to a new dream, but she seems to be in belief of a new life with the light of hope. Therefore, to some extent Hetty is a prime example of the working-class woman who sacrifices everything for the sake of comfort and luxury. Hetty

continues to fantasize about her future well-being as she maintains her opulent individuality in her ill-defined passion. To be honest, in Foucault's idea, Hetty's aspiration for luxuriousness is beyond a yearning for material appeals and possessions but rather the patriarchal norms and expectations imposed on her in Hayslope. The interpretation of her dreams witnesses her struggle for the self identity.

Besides, Adam's dream of Hetty after his father's death in Chapter Ten also facilitates Adam to know himself and realizes his true passion to Hetty, whose continual appearance in front of Adam as an actor in multiple scenes indicates that Adam is obsessed by Hetty's external attributes of an actress. However, the beautiful Hetty is always accompanied by Adam's mother to show her disgust to Hetty, and Adam expresses his impatience with his mother's complaints, which coincides with the scene in reality. On the contrary, Adam's dream of Dinah seems to be "a resurrection of his dead joy" (*AB* 370), but is interpreted with his strong disbelief but obtains the recommend and consent of his mother. The interpretation of his dreams indicates that Adam's mother shows her preference of Dinah to Hetty according to the conventional social norms that Dinah is the perfect wife for Adam since she conforms to the social class and gender culture. The mainstream ideology instills not only in Adam's mother but also in Adam, who eventually wakes up from his dream and find out his own self identity by communion with Dinah, thus his own subjectivity is constructed accordingly.

All in all, the body is disciplined by the superior power and turns into an arena for the exercise of power. Furthermore, discourse, knowledge and truth serve as strategies for defending the basis of patriarchal authority. The Hayslope villagers collectively succumb to their docile bodies with diligent working stance. In their three-way sexual relationship, Arthur, Adam and Hetty construct a web of power dynamics where Hetty, who is both Arthur's prey and Adam's predator, uses her beauty to seduce the two men. Adam makes an effort to exert control over the dynamics between the three individuals, only to find that he has been duped by

them and suffers from deep and unbearable pain. The Hayslope villagers are shaped into docile bodies with apathetic awareness of their afflicted conditions, suffering from both physical submission and spiritual castration. In contrast to the overt physical abuse and imposition, mental castration affects a person's spiritual world in a more subtle but equally harmful way, which makes them confused about their selfhood and even shakes off their identities, leaving them with an anti-self soul consisting of nothing but a dehumanized body and a split-up mind. Moreover, expropriating the inferiors' language renders them thoughtless and voiceless, and gradually forces them to submit to disciplines and rules of the dominant power. When it comes to knowledge, it stretches to distort the inferiors' mentality and decisions. Hetty, Arthur and the Poysers suffer mentally and bodily the torment of such authoritative and subjugating knowledge based on distorted facts, and their identities transform from respectable members of the community to sinful invaders and deviant others, being isolated, alienated and even excluded from the normalized and conventionalized society. Hetty's practice of disvirginity and infanticide is too sinful and vicious to be accepted and the normal values of Hayslope community can be reconstructed only by the rupture of Hetty's mother-child bearing and motherhood. Hetty and Arthur abandon their former identities under the suppressive and coercive sympathy in order to assimilate and fit into the dominant ideology. As a result, sympathy makes an effort to use the development of personal self-awareness in order to accomplish the goal of upholding tradition and fostering community cohesion. Although it may seem that Hetty is submitting to the dominant discourse under the disciplinary power established on masculinity discourse and patriarchal discourse, in fact, her practise of reticence and confession is a rebellion and an indictment of a patriarchal society, through the process of which Hetty develops her rebellious subjectivity.

VI. Biopolitics and Subjectivity in *Daniel Deronda* and *Felix Holt*

The modern mechanisms of disciplinary power has been applied to Foucauldian criticism of Eliot's novels, beyond which a tentative attempt will apply post-Foucauldian biopolitical governmentality for interpreting her novels. A more thorough comprehension of the connection between knowledge production and management technologies will be provided by the analysis, moving away from disciplinary control systems and towards areas of problematization. In detail, stemming from the same problem, a heterogeneous collection of discourses, techniques and practices, however, do not establish a totalizing power in a close-knit and consistent constellation, the subtle methodology and perception of which offers a new perspective on biopower and enables me to approach Eliot's novels from a biopolitical perspective. Therefore, positing *Daniel Deronda* and *Felix Holt* within the field of problematization, Eliot places significant importance on human life and the collective population, prioritizing them as central concerns within the realms of politics and epistemology.

A. Population and Power in *Daniel Deronda* and *Felix Holt*

It is the concept of the process of problematizing and "the basis on which something like biopolitics could be formed" (*C-BB* 21) that enables Foucault to examine "the emergence of biopolitical techniques of government not in terms of a coherent set of inevitable solutions to historical problems, but as a set of responses that exist in correlation with a historically given domain of problematization" (Maas 22). To be simple, the heterogeneity of various components is a key concern in Foucault's later lectures that discuss biopolitics in a field of problem. In *Security, Territory, Population* and *Birth of Biopolitics*, Foucault engages with an extensive array of philosophers and textual discourses to examine how various modes of governance and rationalities adopted by the government addressed the challenges posed by the

population and devised diverse strategies of governance in response. Population, on the other hand, does not emerge as a pre-defined object requiring manipulation. Instead, it presents itself as a significant concern that arises within a specific historical context. Foucault's aim is to investigate the intricate interplay between political strategies, population, and mechanisms, shedding light on their complex relationships. In *Security, Territory, Population*, Foucault comments that by the end of the 18th century the population is viewed "as a set of processes to be managed at the level and on the basis of what is natural in these processes" (104). Instead of "a collection of juridical subjects in an individual or collective relationship with a sovereign will", population is noted by Foucault as "a set of elements in which we can note constants and regularities even in accidents" (104) and it can be subject to regulation and governance through a range of biopolitical mechanisms, which may include policies related to birth control, public health, and other means, which collectively shape the population as a living entity.

Foucault argues that the population problem is present across a wide range of knowledge domains, functioning as an "operator" (*C-STP* 109) of epistemological shifts "from natural history to biology, from the examination of wealth to the study of political economy, and from general grammar to historical philology" (*C-STP* 78). For the first transformation, Foucault contends that in the Victorian era, "a whole series of transformations take us from the identification of classificatory characteristics to the internal organization of the organism, and then from the organism to the anatomical-functional coherence to the constitutive or regulatory relationship with the milieu" (*C-STP* 108). Some scientists contribute to this development with Lamarck focusing on the idea of organism shaped by milieu, Cuvier on mythological things, and Darwin on population, who "found that population was the medium between the milieu and the organism, with all the specific effects of population" (*C-STP* 78). As to the second transformation, the analysis of wealth involves "quantifying wealth, measuring its circulation, determining the role of currency, and knowing whether it was better to devalue or revalue a currency" (*C-STP* 76). With the integration of the population into economic activities, the

study of wealth shifts towards political economy, a distinct field of knowledge that encompasses demographic factors, as well as the dynamics between "producers and consumers, owners and non-owners", and those involved in the generation and extraction of profits. This new domain of knowledge brings forth a deeper understanding of "its disruptive effects in the field of economic reflection and practice" (*C-STP* 77). The third transformation then occurs when questions are raised about how a population transforms a language collectively and a relationship between language and population is discovered through a series of investigations in various countries. Now that the population has been problematized, it is evident that this field of research could be viewed as a vast historical location where the components interact in politics, law, economics, science, art, literature, and philosophy. As Foucault states that,

> A constant interplay between techniques of power and their object gradually carves out in reality, as a field of reality, population and its specific phenomena. A whole series of objects were made visible for possible forms of knowledge on the basis of the constitution of the population as the correlate of techniques of power. In turn, because these forms of knowledge constantly carve out new objects, the population could be formed, continue, and remain as the privileged correlate of modern mechanisms of power. (*C-STP* 79)

Therefore, it is obvious that the interaction between power relations and the entire set of knowledge domains, including discourses, scientific claims, technical developments, institutions, political choices, and philosophical ideas, makes it possible to respond to the population problem not as an abstract idea but as a reality. In other words, the population is an object molded and constructed by a set of heterogeneous knowledges, and in turn the

population may bring "the mass of juridical, political, and technical problems" (*C-STP 76*) in the particular historical period.

In short, Foucault adopts a wide-ranging approach of problematization to contextualize biopolitical governance within a domain of problems. He explores it as a historical field of study that investigates the diverse modes of thought and behavior that emerge in response to the fundamental challenge of governing the lives of a population. The population is governmented by the heterogeneous elements involving "tension, frictions, mutual incompatibilities, successful or failed adjustments, unstable mixtures" (*C-BB* 21) within this wider historical framework of problem questioning and scrutinizing. In this sense, the population is related to government more than reigning or ruling.

1. Societal Illnesses Plaguing the Population in *Daniel Deronda*

As can be seen, Foucault dated the genealogical origins of modern governmentality back to the institutionalization of the Christian pastorate in the third and fourth centuries A.D. (*C-STP* 163-190), which did not represent an absolute point of origin or primitive signification, but rather "an open site of conflict and experimentation" (Senellart 478), since it merely altered, dramatized, and reworked a number of themes that, in a more or less systematic manner, were already widely prevalent in the Mediterranean East. The cosmological and political relationships between God, the king, and his people were conceptualized in Mesopotamian, Egyptian, Assyrian, and Jewish cultures specifically in terms of a power of care centred on the shepherd-flock metaphor (*C-STP* 124). The Foucauldian power of care is also exemplified in *Daniel Deronda*, where race is depicted as a category of human society that denotes a culture, way of life, and cognitive pattern (Adam 139-140). Conflicting ethnic groups have a variety of complex and nuanced historical and religious origins. Eliot argued that because Christians and Jews share a common ancestry, they should be treated as brothers, as "Every Christian is

three-quarters of Jewish" (*DD* 343) and those "anti-Semitic people forgot that Jesus was also Jewish" (*GEL* 6: 301). It is easy to find that with the advancement of experience, knowledge, and age, Eliot's attention gradually broadens throughout her literary works, moving from the social life of Britain to ethnic groups outside of the United Kingdom and even the entire human race. In a letter to a friend, she states that the novel *Daniel Deronda* aims to explore "the heights to which human thought and faith can reach" (*GEL* 6: 216). Beyond the two races of the British and the Jewish, Eliot explores the theme of a harmonious coexistence among different races based on the historical origins and conflicts between the British and the Jewish, which is her self-redemption approach for the Victorian people against various social drawbacks in Britain.

Some critics comment that Eliot believes that in terms of religion and culture, the Jewish race is united and devout, while in contrast, the British are decadent, lacking great love and cohesion. Eliot criticizes the various drawbacks of British culture by borrowing the advantages of Jewish culture. The opening scene of the novel reveals this theme: at the gambling place, Daniel, who represents the Jewish race, discovers Gwendolen, who represents British culture. Gazing Gwendolen occupied in gambling, Daniel questions himself in the mind about the subsequent inquiries, "Was she beautiful or not beautiful? and what was the secret of form or expression which gave the dynamic quality to her glance? Was the good or the evil genius dominant in those beams? Probably the evil" (*DD 3*). There are two throngs of people gathered around two long tables, among whom

> About this table fifty or sixty persons were assembled, many in the outer rows, where there was occasionally a deposit of new comers, being mere spectators, only that one of them, usually a woman, might now and then be observed putting down a five-franc piece with a simpering air, just to see what the passion of gambling really was. (*DD* 4)

Absorbed in gambling, those people reflect a variety of European types, either "Livonian and Spanish, Graeco-Italian and miscellaneous German", or "English aristocratic and English plebeians" (*DD* 4). Ironically, only around the gambling table is human equality admitted. Deronda thinks it wrong for Gwendolen to gamble by addressing that "I think it would be better for men not to gamble. It is a besotting kind of taste, likely to turn into a disease." (*DD* 277), and he continues that "inevitable turns of fortune which force us to see that our gain is another's loss:—that is one of the ugly aspects of life" (*DD* 340). Because "the vice of gambling lay in losing money at it" (*DD* 5), the negative view towards gambling that George Eliot employs in the beginning of the novel is extended to other masses in the following gambling scenes such as, the compulsive gambler Lapidoth who plans to sell his daughter as a mistress to a European nobleman to get money for his gambling addiction.

In relation to gambling, the presence of intoxicants and illnesses is prevalent throughout the novel, particularly in "the English half or the Gwendolen side, whose characters also travel to settings on the Continent" (McCormack 183). When Gwendolen justifies gambling by complaining the dullness of life, Deronda opposes her justification and retorts that "the dullness of things is a disease in ourselves" (*DD* 340). Illness and intoxication also exert their influence on Jewish characters who have renounced their Jewish heritage. For instance, we see this in the case of Deronda's terminally ill mother, Princess Halm-Eberstein, as well as in the character of Mirah's father, Lapidoth, who is portrayed as a villainous gambler, both of whom grapple with the consequences of their actions, influenced by their declining health and the allure of intoxicating behaviors. Besides, as to the taverns, "despite the pleasant memories of travelers' inns George Eliot notes in her journals, she most often sets scenes threatening to property, order, and meaning in drinking places" (McCormack 33). However, in *Daniel Deronda*, "drinking places can facilitate communication, sustain order, and provide valuable services"

(63), which can be found in the Jewish part of the novel with some crucial chapters set at a public house, the Hand and Banner, where there is no riots or the same health risks and dangers that plague the intoxicant establishments in Eliot's earlier works. A crowd of working men in contemplation and reflection, however, converse subtly about national history while moderately imbibing. Highly metaphorical as the name sounds, the Hand and Banner involves no connotation of intoxication but anticipating "Daniel's mission in Palestine: the establishment of a Jewish state that will require a new national ensign" (194).

Moreover, throughout the nineteenth century, writers have associated women with the allusions of poison and sexual competition. The women with the attributes of lamia, serpent, or spider are just a few of the powerful female demons Nina Auerbach discovers all over the Victorian culture and all of which are capable of creating lethal substances. In a similar vein, Margaret Hallissy mentions that there have long been numerous literary associations between women and poisons, many of which can be witnessed in Eliot's novels. Both Rosamond and Gwendolen constructed by Eliot take advantage of the way the lamia "preys on other women's children and also on young men, whom she lures to her lair and eats" (Hallissy 90). The 1870s, when *Daniel Deronda* was published, witnessed political developments as well as the politically-conservative literary texts of relating women with poisons, including "Percy Greg's *Across the Zodiac*, Edward Abbott Abbott's *Flatland*, and Edward Bulwer-Lytton's *The Coming Race*, all of which connect women's speech with some sort of mysterious source of energy, a demonic fluid, or a poison" (McCormack 184-185). Despite being purposefully infected to contaminate a foe with a disease, lamias also retains healing and positive potential as "the virginal poison girls or boys of the eighteenth and early nineteenth century in Europe, who were employed for therapeutic purposes during epidemics of venereal disease either as a cure for syphilis or as protection against its infection" (DeAlmeida 193). Therefore, lamias could serve as both poisonous girls as the cause of a fatal infection and pure innocents who become possessed and render the victim of a deadly contagion. Grandcourt, weary from his

journeys, conforms to a recurring pattern in which ailing grooms with addictions seek out young virgins as potential healers, only to have the virgins themselves often succumb to the same illnesses. This pattern highlights the destructive dynamics and imbalances of power within these relationships, where the vulnerable young women are unwittingly drawn into a cycle of illness and dependency. Harboring an anxiety about infection and a grudge against Grandcourt, Gwendolen evades his first proposal, which is a fitting testimony to "a Lamia or Pharmakon-like poise between benefit and poison" (McCormack 185) by her comparing women to flowers, not because they are both beautiful, but because they both share a sense of boredom and ennui. Gwendolen believes that stationary flowers become "poisonous" (*DD* 110) as a result of boredom. Grandcourt and Gwendolen appear to be under the influence of "a sort of lotus eater's stupor" (*DD* 685), which is another floral-drug metaphor used to describe their stillness during Grandcourt's failed proposal. Both euphoric and nauseating effects result from lotus and poppies, which distinguishes between Mrs. Glasher's "narcotic poison" and Gwendolen's "floral poison" (McCormack 185). Gwendolen still has the shaky possibility of developing into either a cure or a poison, while Mrs. Glasher's example shows the toxic results of falling in love that has been poisoned. Moreover, in a more conspicuous manner than in any of Eliot's other literary works, sex-related poisons are present in *Daniel Deronda*, but "the venom assigned to Gwendolen, Lydia, and the Alcharisi sometimes reduces their responsibility" (McCormack 186), since they receive the pain rather than deliberately inflict it, making them more victims than villains. Despite the fact that Lydia was victimized by Grandcourt, Eliot's inclusion of Medea in the triangle Grandcourt-Gwendolen-Lydia entanglement attributes Lydia a greater sense of guilt because Medea's poison was not internal to her; instead, a close examination of Lydia's degree of poison choice served as the moral core of this novel. Despite being frequently referred to as poisonous, Lydia takes the next step towards toxicity when, through the use of the letter's words and the diamond package that was presented on the Grandcourts' wedding night, she poisons in a metaphorical way and inflicts

physical ailments upon her rival Gwendolen. Thus, Grandcourt and Gwendolen are both ill due to Lydia's intentional actions.

Among the societal ills, anti-Semitism is a pivotal problem presented by Eliot in the novel with a lengthy examination of Jewish alienation and the respective merits of its resolution in assimilation or nationalism. In the relationship between Western Christians and Eastern Jews, compared to the Western self who holds the mainstream discourse power, the dispersed Jews are undoubtedly the alien and classic other images from foreign lands. In the western society dominated by Christian culture, the contradiction between the Jewish nation and the main ethnic group in the place of residence is remarkably sharp. In the historical process of the Great Diaspora, Judaism was once regarded as heresy, and liturgy was desecrated. For example, Martin Luther, the leader of the Reformation in Germany, compared the Jews to the plague, saying that the Jewish temple should be torched and the houses should be completely destroyed (Zhang 31). Jews who are unwilling to convert are huddled in a corner of the city, living in dark and narrow alleys, isolated from mainstream Western society. As 'others' in Western society, they are in a state of rootlessness and aphasia, which is witnessed through Mirah who is forced into the discriminated status and embarrassment of Jews in Western society. Born in England and smuggled to the continent by her father at an early age, Mirah disliked the singing profession her father had chosen for her and also despised his moral corruption. Before her father is about to sell her to cover his gambling debts, she flees back to England in search of her mother and brother, but to no avail. In order not to end up on the streets, Mirah chooses to suicide by drowning herself into the river and is fortunately saved by Deronda. England is Mira's birthplace, and returning to England is a sort of homecoming, but simply because she is Jewish, she is always treated as a foreigner. In her home country, she is instead relegated to the status of an outsider, which shows how embarrassing it is to be a Jew. When she met Mrs. Meyrick, she said, "I am a stranger. I am a Jewess. You might have thought I was wicked" (*DD* 170). The meaning behind this simple question is both complex and helpless, implying not only

the contempt and prejudice she had suffered as a Jew, but also reflecting the negative image of Jews in the minds of Christians. The attitude of others towards Mirah also reflects the Jewish identity dilemma: British people, represented by Gwendolen, treat her with a condescending attitude, deeming her only as a foreign "Jewess" who teaches them to sing and provide entertainment, and showing their generosity and kindness to Mirah. Even the friendly Meyrick family hopes that her Jewish identity will gradually melt away, so that she can gradually integrate into the surrounding Christian society, hoping that "there would come a time when there would be no Jews to be seen" (*DD* 317).

Like "pallid pestilence", such societal ills as gambling, intoxicants, illnesses, poison-related allusions, as well as anti-Semitism pervade the Victorian society. Such a metaphorical reading appears at the beginning of the novel, in the Epigraph, terror lurks "'mid the throng of hurrying desires" who breath "pallid pestilence" (*DD* Epigraph) which make people contagious not only by those societal ills but also by the vengeance for anti-Semitism. By engaging in referential reading, the reader can assign a significant morality to the varied array of storylines and protagonists within the fiction. This allows for an understanding of the prevailing societal problems, which operate not merely on a metaphorical level but rather on a literal plane, aligning closely with the biopolitical discourse of Eliot's time. The Victorian era witnessed a growing recognition and emphasis on these natural processes within the realms of knowledge production and governmental policies. They exerted a significant influence on how Victorians perceived and envisioned urban and national society in its entirety. As we will soon discover, these natural processes also play a pivotal role in Eliot's portrayal of the urban population in *Daniel Deronda*. With advancements in the fields of medical and biological sciences, the concept of the "social body" or an interconnected entity emerged, supported by notions of organic wholeness (Joyce 65; Gilbert 9). The societal conception is accompanied by an elevated status granted to contemporary medical practices and public health measures in comprehending the internal mechanisms of the city. As pointed out by Joyce, the "sanitary

economy" of the city paralleled that of the human body, both of them exhibiting "a dynamic equilibrium between living organisms and their physical surroundings" (65). He further highlights that just as the body required the continuous circulation of fluids and the regular removal of waste to sustain vital functions, the city also relied on the incorporation of new elements and the removal of waste substances. Therefore, the notion emerges that the city ought to be an emplacement imbued with liveliness, and governance becomes a process of revitalizing the city itself. As Joyce suggests, the care given to the city aligns with the care given to the body, as the well-being of the city and the well-being of the body intertwine and become inseparable. Nevertheless, as we start to recognize, perceiving the city as a liberated space of fluidity, mobility, and circulating movement, and establishing its well-being in the vibrant phrases, also entailed acknowledging and emphasizing the presence of its antithetical elements: disease and mortality. In the Victorian era, prevailing medical theories commonly upheld the belief that the human organism possessed a natural inclination towards good health. This notion was often employed to endorse a liberal laissez-faire political ideology.However, according to Poovey's perspective, the concept of the social body could also serve as a justification for government-led sanitary interventions. This was particularly applicable in densely populated impoverished areas where natural processes were "impeded by bad air, poor sanitation, and inadequate supplies of fresh water" (40). Consequently, in the evolving Victorian perspective, deeply influenced by the contemporary scientific understanding of physiology and pathology, specific components and regions of the city were designated as detrimental to health. These undesirable elements, considered to be detrimental to the presumed inherent vitality of the city, became a focal point for liberal bio-political governance. The desirable scene of Jewish community in London is a typical illustration,

> Outside, the house looked very narrow and shabby, the bright light through the holland blind showing the heavy old-fashioned window-frame; but it is pleasant to know that many such grim-walled slices of space in our foggy London have been, and still aie the homes of a culture the more spotlessly free from vulgarity, because poverty has rendered everything like display an impersonal question, and all the grand shows of the world simply a spectacle which rouses no petty rivalry or vain effort after possession. (*DD* 239).

London is filled with such "depressed vitality" (Ingham 813) as gas-poisoned gambling places and poor condition of the Jewish community. Moreover, from Deronda's memory of the scene in the quay that the numerous Spanish Jews who had been exiled from their homes centuries earlier found themselves landing on the bustling quay of Genoa, seeking only a momentary respite from their crowded ships, "overspreading it with a pall of famine and plague—dying mothers with dying children at their breast—fathers and sons agaze at each other's haggardness, like groups from a horde—was among the thoughts that most filled his mind as his boat was pushing about within" (*DD* 50). Apart from the poor condition Jewish mass suffered in London, the moral bankruptcy of upper-class Englishes has been an increasingly obvious and worrying issue, among which illegitimate children have developed into a social issue. For instance, Grandcourt and Lydia have illegitimate children, but Grandcourt shows no concern for the kids. Likewise, many priests and bishops refer to their illegitimate children as their nephews out of respect for decency, which indicates "The notion that a formerly vital upper class has become spiritually bankrupt, as Daniel Deronda senses and Grandcourt shows in her last novel—all testify to this change." (Cottom 39). However, the English government takes no efforts to eradicate these societal ills, instead deriving satisfaction from the mental and physical deterioration of the city and its inhabitants. As Eliot comments in the novel, "No clerical

magistrate had greater weight at sessions, or less of mischievous impracticableness in relation to worldly affairs" (*DD* 75). We can see in Chapter 32, when the Jewish Civil Disabilities Bill came before Parliament, the whole force of the Tory Party and the personal antagonism of King William IV was against the bill, which is reflected in opinions expressed by several of the non-Jewish Meyrick family. (Finestein 133). The polluted air within the gambling casino holds a significant presence, hinting at interconnections that extend beyond the metaphorical realm. As we delve into the later parts of the novel, we will witness the coexistence of metaphorical and symbolic connections between characters and locations alongside a crucial and organic continuity. It is within this context that Eliot's critique of society unfolds, with the government exerting its influence "yet without recourse to direct intervention" (Osborne 114). It evokes a passage from the initial volume of *The History of Sexuality* where Foucault argues that "it is not that life has been totally integrated into techniques that govern and administer it; it constantly escapes them" (143). In fact, the novel serves as a mediator of a sociopolitical realm in which attempts to control and confine material circumstances largely prove ineffective. Rather than positioning itself as an all-encompassing solution, the novel mirrors this very lack of success, which introduces us to an urban setting where the potentially subversive energies of the collective population persist, and a harmonious balance appears to be far from attainable.

Eliot was appalled and disappointed by the instant critical bifurcation of her last novel. She maintained that she "meant everything in the book to be related to everything else there", and she was annoyed by the "laudation of readers who cut the book into scraps and talk of nothing but Gwendolen" (*GEL* 6: 290). Indeed, upholding the conventional Leavisite separation of the novel into its Gwendolen and Mordecai segments unveils that the Jewish realm, in contrast to the English, discovers vitality and well-being effortlessly, transforming into a kind of abstemious culture where intoxication is absent. The Mordecai aspect of the novel also detaches language, particularly written language, from any kinds of intoxication. As Gilbert points out, this also entailed that elements once perceived as "discrete and unrelated

monads, could now be understood as vitally connected and participating in the same structure" (114). Hence, recognizing the vital sphere as a foundational element in Victorian understandings and applications of the social and the political unveiled a multitude of potential connections between individuals, objects, and matter at large. Because of the ineffectiveness of these socio-political institutions in their endeavor to adequately control and govern this populace, Eliot makes criticism of British culture and admiration for Jewish culture, and British people need Jewish help to achieve self redemption.

2. Circulation and Education Impacting the Population in *Felix Holt*

Foucault elaborates on his idea of the policing of space by listing five issues it addressed: the connection between a region's population and its size; the production of food and agricultural strategies; public health measures; the utilization of the population as a labor force; and the movement or flow of goods and people (*C-STP* 323-326). When it comes to circulation, it encompasses not only the physical movement of people and things and hence the state of the transportation infrastructure, including roads, canals, and rivers, as well as the regulations, limitations, and provisions that facilitate the movement of individuals and commodities within the territory and possibly beyond its borders (*C-STP* 325). The concept of milieu, as employed by Foucault, elucidates the process of circulation and consequently, the phenomenon of "action at a distance" (*C-STP* 20), which represents an alternative approach to discuss how other people are governed, but it emphasizes space. Urban planners possessed an understanding of causal connections within spatial relationships: congestion within a particular city zone resulted in a rise in miasmas. More diseases and fatalities in the city result from more miasmas, which leads to more miasmas overall. In sum, the issue of the sovereign possessing a monopoly on violence and ruling over the territory has been resolved. Differentiated territory is traversed by multiple flows and movements, presenting a complex challenge for governing authorities.

Normalizing road circulation, or regulating it within set parameters, is necessary for managing the area and allowing production. This required standard, normalized training for engineers, customs officers, and those in charge of managing the flow of people travelling by road, which "is a crystallization of state power" (*FL* 106). For instance, the railway was not even created in 1819, but by the year 1880, the railway network in Britain had expanded to encompass an impressive expanse of over 14,000 miles of track, symbolizing the remarkable progress achieved during the nineteenth century. The railways had become synonymous with the era's significant advancements in science, technology, and economics across almost the entire planet (Spittles 18). The novel *Felix Holt* opens with a thought-provoking passage,

> Posterity may be shot, like a bullet through a tube, by atmospheric pressure...that is a fine result to have among our hopes; but the slow, old fashioned way of getting from one end of our country to the other is the better thing to have in the memory. The tube-journey can never lend much to picture and narrative; it is as barren as an exclamatory O! (*FH* 13).

The transition of England from an agricultural to an industrial nation took place in the nineteenth century. Like a fierce hurricane, industrial civilization swept through all facets of life, profoundly affecting long-standing customs. These shocks include outward modifications, lifestyle adjustments, and internal shifts in people's political views, morals, and attitudes. The idyllic landscape is no longer there, which is the most notable change. Human relations deteriorated into indifference and tension as life became more hectic and quick. People also became more violent and cruel towards nature. As the equipment to enhance circulations and movements in Foucault's concepts, the railways or tubes however embitter people with new changes.

Cities during the eighteenth century were described as "a jumbled multitude of heterogeneous territories" (*EW3* 142). Specific concerns existed in urban settings, necessitating a "urban medicine" tailored to these issues. According to Foucault, this entails not merely a treatment for individuals, but rather a treatment that addresses "of the living conditions of the existential milieu" (*EW3* 150), referring to the environment or surroundings. A sense of "urban anxiety" (*EW3* 144) emerged whereas before it was believed that the threat came from the countryside with its wanderers and vagrants. Apprehensions related to urban epidemics, towering buildings accommodating a significant number of residents, and health panics, such as the one surrounding the Cemetery of the Innocents, were among the prevalent worries (*EW3* 144). It was believed that if these heterogeneous components could be standardized, governance would be made simpler. In addition, urbanization transformed the working poor into the proletariat, a class capable of revolting against the wealthy. Eliot's fears of an uneducated working class becoming politically powerful may be seen as alarmist today, but the establishment of parliamentary democracy in Britain did not come to fruition without ensuring that the working class received the education that she considered to be of paramount importance. Eliot would not have taken solace in the notion that the ruling class has predominantly exerted control over democracy to neutralize any potential threat from the working class. Unlike right-wing modernists, she firmly believed that an educated working class had the potential to be a catalyst for positive transformation. Her general stance that individuals are profoundly influenced by the environments in which they reside and are nurtured, underpins her critique of the contemporary urban working class. This segment of the population, predominantly subjected to deplorable poverty, lacking recognition for their labor, and deprived of educational opportunities beyond the most rudimentary levels, inevitably suffers detrimental consequences stemming from these circumstances, hence her perspective on "Eugène Sue's idealized proletaires" is characterized as "noxious" (*SEPW* 272). Nonetheless, a working class that is adequately educated holds the potential for a promising future, as it can

ignite transformative political movements and pave the way for revolutionary change. Even though poverty and lack may negatively unite the current working class, with the right education, that negative form of unity could be transformed into a positive one. In "Address to Working Men," Felix Holt underscores the collective nature of the working class. A viable possibility could be seen to be

> extended co-operation among us to the most momentous of all purposes, and make conditions of enrolment that would strengthen all educational measures…We have been urged into co-operation by the pressure of common demands…So fellowship grows…which gradually shape themselves to thoroughness as the idea of a common good becomes more complete…The solution comes slowly, because men collectively can only be made to embrace principles, and to act on them, by the slow stupendous teaching of the world's events. (*SEPW* 427–9)

Eliot does not explicitly endorse any specific political agenda. Instead, she adopts a messianic tone, expressing her hope that an educated working class, liberated from the individualistic and materialistic tendencies prevalent among the middle and upper classes, could instigate profound societal and political transformations, leading to the establishment of an ethically grounded democratic society. Theoretically, this would grant political power to a socialist-minded working class that prioritized comprehensive education for all, rather than solely preparing individuals for economic servitude. In theory, an educated and morally conscious working class could utilize its influence to challenge a bourgeois middle class and a decadent upper class deeply committed to free-market capitalism and imperialistic ideologies, potentially bringing about their overthrow.

B. Race, Power and Subjectivity in *Daniel Deronda*

In *Society Must be Defended*, the theme of race was further developed by Foucault, built upon his earlier lectures in *Abnormal*, thus providing a significant analysis of racism. Race is analyzed in detail in *Society Must be Defended* but only appears briefly in *History of Sexuality* because in analysis of biopolitics Foucault wants to emphasize the controlled generation and cultivation of life rather than the destructive practices and exclusion associated with racism (Repo 75). Racism constitutes integral techniques of biopower, enabling the establishment of a biological norm that both facilitates and justifies interventional practices.

Although Foucault's perspectives on race have had a significant impact (McWorther 78), he has faced criticism for overlooking the colonial dimension. Scholars, such as Stoler, in her book *Race and the Education of Desire*, has argued that Foucault fails to adequately address the interconnectedness of imperial power and the construction of racial hierarchies. According to Stoler, "The sexual discourse of the empire and the biopolitic state in Europe were mutually constitutive: their 'targets' were broadly imperial, their regimes of power synthetically bound" (7). Coincidentally, such criticism is given by post-colonial critic Edward Said who criticizes Eliot for neglecting the existence of non-Jewish peoples in the Middle East while valuing the Jewish nation, "the total absence of any thought about the actual inhabitants of the East, Palestine in particular" (Said 9). In his view, Eliot, like other Westerners, attempts to view the East from a Western perspective. On the surface, Eliot regards the Zionist movement as a bridge between the East and the West, but in essence, it is precisely a tool for Westerners to spread Western culture and values. The Zionist movement initiated by Jews who reside in the West and are infiltrated by Western culture will westernize the East. In any case, it is valuable to contextualize both Foucault's lectures and Eliot's novel *Daniel Deronda* within a broader framework and consider the objectives they seek to achieve in their analysis and narration. Fontana and Bertani have pointed out that with the introduction of race, Foucault embarks on

exploring new hypotheses concerning the analysis of power and history. The central issue at hand is the relationship between liberal or democratic states and totalitarian regimes. By framing the concept of biopolitics within the context of nation-state racism, Foucault provides an understanding of how power operates at the intersection of population control and discriminatory practices, unveiling the functioning of biopower as a mechanism of purification and exclusion (275-276).

However, Foucault's exploration of racism revolves around analyzing the discourse and practices that emerge from historical and political contexts, shaping societal divisions based on binary structures, and inciting political struggles, rather than formulating a comprehensive lineage of racism itself (*C-SMD* 44-62). Foucault directs his attention to the process of reappropriating and recontextualizing traces, which lies in how an older discourse of race is retrieved, modified, and incorporated into new forms through "discursive bricolage" (Stoler 61). Therefore, the examination of these new forms aims to address the question of how a power that is ostensibly focused on promoting life can easily tolerate death, even on a large scale. The analysis seeks to understand the mechanisms and contradictions within biopolitical power that allow for such acceptance of death (*C-SMD* 257), which constitutes the fundamental essence of Foucault's exploration of biopolitics. Foucault provides an explanation by making a distinction between traditional racism and biology-based racism. Traditional racism entails the belief that different human races are either superior or inferior to one another, while biology-based racism involves a division within a single race. Foucault's analysis highlights the shift from hierarchical racial categorizations to more intricate forms of racial differentiation within a given race. According to Foucault, as biology advanced, the concept of a biological race war emerged as the dominant form of social conflict: "The war is going on beneath order and peace, the war that undermines our society and divides it in a binary mode is, basically, a race war" (*C-SMD* 59-60). Foucault contends that the advancement of scientific disciplines, particularly evolutionary biology, gave rise to a new interpretation of social conflict based on race and class.

Within this biological discourse, the struggle between races no longer referred to the confrontation between different racial groups, that is the traditional racism, but rather highlighted a division within a single race, distinguishing it into a superior and an inferior race. Macey has highlighted the role of sovereign power in shaping traditional racial notion, where it manifests in the dynamics of conquerors and the vanquished (194), but it is with the emergence of biopower that race assumes a new role in fragmenting, dividing, and organizing the realm of biology (*C-SMD* 255). This is where the concept of race and the discussions surrounding racial issues are utilized as specific biopolitical strategies that uphold various normalization processes. In the normalization of society, a diverse range of phenomena, including delinquency, mental illness, colonized populations, and social classes, came to be understood and categorized in biological and racial terms (*C-AN* 315-317). According to Foucault:

> It [the discourse of race struggle] will become the discourse of a battle that has to be waged not between races, but by a race that is portrayed as the one true race, the race that holds power and is entitled to define the norm, and against those who deviate from that norm, against those who pose a threat to the biological heritage. (*C-SMD* 61)

He uses such a discourse to indicate that "race struggle function as a principle of exclusion and segregation and, ultimately, as a way of normalizing society" (*C-SMD* 61). Additionally, Foucault argues that evolutionary biology was embraced by state apparatuses and transformed into state racism, exemplified by the emergence of eugenics. Therefore, according to Foucault, this signifies the emergence of "racism that society will direct against itself, against its own elements and its own products. This is the internal racism of permanent purification, and it will become one of the basic dimensions of social normalization" (*C-SMD* 62). In essence, racism serves as a mechanism to direct exclusionary and normalizing techniques towards individuals

who do not align with the dominant system of social norms. According to Foucault, in modern states, racism serves as a disruptive force within the realm of life that falls under the control of power. It creates a division between those deemed worthy of living and those deemed expendable, between those who are included and those who are excluded from the exercise of power (*C-SMD* 254). It appears that Foucault's intention with racism is similar to that of discipline: just as discipline permeates society as a whole (*DP* 209, 215-216), the principle of excluding individuals deemed biologically inferior extends beyond explicit racial relations. In other words, the mechanisms of power and exclusion associated with racism are not limited to racial categories alone.

The view of Jews among non-Jewish Britons in the Victorian time was often prejudiced, sometimes to the point of derision or revulsion. In 1833 when the Jewish Civil Disabilities Bill came before Parliament the whole force of the Tory Party and the personal antagonism of King William IV was against the bill, which is reflected in opinions expressed by several of the non-Jewish Meyrick family in Chapter 32. (Finestein 133). The government of each settlement basically continued the tradition of persecution of Jews dictated by the Roman Empire, and formulated various restrictive and discriminatory policies. Jews are forced to live in specific areas, engage in the most despicable and dirty professions, suffer from bullying and discrimination from other ethnic groups in their place of residence, and the occasional outbreak of anti-Semitic movements puts their lives at risk. Therefore, "The history of Jewish diaspora is a history of discrimination and persecution." (Zhang 29). In a social atmosphere filled with contempt and hatred towards Jews, the Jewish people have become synonymous with ugliness, selfishness, greed, and even cruelty. In contrast to this tradition, Eliot's portrayal of Jews is more complex and therefore more realistic. There are both mercenary but filial and benevolent tradesmen, immoral and sentimental rascals, assimilationists who try to give up their ancestral beliefs and hope to integrate into Christian culture, as well as nearly perfect characters such as Deronda, Mirah and Mordecai.

Anti-Semitism emerges as a central issue tackled by Eliot in the novel, delving into the profound exploration of Jewish marginalization and the potential solutions of assimilation or nationalism. In the dynamic between Western Christians and Eastern Jews, where the dominant discourse power lies with the Western self, the dispersed Jewish population becomes an unmistakable representation of the alien and the archetypal 'other' from distant lands. Within a Western society heavily influenced by Christian culture, the conflict between the Jewish community and the predominant ethnic group in their places of residence becomes increasingly pronounced. Throughout the historical trajectory of the Great Diaspora, Judaism has been branded as heretical, its rituals desecrated. For instance, Martin Luther, the prominent figure of the German Reformation, likened the Jews to a plague, advocating for the destruction of Jewish temples and the complete annihilation of their homes. Jews who resist conversion find themselves confined to secluded corners of the city, residing in dim and narrow alleyways, effectively isolated from the mainstream Western society. As 'others' within the Western social fabric, they experience a sense of displacement and a loss of voice, vividly portrayed through the character of Mirah, who is subjected to the discrimination and shame endured by Jews in Western society. Born in England but transported to the continent by her father at a young age, Mirah detests the singing profession imposed upon her and disdains her father's moral corruption. As her father contemplates selling her to settle his gambling debts, she escapes back to England in a desperate quest to find her mother and brother, only to face disappointment. In a bid to avoid destitution, Mirah contemplates suicide by drowning herself in the river but is fortuitously rescued by Deronda. Despite England being her birthplace and her return representing a form of homecoming, she is perpetually treated as a foreigner solely because of her Jewish heritage. In her own homeland, she is relegated to the role of an outsider, showcasing the discomfort associated with being Jewish. This seemingly straightforward confession, given by Mirah that "I am a stranger. I am a Jewess. You might have thought I was wicked" (*DD* 170), carries a complex and poignant significance, encapsulating both the

deep-seated contempt and prejudice endured by Mirah as a Jew, as well as the negative stereotypes associated with Jews in the Christian mindset. The way others perceive Mirah also reflects the profound identity dilemma faced by Jews. The British, exemplified by Gwendolen, adopt a patronizing stance towards her, regarding her solely as a foreign Jewess whose purpose is to provide entertainment and teach them singing, demonstrating a superficial display of generosity and kindness. Even the well-meaning Meyrick family harbors the hope that Mirah's Jewish identity will gradually fade away, allowing her to assimilate into the surrounding Christian society. They envision a future where "there would come a time when there would be no Jews to be seen" (*DD* 317), implying a desire for her Jewishness to vanish. Mirah's unjust and miserable experience with the superior Christians is the typical example of what Foucault defines the traditional racism, which is a race struggle with one racial group fighting other racial groups. Although some Jews like Mirah are full of enthusiasm to integrate into the national life of their country of residence, the restless discourse of anti-Semitism always provides them with alarm bells, increasing their sense of unfamiliarity and disappointment with their country of residence and forcing them to re-examine their ethnic identity.

Not only the traditional racism but also the biopolitical racism can be found in the novel. The alienated life has tempered the Jewish national consciousness, strengthened the national spirit, and ensured that the Jewish nation will not disperse or perish in the twists and turns of history and the hardships of the world. However, it has also brought adverse consequences, causing some people to develop selfish traits and even dual personalities, hiding feelings of inferiority, loss, pessimism, and even despair under the vanity of the superior nation and God's select. This is the case with Mirah's father in the novel, who has no sense of morality or responsibility and is willing to derogate and ridicule his own religion and fellowmen in order to win the favor of Christians. Deronda's mother, the Princess Halm Eberstein, is another example of a deviant Jewess who hates her origins so much that she regards Jewish chanting in church as "the howling" and "the gabbling" (*DD* 151). She betrays her Jewish identity, conceals

Deronda's origins, abandons him to an English aristocrat, and deprives him of his grandfather's cultural heritage in an attempt to sever his ties with the Jewish people. Entrapped in the racial persecution, Mirah's father and Deronda's mother are distorted and dissimilated from their Jewish community.

The concept of race and the discussions surrounding racial issues are utilized as a specific biopolitical strategy that underpins various processes of normalization, which results in the division of a single race into a dominant race and subordinate races. The deviant members like Mirah's father and Deronda's mother destroy the Jewish norms and make a break and a split within the Jewish community, thus they are hated by the other normal Jewish people and turn into the sub-race. Compared with these abnormal ones, Mordecai constrcuts the Jewish norms by some biopolitical techniques, who insists on anti-assimilation, adheres to Jewish history, culture, and special national identity. The novel sets the historical background in England around 1865. At this time, only 0.2% of the total population of Jews in England had extremely poor living conditions due to historical, political, and religious differences. The majority of Jews lived in the junction of the East and East End of London, with the vast majority being the lower class. The majority of Jews were engaged in clothing processing and furniture manufacturing. Mordecai was a Jewish exile in England, residing with a member of the Cohen family, who made small handicrafts and taught Jacob as a reward. In his early years, he traveled to various countries in Europe, promoting Zionism and calling on the Jewish diaspora to unite and rebuild the Jewish nation. Mordecai loves his own culture and studies diligently. He experienced his mother's death in exile and was searching for his lost sister Mirah. He persisted in learning and writing in a harsh environment, full of confidence in Jewish national culture, and insisted on inheriting it. When he taught Jewish Jacob, a child of five or six, to read poetry, he knew that the child could not understand how to write poetry in ancient Hebrew. He still enjoyed seeing Jacob shake his head while reading poetry, hoping that repeated

recitation would inscribe the ancient language and Jewish ideas contained in the poem in his mind.

Mordecai's biopolitical strategy is manifested not only in language but also in science. Eliot was undoubtedly involved in the current scientific debate throughout her time with G. H. Lewes. Though the overarching theme of the ideal organic society in her writings may seem unrelated to science, it is actually based on natural history and experimental psychology theories. Underlying such theories is a metaphysic rooted in Jewish mysticism, with connections to scientific and pseudo-scientific invention and experimentation. Elements of this metaphysic can be seen in the various settings she creates in her novels, from fifteenth-century Florence to modern-day England. Previous criticism and commentary have a tendency to limit the significance of the Jewish influence on her fiction to *Daniel Deronda*. However, we contend that her ultimate novel represents the pinnacle of her enchantment with and incorporation of Jewish mythology and mysticism. Furthermore, throughout her fictional works, particularly beginning with *Adam Bede*, it is possible to perceive a subtle underpinning influenced by Kabbalah. Since alchemy sought to reveal chemical, physical, and biological secrets, it served as a metaphor for legitimate scientific inquiry. However, as a result, legitimate scientific inquiry came to be perceived as alchemical—a mystifying, occult practise connected to evil intentions. The development of the Kabbalah encouraged the application of Talmudic alchemical theories, which would connect them to widely accepted pseudoscientific notions. Some of these focused on the creation of human life artificially. The Kalonymos family, who claimed Daniel Deronda was related to Joseph Kalonymos and held the secret to Deronda's ancestry, significantly contributed to the dissemination of these ideas. The Kalonimides had a close relationship with the esoteric writing tradition that originated in eighth-century oral tradition in Italy. Through his meditations, Mordecai frequently carries on Jewish tradition. He is aware of Jewish mysticism known as kabbala. He thinks that through specific rituals, the soul can be transferred between individuals, and as a result, ideas, knowledge, and memories

can also change. He believed that a soul from the 13th century "infused" (*DD* 452) his body with many memories of the Middle Ages and was the source of his thoughts. In addition to his soul moving into Deronda's young body, he thought that his thoughts, knowledge, and other attributes could be inherited and passed on. "My task will be finished when my soul exits my frail body and melds with your soul" (*DD* 489). Her own literary representation results from the interaction between science, mysticism, and literature, which coexisted with her intensive and in-depth study of Jewish history and culture and her particular interest in kabbalism.

The entirety of Jewish history and culture has been passed down, maintaining the coherence and integrity of its long-standing cultural identity. The Jewish community's national identity has not diminished or vanished in response to mainstream culture's urgent desire to homogenize peripheral cultures; rather, it has developed strategies for resistance. Stuart Hall responded to this phenomenon by pointing out that the more internationalization there is, the more special groups, racial groups, or social classes need to emphasize their differences and depend more on where they are (33). Mordecai consistently emphasized the value of Jewish culture wherever he went. His passionate debate with fellow countrymen at the Hand and Banner, the philosopher's club, on topics like national security, is the most illustrative instance of this. Jewish exiles in England, as represented by Mordecai, managed to maintain their culture through a large diaspora, small concentration strategy, creating a distinct Jewish cultural ghetto that serves as a barrier to culture and preserves the distinctive characteristics of the Jewish people. It neither welcomes invasion by other cultures nor blends in with them. As a result, despite displacement and transformation, this ancient nation is able to maintain its distinctive cultural identity thanks to the cultural barrier.

VII. Conclusion

Many people during her lifetime and later generations of readers and writers worshiped George Eliot as a literary icon. Enmeshed in a variety of names and conflicting identities, Eliot lived a transgressive, unorthodox and deviant life in order to pursue the truth, which made her remains "a compelling and charismatic figure" (James viii) in historical memory, just as she was in real life. The similar rebellious and unconventional life and theories of power have led people to become obsessed with Michel Foucault, who notes that "We, on the other hand, are in...a society 'with a sexuality': the mechanisms of power are addressed to the body, to life, to what causes it to proliferate, to what reinforces the species, its stamina, its ability to dominate, or its capacity for being used" (*HS1* 147). The dynamic interaction of power and freedom, as well as of bodies, life, subjectivity, and truth, which the society imposes upon us, can be used as a practical tool for applying Foucault's ideas to understand contemporary issues. Both Eliot and Foucault have dedicated their lives to a meticulous and unorthodox construction of intellectual tools for analyzing "modern rationality, social and economic organization, and subjectivity" (Rabinow 27), and they both believe that a form of critical historicism is the only path to preserving reason and that the highest responsibility of the developed intellectual is to forge an ascetic ethic of scientific and political responsibility. Therefore, Eliot and her fiction seem especially amenable to a Foucauldian interpretation.

A. Findings and Evaluation

Scholars and critics continue to be interested in the Foucault-inspired study of George Eliot's writings and life, though they tend to pay much concentration on the conventional method of interpreting literature through Foucault's disciplinary power. These academic achievements have provided significant new insights into George Eliot's novels, but they also offer an expanded scope for exploring the manifestations of disciplinary power within her

works. Meanwhile, rather few attempt to apply Foucault's biopolitics to analyze the discourses and practices of managing lives in George Eliot's works. Moreover, the tentative analysis of the relations between power, space and subjectivity with Foucault's Panopticon and Heterotopia can also be helpful to interpret Eliot herself and her novels, namely the various changing responses to the vicissitudes of her life. With the lenses of theories and power concepts of Foucault, we can gain a new understanding of Eliot's works and life.

The first two chapters have done much to provide the research background and especially review current literature on George Eliot and her works and present an introduction of Michel Foucault's power theory to show the importance of the research. Such theoretical concepts within Foucault's power theory as disciplinary power and biopolitics, spacial terms Panopticon and Heterotopia, as well as subjectivity, establish the theoretical framework of power mechanism assisting in exploring the nature of George Eliot and her works from a new perspective. No matter what type of power and how to interact with individual and population, how to interplay with space and identity, power do exist and permeate everywhere, either in the various institutions or in people's mindsets and ideologies to discipline the individuals in accordance with the social norms, or to regulate or govern the masses by deploying knowledges, strategies and discourses to intervene the population.

Similar efforts have been made to argue in the third chapter that power permeates through the individual's life in terms of space and subjectivity and controls the formation of his identity, which can be traced throughout George Eliot's turbulent life trajectory. The power relations generate an uneven position between the center and the marginal. Either the home or the school constructs itself like a panopticon, where women's thoughts and actions are permanently in a state of surveillance, since a society manipulated by rules and orders is essentially dominated by male patriarchal class, which is a prison of accepting constraints from reason. In the panoptic space, the males situate at the center, possessing the power of discourse and the

patriarchal authority to discipline the females to be docile, whereas the females are subjugated at the marginal, conforming to the so-called social norms postulated by the males. In this sense, the ideal space of home with its attributes of nurturance and support actually has driven women lose their identity and even became a heterotopia suppressing human nature and restricting individual freedom. However, in order to break down the shackles of the patriarchal authority manipulated by the males, Eliot is determined to move from the panopticon-like domestic life to the external intellectual life, either through travelling abroad or transforming home into salons, so that the heterotopian home salon provides the opportunity and possibility for her to access to the social public life, unfettering Eliot from the panoptic domesticity.

Subjugated under the intimidation of the disciplinary power in patriarchal society, Eliot suffered from the tortures spiritually and physically. With the practice of self-renunciation, Eliot was shaped into ‘a perfect female Diogenes’, conforming to the manipulation of disciplinary power in terms of religious dogma, and under her father’s paternal authority, Eliot was accustomed to her father’s despotic rule over familial affairs and molded into ‘a fully licensed Victorian angel’. Then, meditation on her father’s death makes Eliot envision a demonic self with an uncontrolled, sensual and earthly attributes, which is to some extent not so much a penance for sin as a rebellion against authority because her escaping from patriarchal fetters implicates a resurgence of focus on the female body, the fulfillment of desires, and of a highly concern about the self without resort to masculine definitions. Therefore, the meditation on her father’s death actually facilitates Eliot to return to the self and find her own subjectivity. Eliot was involved into the identity chaos which manifests itself in conflicts of the Holy War, the death of her father, and her two marriages. The binary standard of patriarchy exerts its power not only in the family inheritance from her father, but in her associations with sexual lovers, in her aspiration for an intellectual life, in her professional writing, and even in the accounts of her obituaries, funeral reports and burial place after her death. Although the binary standard of patriarchy is pervasive and profound in the Victorian

society, Eliot defiantly revolted to subvert the patriarchal authority, customary family standards, as well as the evangelical doctrine. With multiple names and conflicted identities, Eliot's true self is produced and constructed on the social practices and strategies of disciplinary power, and on knowledges and discourses of the Victorian patriarchy. The narration of the past upbringing and development is full of the transfer and overlap of physical space, in which the change of physical space and the loss of identity of George Eliot coincides with the reestablishment of subjectivity. Hence, exploring the ways in which the patriarchal society impacts and manipulates George Eliot, coercing her to adhere to societal and religious dogmas and shaping her into a specific identity, can also provide insights into the interpretation of George Eliot herself. It sheds light on the diverse and evolving responses she exhibits in the face of life's fluctuations and challenges.

Turning from Eliot's life trajectory to her specific novels, the fourth chapter focuses on the interplay of space, power and subjectivity in *Middlemarch* and *Romola*. Space and power are inherently intertwined and indivisible within social existence. The trajectory of social power can be discerned through the transformations and interactions of space, whether manifested in the form of the Panopticon or the Heterotopia. Eliot's novels depict the generation and transcendence of power dynamics, as well as the fusion of panopticism and heterogeneity embedded within Foucault's spatial theory. The sequential introduction of characters in Eliot's works often occurs within the confines of their homes or in communal social spaces, showcasing the interplay between these distinct spatial realms. Enclosed and entrapped in the panoptic space of domestic life, Dorothea is prevented from increasing her contact with the outside world; rather, her husband constantly imposes restrictions on her. She even abandons her plan to upgrade the farmhouse for the sake of her husband and their marriage and turns into a submissive wife in the boudoir. Similar to Dorothea and Casaubon in Eliot's *Middlemarch*, Romola's frustrated ambition is a counterpoint to Bardo's lament of his own unsuccessful academic career. Escaping from the domestic library to the religious space,

Romola is still under the surveillance of the panoptic patriarchal society, whose responsibility is to discipline and manipulate individuals, with women in particular, into docile bodies and to normalize them to succumb to the social norms. As the arena of authority liken to a Panopticon, the house and the library lead to the women characters like Romola and Dorothea in a state of passivity, depression and suffocation. The trajectory of Romola's and Dorothea's spatial movements demonstrates the impact of external power dynamics on their internal realms. Their engagement with spaces inhabited by diverse others exemplifies the development of the novels' intricate themes, particularly their rebellion against the surveillance-driven domesticity and their quest for outwardly oriented liberation. Through the shift of spaces from domestic to public sphere, they undergo the transformation of the image from the angel in the house to the deliverer with intellectual aspirations, and their self identities are reconstructed accordingly.

Concentrating on how disciplinary power manifests itself in *Adam Bede*, the fifth chapter involves power with body, discourse and knowledge, which seeks to govern and regulate the daily lives of individuals. The subjugated suffer both bodily operation and psychological castration under the hegemonic power of the superior, resulting in the formation of docile bodies that conform to disciplines and behave according to the rules. Suffering both physical submission and spiritual castration, the Hayslope villagers are molded into docile bodies with indifferent awareness of their afflicted conditions. The disciplinary patriarchal regime has long-term negative effects on its victims' body and psyche, leaving them an anti-self soul comprising nothing but a dehumanized body and a split-up mind.In their three-way sexual relationship, Arthur, Adam and Hetty construct a web of power dynamics where Hetty, who is both Arthur's prey and Adam's predator, uses her beauty to seduce the two men. Adam makes an effort to exert control over the dynamics between the three individuals, only to find that he has been duped by them and suffers from deep and unbearable pain. The Hayslope villagers are shaped into docile bodies with apathetic awareness of their afflicted conditions, suffering from both physical submission and spiritual castration. In contrast to the overt physical abuse and

imposition, mental castration affects a person's spiritual world in a more subtle but equally harmful way, which makes them confused about their selfhood and even shakes off their identities, leaving them with an anti-self soul consisting of nothing but a dehumanized body and a split-up mind. Moreover, expropriating the inferiors' language renders them thoughtless and voiceless, and gradually forces them to submit to disciplines and rules of the dominant power. When it comes to knowledge, it stretches to distort the inferiors' mentality and decisions. Hetty, Arthur and the Poysers suffer mentally and bodily the torment of such authoritative and subjugating knowledge based on distorted facts, and their identities transform from respectable members of the community to sinful invaders and deviant others, being isolated, alienated and even excluded from the normalized and conventionalized society. Hetty's practice of disvirginity and infanticide is too sinful and vicious to be accepted and the normal values of Hayslope community can be reconstructed only by the rupture of Hetty's mother-child bearing and motherhood. Under the oppressive and coercive influence of sympathy, Hetty and Arthur relinquish their former identities in order to conform and align themselves with the dominant ideology. Consequently, sympathy endeavors to utilize the growth of personal self-awareness as a means to uphold tradition and promote social cohesion within the community.

The exploration of one's authentic self is a fundamental aspect of subjectivity, a process that is inevitably influenced by power, which compels individuals to adhere to societal norms regarding social class and gender roles. These constraints, however, provide opportunities to comprehend the essence of subjectivity, the dynamics between the self and others, and the potential for alternative modes of thinking and behavior. The techniques and practices of self-constitution of subjectivity in *Adam Bede* involve letter writing, examination of self and conscience, and the interpretation of dreams. It is Arthur's letter that Hetty is thrown into profound despair with the subsequent misfortunes, which crushes her reverie of a great lady, strikes her into chaotic identities as a conformist or a sinner of disvirginity or a mother of

illegitimate baby, and eventually she recognizes the truth and finds her own self at the miserable cost. Hetty's examination of conscience allows her realize that people around her will deem her scandalous conduct disgraceful and shameful, which precipitates her into a torture and even hides her secret misery with no tears in the daytime. The more examined her conscience, the more clear about her own self, and in that case she seems has no other way to relieve her plight of conscience but to seek for Arthur desperately and even to murder her illegitimate baby in order to survive. To be honest, in Foucault's idea, Hetty's aspiration for luxuriousness is beyond a yearning for material appeals and possessions but rather the patriarchal norms and expectations imposed on her in Hayslope. The interpretation of her dreams witnesses her struggle for the self identity. While it may appear that Hetty is succumbing to the dominant discourse enforced by the disciplinary power rooted in masculinity and patriarchy, in reality, her practice of reticence and confession serves as a form of rebellion and a condemnation of the patriarchal society. Through this process, Hetty forges her rebellious sense of self-identity.

With a further extension of power mechanism, the sixth chapter relates to biopolitics. In addition to individualizing power, biopolitics encompasses a power technology that emerged in the nineteenth century, which is more concerned with massification and targets the population or race as a whole. This approach acknowledges that the extensive biological processes of the population or race cannot be adequately observed by focusing solely on individual bodies. Therefore, positing *Daniel Deronda* and *Felix Holt* within the field of problematization, Eliot evidently places great importance on human life and the population as central concerns within the realms of politics and epistemology. In *Daniel Deronda*, we have noticed that such societal ills as gambling, intoxicants, illnesses, poison-related allusions, as well as anti-Semitism pervade the Victorian society, which makes people contagious not only by those societal ills but also by the vengeance for anti-Semitism. London is filled with gas-poisoned gambling places and poor condition of the Jewish community. Apart from the poor condition Jewish

mass suffered in London, the moral bankruptcy of upper-class Englishes has been an increasingly obvious and worrying issue, among which illegitimate children have developed into a social issue. However, the English government takes no efforts to eradicate these societal ills, deriving satisfaction from the moral and physical decline of both the city and its inhabitants. Indeed, the novel mediates a sociopolitical world whose material strategies of containment prove largely ineffective, and the novel does not present itself as an all-encompassing solution but rather mirrors this very failure. In contrast to the English, the Jewish world discovers vitality and well-being effortlessly, transforming into a kind of abstinent culture where intoxication is absent, thus embracing a teetotal lifestyle. Consequently, recognizing the vital realm as the foundation of Victorian understandings and social-political practices unveiled a myriad of potential interrelationships among individuals, objects, and matter at large. Due to the inadequacy of those socio-political institutions in effectively containing and governing this populace, Eliot makes criticism of British culture and admiration for Jewish culture, and British people need Jewish help to achieve self redemption. Likewise, in *Felix Holt*, as the equipment to enhance circulations and movements in Foucault's concepts, the railways or tubes however embitter people with new changes. As the great nineteenth-century advancements in science, technology and economics, the railway swept through all facets of life, profoundly affecting long-standing customs, including outward modifications, lifestyle adjustments, and internal shifts in people's political views, morals, and attitudes. Particularly, human relations deteriorated into indifference and tension as life became more hectic and quick. People also became more violent and cruel towards nature. Eliot's education of working class can be related with Foucault's urban medicine to tackle the urban fear that the threat came from the countryside with its wanderers and vagrants. In addition, urbanization transformed the working poor into the proletariat, a class capable of revolting against the wealthy since an uneducated working class may become politically powerful rioters without the guarantee of the parliamentary democracy. Eliot believed that the ruling class

cannot control democracy to nullify any potential danger posed by the working class and in that case if the working class is provided with education, it possesses the potential to become a catalyst for positive transformations. In regard to the interplay of race, power and self identity, Foucault' s research focus on racism revolves around his exploration of the mechanisms and dynamics through which racist ideologies and practices operate within society, that is, exploring how the racial discourse is reclaimed, transformed, and embedded in novel manifestations, which forms the core of Foucault's account of biopolitics. Anti-Semitism is a pivotal problem presented by Eliot in the novel with a lengthy examination of Jewish alienation and the respective merits of its resolution in assimilation or nationalism. Race and racial discourse are employed as a specific biopolitical tactic that sustains a range of normalization processes, which results in the division of a single race into a dominant race and subordinate races. The deviant members like Mirah's father and Deronda's mother destroy the Jewish norms and make a break and a split within the Jewish community, thus they are hated by the other normal Jewish people and turn into the sub-race. Compared with these abnormal ones, Mordecai constrcuts the Jewish norms by some biopolitical techniques, who insists on anti-assimilation, adheres to Jewish history, culture, and special national identity. Mordecai's biopolitical strategy is manifested not only in language but also in science. Underlying such theories is a metaphysic rooted in Jewish mysticism, with connections to scientific and pseudo-scientific invention and experimentation. Through his meditations, Mordecai frequently carries on Jewish tradition. He is aware of Jewish mysticism known as kabbala. He thinks that through specific rituals, the soul can be transferred between individuals, and as a result, ideas, knowledge, and memories can also change. Mordecai consistently emphasized the value of Jewish culture wherever he went. His passionate debate with fellow countrymen at the Hand and Banner, the philosopher's club, on topics like national security, is the most illustrative instance of his resistance against diminishing or vanishing in response to mainstream culture and maintaining the coherence and integrity of its long-standing cultural identity. Jewish exiles

in England, as represented by Mordecai, managed to maintain their culture through a large diaspora, small concentration strategy, creating a distinct Jewish cultural ghetto that serves as a barrier to culture and preserves the distinctive characteristics of the Jewish people. It neither welcomes invasion by other cultures nor blends in with them. As a result, despite displacement and transformation, this ancient nation is able to maintain its distinctive cultural identity thanks to the cultural barrier. Thus, George Eliot, acting as the all-knowing scientist-narrator, meticulously dissects the intricate tapestry of Victorian society. Through the adept fusion of scientific allusions and mechanisms of control, she navigates within a nuanced biopolitical landscape that raises questions and challenges conventional norms. In this context, literature becomes a vehicle for cultural negotiations surrounding the themes of race and population. Adopting a Foucauldian lens, the collective reality is illuminated through the lens of population and racial dynamics, offering a multifaceted understanding of the social fabric.

In essence, the examination and contemplation of the interplay between power, space, and subjectivity in literature can be viewed as a viable foundation for the interpretation and analysis of the underlying meaning of power. The traces of power dynamics are evident, showcasing remarkable similarities between specific elements of Eliot's novels and Foucault's theory of power. The power theory enables us to comprehend Eliot's works from diverse angles, while her novels, in turn, add intricate nuances to Foucault's philosophical framework. Navigating through diverse power dynamics, Eliot and her protagonists strive to liberate themselves from the various influences that impede their growth, such as familial obligations, religious traditions, and restrictive social norms. In this pursuit of subjectivity, power effectively shapes the subject, guiding individuals towards the discovery of their true identities, and facilitating the fulfillment of their existential and aesthetic quests for meaning in life.

B. Limitations

Having examined five of Eliot's novels, I should mention that the study scope is relatively proper regarding the theoretical assertions it proposes, but if it extends to Eliot's essays, letters, and poems, it will be more convincing. Besides, due to the unavailability of biographical sources and the absence of some literature materials, the research limitations of this dissertation is shown in evaluating Eliot's attitude to social norms or characters, which may result in nonobjective comments or assessments.

C. Future Research Perspectives

Even though I have only discussed George Eliot's novels, this Foucauldian approach can be extended to investigate Eliot's essays, letters, and poems, as well as other Victorian writers. Other scholar's theoretical notions, such as the space theory of Henri Lefebvre, and the ego theory of Sigmund Freud, can be combined with Foucault's to increase the analysis breadth. Any scholar who wants to reread Eliot's works will undoubtedly benefit from expanding their horizons by investigating biopolitical discourses in her other novels or essays from a different perspective, which could yield additional findings.

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Appendix

Abbreviations

Texts by Michel Foucault in English Translation

BC *The Birth of the Clinic*. London: Routledge, 2003.

C-AN *Abnormal. Lectures at the Collège de France 1974-1975*. Translated by Graham Burchell. New York: Picador, 2003.

C-*PP* *Psychiatric Power: Lectures at the Collège de France 1973-1974*, edited by Jacques Lagrange, translated by Graham Burchell. Basingstoke: Palgrave Macmillan, 2006.

C-*BB* *The Birth of Biopolitics. Lectures at the Collège de France 1978-1979*. Translated by Graham Burchell. New York: Palgrave Macmillan, 2008.

C-*HS* *The Hermeneutics of the Subject. Lectures at the Collège de France 1981-1982*. Translated by Graham Burchell. New York: Picador, 2006.

C-*SMD* *Society Must Be Defended. Lectures at the Collège de France 1975-1976*. Translated by David Macey. New York: Picador, 2003.

C-*STP* *Security, Territory, Population. Lectures at the Collège de France 1977-1978*. Translated by Graham Burchell. New York: Palgrave Macmillan, 2007.

DP *Discipline and Punish: The Birth of the Prison*. 2nd ed. Translated by Alan Sheridan. New York: Vintage Books, 1995.

EW1 *Ethics, Subjectivity, and Truth. Essential Works of Foucault, 1954-1984*, edited by Paul Rabinow. New York: The New Press, 1997.

EW2 *Aesthetics, Method, and Epistemology. Essential Works of Foucault, 1954-1984*, edited by James D. Faubion. New York: The New Press, 1998.

EW3 *Power. Essential Works of Foucault, 1954-1984,* edited by James D. Faubion. New York: The New Press, 2000.

FR *The Foucault Reader*, edited by Paul Rabinow. New York: Pantheon Books, 1984.

HM *History of Madness*. Translated by Jonathan Murphy and Jean Khalfa. London: Routledge, 2006.

HS1 *The History of Sexuality: An Introduction, volume 1*. Translated by Robert Hurley. New York: Vintage, 1990.

HS2 *The Use of Pleasures, Volume 2 of The History of Sexuality*. Translated by Robert Hurley. New York: Vintage, 1985.

MC *Madness and Civilization: A History of Insanity in the Age of Reason*. Translated by Richard Howard. London: Routledge, 1989.

MV *Myšlení Vnějšku.* Prague: Hermann & sinové, 2003.

OOS "Of Other Spaces." Translated by Jay Miskowiec. *Diacritics: The Johns Hopkins University Press,* vol. 16, no. 1, 1986, 22-27.

OT *The Order of Things: An Archaeology of the Human Sciences.* London & New York: Routledge, 1989.

PK *Power/Knowledge: Selected Interviews and Other Writings 1972-1977,* edited by Colin Gordon. New York: Vintage, 1980.

PT *The Politics of Truth*. Translated by Lysa Hochroth and Catherine Porter. Los Angeles: Semiotext(e), 2007.

SKP *Space, Knowledge and Power: Foucault and Geography,* edited by J. W. Crampton and S. Elden. Aldershot: Ashgate, 2007.

Novels by George Eliot

The novels will be abbreviated in the following way:

AB *Adam Bede*

DD *Daniel Deronda*

FH *Felix Holt*

M *Middlemarch*

R *Romola*

Other writings of George Eliot will be noted as follows:

Cross, *Life* John Walter Cross, *George Eliot's Life*, 3 vols.

GE *George Eliot: A Biography*, edited by Gordon S. Haight, Oxford: Oxford UniversityPress, 1968.

GEL *The George Eliot Letters*, 9 vols., edited by Gordon S. Haight. New Haven: Yale University Press, 1954.

Journals *The Journals of George Eliot*, edited by Margaret Harris and Judith Johnston, Cambridge: Cambridge University Press, 1998.

SEPW *Selected Essays, Poems, and Other Writings*, edited by A. S. Byatt and Nicholas Warren, Harmondsworth: Penguin, 1990.

SL *Selections from George Eliot's Letters*, edited by Gordon S. Haight, New Haven and London: Yale University Press, 1985.

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