History and Ideology in Charles Dickens's and Orhan Kemal's Selected Novels

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I dedicate this book to my family…

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PREFACE

History is a discipline that analyses a series of chronological events along with their impacts and consequences on human affairs. The term refers to the study of the events of a particular period, but several key concepts are related to history, such as society, economy, education, literature and politics. Ideology is a substantial cornerstone of history as well. Ideology is a system of ideas that affects all the mechanisms of society and, like history, it tends to organise human affairs. Ideology, as the organising principle, shapes society and gives certain roles to individuals. In this context, literature is a bridge between history and ideology. Authors who witness the era they live in reflect traces of those historical periods in their works. Thus, they mirror the powerful ideologies of their times. Charles Dickens and Orhan Kemal are significant writers who deal with similar subject matters and mirror the ideological dynamics of their eras in their works. Charles Dickens's *Hard Times* (1854) and *Oliver Twist* (1838), and Orhan Kemal's *On Fertile Lands* (1954) and *Criminal 1* (1956) / *Child of Streets—Criminal 2* (1963) are significant novels demonstrating how ideology operates as a social system. In this context, this book examines the idea of history and ideology in these novels of Charles Dickens and Orhan Kemal. After providing the historical and theoretical background, this book aims to analyse how the concept of ideology is used in the selected novels.

CHAPTER I

INTRODUCTION

1.1 The Subject and Purpose of the Study

History studies past events that reveal the social structures, ideological dynamics, political cultures, economic reflections, educational systems, religious perspectives, and male-female relations of a certain period. It is "the recounting of the past…the human past."[1] History both sheds light on the past and shapes the future perspectives of individuals. The human subject generates and writes history, which "principally concerns itself with the doings of mankind,"[2] thus, man is not only the fundamental subject of history but is also directly and overtly influenced, written and shaped by history itself on the grounds that "the human past is rooted in events. When there were no humans, there could be no history."[3]

As history acts upon all matters of life, it also profoundly affects literature. Hence, it can be argued that literature is intertwined with history as "to study history, is to study literature."[4] Moreover, it is one of the most substantial tools with which to portray societies and ages. Through literature, we can take the opportunity to learn about the past and civilisations; it presents a panorama of the age in which the work was penned.

Literary works harbour historical periods, and historical periods penetrate the works. Since authors are prominent witnesses of the age in which they

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[1] Mark S. McLeod-Harrison, *Apologising for God: The Importance of Living in History* (Berwick-Upon-Tweed, UK: Cascade Books, 2011), 25.
[2] John J. Anderson, *A History of the World with All Its Great Sensations: Together with Its Mighty and Decisive Battles and The Rise and Fall of Its Nations From Its Earliest Time To The Present Day*, compiled by Nugent Robinson (New York: P. F. Collier & Son Corporation, 1887), 1.
[3] McLeod-Harrison, *Apologising for God*, 25.
[4] Anderson, *A History of the World with All Its Great Sensations*, iii.

live, they are influenced and shaped by the powerful ideologies of their times. Consequently, they naturally use literature to reflect how these ideologies operate and what their societies go through. In a broader sense, history and ideology are related to each other, and they affect the social structure while shaping and dominating society. While anything that individuals live through is the subject matter of history, ideology is a part of history as well. Every age has dominant ideologies that run the social and economic systems to develop certain attitudes. Both the structure of the age and its impacts bring out an ideology, which frames social constructions and individual roles. Within this context, Louis Althusser's concept of ideology makes ground. Being one of the prominent theorists of Marxist criticism, Althusser evaluated society through his concept of Ideological State Apparatuses. The ideological constructions of Althusser come in for literary canon and shed light on the analysis of the texts. Using Althusserian ideology, this book aims to study the traces of history and ideology in the selected novels of Charles Dickens and Orhan Kemal.

Considering all this, the book is divided into four chapters. The first chapter will present the introduction to the study. The second chapter will deal with history and ideology, providing the theoretical background of this book. Then, the development and traces of social realism, in terms of history, will be analysed. The next part of the chapter will focus on the Victorian Era and its reflections: the era's changes, transformations and consequences will be examined. The last part of the chapter will discuss the 1920–1960 period in Turkey. It will highlight the reflections on Turkish history's social, political, and economic parameters in that period.

The book's third chapter will focus on two of Charles Dickens' significant novels: *Hard Times* (1854) and *Oliver Twist* (1838). The first novel selected for further analysis will be *Hard Times*. Written in 1854 and showing the effects of the Industrial Revolution in every aspect and shedding light on its time, the novel will be examined through issues of gender, religion, education and workers' exploitation in terms of ideology. The ideological instruments of the Victorian Era, how they shape the issues mentioned above and, accordingly, how Dickens reflects these issues in the novel will be revealed in this part. The second selected novel will be *Oliver Twist.* The novel is regarded as one of the most significant works of the Victorian era

and of world literature. This part will touch on child labour/exploitation, gender, and religious issues in correlation with the period and its ideological forces.

The fourth chapter will emphasise the prime issues in three of Orhan Kemal's novels—*On Fertile Lands* (1954), *Criminal 1* (1956), and *Child of the Streets / Criminal 2* (1963)—by offering the historical background and ideological apparatuses of that period. The first novel selected for analysis will be *On Fertile Lands* (1954), which discusses rapid changes and their impacts on Turkish society. In *On Fertile Lands*, gender, religion, education and workers' exploitation will be examined with regards to ideology. In *Criminal 1* and its sequel, *Child of the Streets / Criminal 2*, issues of child labour/exploitation, gender, and religion in correlation with the period and ideology will be underlined.

The final part of the book is the conclusion. This part will present the concluding remarks of the book.

1.2. The Significance of the Study

The book is an original study for various reasons. The first is that it is the first study in which the works of Charles Dickens and Orhan Kemal are studied together, comprehensively and in detail. For example, the Turkish Council of Higher Education Thesis Centre notes separate studies on these two writers in Turkey. However, no academic study includes comparisons of the two writers. However, numerous literary studies have focused on either Charles Dickens or Orhan Kemal; in this study, they are examined together comprehensively, thus, this study is highly significant. This study is also significant since it aims to study two important writers of different cultures on a large scale, comparing the historical constructions of the periods they were written in. This book highlights social, economic, and political developments in British and Turkish societies and also represents a historical analysis of the texts.

1.3. The Methodology of the Study

The study will use close reading for textual analysis to evaluate and interpret the content. Furthermore, as the book's title suggests, historical and comparative approaches will be applied while studying Charles Dickens's *Hard Times* and *Oliver Twist*, and Orhan Kemal's *On Fertile Lands*, *Criminal 1* and *Child of the Streets / Criminal 2*. The historical approach, which focuses on understanding events and powerful ideologies occurring when the works were written, will be applied particularly in the analyses of the novels. In doing this, the historical and cultural developments of the periods will be discussed. Along with a historical approach, a comparative approach will be used to discuss the era and ideology in the selected works of the writers.

CHAPTER II

HISTORY, IDEOLOGY AND LITERATURE: THE VICTORIAN AGE AND THE 1920–1960 HISTORICAL PERIOD OF TURKEY

In this chapter, firstly, history, novel, and ideology will be analysed to set the theoretical framework for the study. Then, social realism will be discussed from a historical perspective. While elaborating on social realism, prominent literary examples will also be discussed. Afterwards, the Victorian Age and its historical background and significant social, political, and economic developments will be elaborated. Moreover, being one of the turning points in world history, the Industrial Revolution and its consequences will constitute a significant part of the chapter. Following the Victorian Age, the historical period of Turkey between 1920 and 1960 will be analysed in detail, including its social, political and economic transformations. Making up the core of Turkish history, this period will be analysed extensively.

2.1. History and Ideology

History reveals events of a certain period that affect societies and individuals. Because history "is a narration of the events which have happened among mankind…rise and fall of nations…great changes which have affected the political and social condition of the human race,"[5] it "concerns us to study the manners of different nations, their genius, their laws and customs attentively."[6] In his book "*What is History*," Edward Hallet Carr noted that history is a process and people are positioned as social beings.[7] Besides, Carr noted that society and individuals are interrelated and

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[5] Anderson, *A History of the World with All Its Great Sensations*, 1.
[6] Ibid, iii.
[7] Edward Hallett Carr, *What is History?* (London: Macmillan, 1961), 49.

inseparable,[8] the individual is the core component of the society that shapes and leads them. Historical periods bring about unique conditions; correspondingly, they affect people's lifestyles, perspectives on life, ideals, and codes of belief. The concept we call history constitutes life itself, it includes sub-elements of life, like the language we speak, the newspapers and books we read, the religion we believe in, the education we receive, and the economic order, as well as social, political and cultural changes and transformations. Therefore, as mentioned above, the human subject is affected by and carries out all these concerns of history. History enables people and societies of all ages to witness all the changes and transformations related to life. It presents a wide panorama of the previous periods to the people and civilisations of the future. Moreover, it also serves as an important concept for literature. Discussing Lukacs's history and the historical novel is significant to better comprehend history and literature. Georg Lukacs pointed out that "the people experience history directly. History is their upsurge and decline, the chain of their joys and sorrows."[9] Because people's experiences, the upheavals they undergo, and the transformations they witness have commonalities, history is an "uninterrupted process of changes and finally that it has a direct effect upon every individual's life."[10] To support his idea, Lukacs referred to Hegel, who regards the whole life of human beings "as a great historical process."[11] Before Hegelian philosophy, "any change in the course of history had meant, in extreme cases, merely a change of costume and, in general, merely the moral ups and downs of the same man."[12] Because history and literature are intertwined, Lukacs discussed history and the historical novel; stating that the historical novel was initiated by William Scott's *Waverley* in the nineteenth century,[13] Lukacs pointed to significant events that laid the ground for the historical novels. The Enlightenment, The French Revolution, The Industrial Revolution, and The Napoleonic Wars "made history a mass

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[8] Ibid, 25.
[9] Georg Lukacs, *The Historical Novel* (London: Merlin Press, 1989), 285.
[10] Ibid, 23.
[11] Ibid, 29.
[12] Ibid, 28.
[13] Ibid, 19.

experience."[14] These events made "their historical character far more visible than would be the case in isolated, individual instances."[15] What shaped historical novels were the prime alterations and revolutions that affected literature extensively. Lukacs indicated that "novels with historical themes are to be found in the seventeenth and eighteenth centuries"[16] but that we witness "nothing here that sheds any real light on the phenomenon of the historical novel."[17] Novels intended to be regarded as historical "are historical only as regards their purely external choice of theme and costume."[18] Lukacs does not regard novels of the eighteenth century as historical, giving the example of *Castle of Otranto*, where history is handled as costumery.[19] For Lukacs, Scott's literature is historical and underscores that all the major transformations occurring after The French Revolution[20] "form the economic and ideological basis for Scott's historical novel,"[21] which proves that Scott's historical novel is not costumery but is loaded with history and historical process; so, in Scott, we observe how transformations in history penetrate everyday life, as well as the impact of concrete and psychological alterations on individuals.[22] Through "human-historical portrayal Scott makes history live"[23] since, according to Scott, history is "the fortunes of the people,"[24] it prominently touches on "the life of the people in a given historical period."[25] Since history sheds light on societies, it helps us see and understand social, economic, political, and cultural affairs, which shape human behaviour. In studying history, the term ideology is one of the major aspects that functions as a powerful instrument in constructing history.

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[14] Ibid, 23.
[15] Ibid, 22.
[16] Ibid, 19.
[17] Ibid.
[18] Ibid.
[19] Ibid.
[20] Ibid, 31.
[21] Ibid.
[22] Ibid, 49.
[23] Ibid, 53.
[24] Ibid, 282.
[25] Ibid.

Ideology, first used by Thucydides and Aristotle[26] and put into the canon by
Destuttt de Tracy in 1801,[27] has contesting definitions. According to
Frederick Morris, ideology "could be defined as a set of socially shared
beliefs culturally transmitted by natural socialisation processes. As such, it
is seen [as] an interpretation of oneself and one's social environment."[28]
Ideology and the Theory of Political Choice defined ideologies as
"collections of ideas with intellectually derivable normative implications
for behaviour and how society should be organised."[29] Furthermore, being
"a system of ideas elaborated in the light of certain conceptions,"[30]
Frederick Engels and Karl Marx took ideology as a tool dominant powers
use to exploit the lower class, manifested as "the ruling ideas of each age
have ever been the idea of its ruling class."[31] Despite its multiple definitions
in social sciences, Althusser took ideology in a broader sense and did not
intend to restrict it to only an economic outlook, instead he puts it in every
cycle of life practice. According to him, ideology is "an omni-historical
reality, in the sense in which the structure and functioning are immutable,
present in the same form through what we call history."[32] In the Althusserian
perspective, ideologies are not illusions, but real and revealed by the actions
of individuals: "Ideas of a human subject exist in his actions, or ought to
exist in his actions. This ideology talks of actions."[33] Ideologies constitute
individuals and prepare the ground for their societal roles and positions. As
Althusser underlined, "All ideology has the function (which defines it) of
constituting concrete individuals as subjects,"[34] and the periods' parameters
constitute the infrastructure, or mortars, of ideologies. In this context,

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[26] Kundan Kumar, *Ideology And Political System* (Yeni Delhi: Discovery Publishing
House, 2003), xıx.
[27] Ibid, xiii.
[28] Warren Frederick Morris, *Understanding Ideology* (Maryland: University Press
of America, 2010), xvi.
[29] Melvin J. Hinich and Michael C. Munger, *Ideology and The Theory of Political
Choice* (Ann Arbor: The University of Michigan Press, 1996), 10.
[30] Kumar, *Ideology And Political System*, 2.
[31] Karl Marx-Frederich Engels, *Collected Work* (New York: International Publishers
Press, 1976), 39.
[32] Louis Althusser, *Lenin and Philosophy and Other Notes* (New York: Monthly
Review Press, 1971), 161.
[33] Ibid, 168.
[34] Ibid, 171.

ideologies affect everyone and "hail or interpellate individuals as subjects."[35] In Althusserian ideology, the "Ideological State Apparatus" is crucial. Ideological State Apparatuses (ISA) appear as conspicuous institutions of "the religious, the educational, the family, the legal, the political, the trade-union, the communications and the cultural,"[36] and bring about ideologies. The ISA operate through ideology,[37] and the ideologies serve the powerful class.

Whether they are private or public is of no consequence; what matters is how they operate[38] and create the ideology. These "institutions or formations are able to maintain control over people."[39] Moreover, as Althusser theorised, "each mass ejected en route is practically provided with the ideology which suits the role it has to fulfil"[40] through the ideological apparatuses, which lead to the control and submission of the individuals. The ISA, in this regard, "ensure subjection to the ruling ideology."[41] Since ideology is realised when it is practised,[42] individuals, or in Althusser's appellation "subjects," are created by the ideological conditioning for subjection and to perform the roles determined:

> ideology creates social subjects capable of acting appropriately according to the capitalist way of life. Ideology works to reproduce capitalist relations of production by making individuals personally identify with the roles prescribed by the ISAs… By accepting and submitting to the rules and rituals of the ISAs, the individual thinks of him/herself as a "subject," a "free agent." By being hailed as a subject, the individual naturally considers her/himself a free subject and does not recognise this as a process of

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[35] Ibid, 175.
[36] Ibid, 143.
[37] Ibid, 145.
[38] Ibid, 144.
[39] Lee Rademacher, "Agency, Science and Revolution: An Examination of the Political Thought Of Louis Althusser and Jean-Paul Sartre" (PhD diss., University of Indiana, 1999), 87.
[40] Althusser, *Lenin and Philosophy and Other Notes*, 155–56.
[41] Ibid, 33.
[42] Ibid, 186.

ideological conditioning. Thus ideology can operate effectively to ensure social control without physical violence.[43]

After the subjects are inculcated with certain identities, roles, values, and worldviews, they are conditioned and pulled in because "institutions are affirmed; behaviour is controlled."[44] The subject taken under control internalises the conditions and, consequently, submits to "the processes or procedures of subjection and subjectivation that form the essence of ideology."[45] Thus, ideology becomes a tool that serves the continuation and interests of the dominant class and its practices. For example, religion is an ideological tool through which the dominant ruling class inculcates the system's ideas and makes the individual submissive by manipulation and brainwashing. They are manipulated and used by those who "base their domination and exploitation of the people."[46] According to Althusser, the ideology of religion and those who use it is to "enslave other minds."[47] Furthermore, education and educational institutions inject the system's ideology into individuals. Althusser points out that not only do schools raise students and teach them how to write and read,[48] but also shape them through the dominant ideology, which they will unquestionably comply with. Children learn "rules of the order established by class domination"[49] and are raised as docile individuals to be in the service of capitalism. Besides, for the progression and power of capitalism, "submission to the ruling ideology for the workers"[50] is needed. Consequently, they are "agents of exploitation and repression,"[51] which are the repercussions of the ideology that serves the powerful class.

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[43] Jane Russell, "Marxism, Science and Ideology: A Critique of Althusser" (Phd diss., University of Cincinnati, 1981), 44–45.
[44] Olivia Yvonne Archibald, "Ideology And The Essay" (PhD diss., The University of Iowa, 1998), 65.
[45] Etienne Balibar, "Althusser's Dramaturgy and the Critique of Ideology," *Differences*3 (2015): 1–22.
[46] Althusser, *Lenin and Philosophy and Other Notes*, 163.
[47] Ibid, 169.
[48] Ibid, 132.
[49] Ibid.
[50] Ibid, 132–33.
[51] Ibid.

2.2. Social Realism

Art's view of society, its duty and responsibility have been discussed since the birth of humanity. Change and transformation in each century fuelled this debate; the political, economic and social dynamics of the eighteenth and nineteenth centuries, especially, caused social issues that needed to be discussed more realistically. In her book *Realism*, Pam Morris pointed out that "as the artistic practice has much wider historical scope than the nineteenth century: aspects that we want to call realist can be found in Chaucer's writing and in even earlier classical literature."[52] Crucial developments in the world caused social realities and distortions to be considerably more visible. In France, where realism first emerged, power struggles between 1789 and 1799 led to the state's loss of power in social, political and economic areas. France was dragged into inexcusable chaos and the inevitable result was the French Revolution. Intense population growth and scarce resources; the strife between the king, aristocrats and clergy, the bourgeoisie and low-income people; the economic crisis; and unavoidable diseases and deaths all led to the revolution, and a new era began in France. In the post-revolution Western world, democracy, freedom, human rights, empowerment of the middle class, equality, liberty and universal law were discussed, which greatly changed the political, economic and social structure of Europe, and the world. Major changes occurred in state structures, management manners, and social and economic life. While new states were established in Europe, with the effect of a new and different regime, great states also felt the fear of collapsing. Thus, the French Revolution and its consequences were significant reasons for social realism.

The next development was the Industrial Revolution. The Industrial Revolution, which started in 1760 with the strengthening of machinery and technology and gained great momentum in the first half of the nineteenth century, left its mark on human history. This transformation drastically changed the world. While the Geographical Discoveries, the Renaissance and the Reform movements formed the basis of the progression of Europe, it reached its absolute peak with the Industrial Revolution. The Industrial

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[52] Pam Morris, *Realism* (London: Routledge, 2003), Introduction.

Revolution became a turning point in terms of history, economy and politics. A new period began, where modern and fast techniques replaced primitive working and production methods, and the machines that replaced human beings changed everything. The beginning of the urbanisation process, the acceleration of colonialism, the emergence of factories, and Britain's transformation into the biggest power were developments that would affect all the societies. Not all of English society could benefit from the wealth and prosperity of the Industrial Revolution. Since the wealth was on an unbalanced and unfair basis, the gap between the rich and the poor widened. This gap caused one part of the society to prosper while the other lived daily in poverty and misery. While the Industrial Revolution created a wealthy class, it also created a class that was oppressed and could not benefit from the opportunities of the Revolution. The formation of class consciousness in the working class and the claim for rights were voiced louder, and conflict between the workers and owners of the capital occurred. With mechanisation, new lines of business emerged in every field, and metropolitan cities received migration from villages. When large factories were founded in big cities, children, women, and men worked in the factories under bad conditions: working hours were long and the low wage overtime rule was applied. Additionally, prostitution, crime rates, sanitary problems, and educational issues brought about social distortions.

The Industrial Revolution gave rise to the positivist movement and, with the Industrial Revolution, science and technology rose to a higher level. Positivism, pioneered by Auguste Comte, based on the technology brought by the Industrial Revolution, claimed that knowledge and object were facts and that the only valid and acceptable knowledge was scientific. Positivism rejected the metaphysical dimension and accepted only the observable fact, so "realism is associated particularly with the secular and rational forms of knowledge that constitute the tradition of the Enlightenment, stemming from the growth of scientific understanding in the eighteenth century."[53] Based on facts, Positivism inspired realism and stressed the cause-effect relationship; Realism,

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[53] Morris, *Realism*, Introduction

although it was there from the beginning, did arise or at least became conscious itself as an effective, liberalising and forward-looking literary program…writers functioned in the real world or tried to; they reported significant aspects of the real world in their fictions, and often they had ideas-political, cultural, religious, historical.[54]

Taking inspiration from Positivism, Realism was founded on reality, real events, and social problems. Accordingly, it argued against Romanticism, which went along with imagination, emotion, fictional characters, and metaphysics. In *Concept of Criticism*, Rene Wellek clarified and highlighted that realism is "a polemical weapon against romanticism…a theory of exclusion and inclusion. It rejects the fantastic, the fairy-tale-like, the allegorical, the symbolic, the highly stylised, the purely abstract and the decorative. It means we want no myth, no Marchen, no world of dreams."[55] It also refers to "a rejection of improbable, of pure chance, and extraordinary events, since reality is obviously conceived at that time, in spite of local and personal differences, as the orderly world of ninth-century science, a world of cause and effect, a world without a miracle, without transcendence."[56]

"Art always aims at the representation of reality...of truth.; and no departure from the truth is permissible, except such as inevitably lies in the nature of the medium itself…realism is thus the basis of all art"[57] and writers who were not blind to the changing society began to describe their society's problems, inequalities, and injustices. Morris clarified that realism "has been associated with an insistence that art cannot turn away from the more sordid and harsh aspects of human existence,"[58] so the social aspect of literature became clearer, and characterisation took on a role determined by social conditions. In socially realistic novels, readers see a realistic representation of themselves and society, that is why "all theories of realism, however sophisticated, rest on the assumption that the novel

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[54] Richard Chase, "Leslie Fiedler and American Culture" *Chicago Review* 3 (1960): 8–18.
[55] Rene Wellek, *Concept of Criticism* (New Haven and London: Yale University Press, 1963), 228.
[56] Ibid.
[57] John P. McGowan, "The Turn of George Eliot's Realism," *Nineteenth-Century Fiction* 2 (1980):171–92.
[58] Morris, *Realism*, Introduction.

imitates reality and that reality is more or less stable and commonly accessible."[59] When we consider Lukac's opinion about the function of art, the content of the work is revealed better. He said that the work of art is to "give a picture of reality such that the contrasts of appearance and essence, of general law and the particular, of immediacy and concept coincide in a direct impression"[60] so that "the public has the feeling of indissoluble unity: the essential becomes visible in the appearance, the general law seems to be the cause of the particular instance."[61] While trying to put forward the problems of the age, social realism stands by the poor and the oppressed. Honor de Balzac was a French writer who addressed these issues. As a significant realist, he described the aristocracy and the bourgeoisie and their reflections on society. He dealt with the layers of society in his work *The Peasants* and revealed the peasants, the bourgeoisie and the aristocracy. Another author who affected subsequent authors and movements is Emile Zola. Zola, one of the best writers of French literature of the period, stood against the oppressed and urged them to raise awareness in the context of social reality. He penned his masterpiece *Germinal* (1885) from a social realist perspective, bringing out the workers, miners, strikes, and economic and social gaps. Written by the Russian writer Maxim Gorky at the beginning of the twentieth century, *Mother* (1906) is one of the most important works of social realism. Gorky painted a realistic picture of that period and revealed the struggle of the exploited people. American author John Steinbeck contributed to social realism with his work *The Grapes of Wrath* (1939). While strikingly and recognisably explaining the *Great Depression* (1929–1939), he described America and the society in the context of social realism, emphasizing small landowners, farmers, capitalism, starvation and misery. The changing social and individual issues were also dealt with in English literature. British authors conveyed the social paradigms transformed by the Industrial Revolution. The new order and its consequences were elaborated in the context of social realism by authors like Benjamin Disraeli, George Eliot, Thomas Hardy, Elisabeth

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[59] Peter Childs and Roger Fowler, *The Routledge Dictionary of Literary Terms* (Oxford: Routledge, 2006), 199.
[60] Qtd in Andrew Hawley, "Art for Man's Sake: Christopher Caudwell as Communist Aesthetician," *College English* 1 (1968): 1–19.
[61] Ibid.

Gaskell and Charles Dickens. For instance, Benjamin Disraeli focused on the working class and its sufferings in his *Sybil, or The Two Nations* (1845). In the novel, Disraeli reflects on the poor and tough conditions of the working class and the social problems created by the revolution. Elisabeth Gaskell contributed to social realism with her works in *Mary Barton* (1848) and *North and South* (1854). She addressed the oppressed, the poor, and the working class in the two works. George Eliot's *Middlemarch* (1869) presented a social criticism of British society in a realistic manner. One of the most distinguished names of social realism, Charles Dickens, focused on the changing aspects of Britain through the Industrial Revolution. He mirrored social and economic distortions in *Hard Times* (1854), *Oliver Twist* (1838), *The Bleak House* (1852), *Great Expectations* (1861), and *David Copperfield* (1849). Revealing the era with ideological apparatuses, Charles Dickens has been chosen as the author to shed light on the era on a large scale.

Turkish literature could not remain indifferent to the revolutionary transformations that the country went through, and produced works in this direction. The Turkish authors revealed social problems and the relationship between society and individuals. Yaşar Kemal, one of the important writers of the period, revealed the tyranny, despotism, bureaucracy and oppression of the villagers in Anatolia in his work *İnce Memed* (1955). Moreover, Sabahattin Ali handled the period he lived in the context of social troubles, and was one of the first authors to criticise the social and political conditions of the period. Orhan Kemal, another prominent social realist, examined the social issues and distortions of that period from a realist perspective in his novels *On Fertile Lands* (1954), *Dame's Farm* (1961), *Junkman and His Sons* (1962), *Bloody Lands* (1963), *Criminal 1* and *Child of Streets / Criminal 2.* His realistic characterisation and sharp observation of his time period made him a distinctive author. Mirroring reflections of his era, he has been chosen for this book to comprehend the picture of his society and ideological constructions extensively.

When we refer to Althusser's book, linking history and ideology and highlighting that ideologies are permanent and everywhere, we see the reflections of the ideologies of different periods and cultures in the works written by the authors mentioned above. The selected writers for this study,

Charles Dickens and Orhan Kemal, are the writers who also did not turn their backs on the period they lived in, and focused on the conditions of the period by using ideological tools. Since ideology shapes everything, it affects educational institutions, gender issues, religion and the labour force. In this sense, these issues were discussed by Dickens and Kemal through ideological apparatuses. The social realism of Charles Dicken and Orhan Kemal was based on an ideology revealing poverty, social inequality, social injustice, class clashes, hypocrisy, the oppressed, the problems of the lower and middle classes, class conflicts, and criticism of the institutions. Both writers conspicuously grounded the selected novels on this framework.

2.3. The Victorian Age and Its Ideological Constructions

The Victorian Era was the period of Queen Victoria's reign, from 20 June 1837, until her death on 22 January 1901. Queen Victoria remained on the throne for sixty-four years, during which her country became the most substantial actor in world history. During Queen Victoria's reign, the Industrial Revolution, which transformed the country exponentially, peaked and turned the country into the biggest Empire. From steam power to great technology in production, from an agrarian to an industrial country, the innovations of the nineteenth century emerged firstly in England. The Victorian age "was the time when a new social order was being built up,"[62] and new revolutionary changes were in force.

The early substantial changes in the country took place in the first decades of the age. In 1832, the Reform Bill gave the right to vote to the middle class and changed the electoral system in the Commons House of Parliament, reducing the number of boroughs and providing representation to cities. The Bill "democratised a long-established system of representative government. England became a democracy primarily as a result of statutory changes in the electoral system."[63] Although the bill was a big step towards democratising the country, it overlooked the franchising of the working class that would agitate the Chartists, a movement that pioneered the organisations for social,

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[62] Ibid, 9.
[63] Trygve R. Tholfsen, "The Transition To Democracy In Victorian England," *International Review of Social History,* 2 (1961): 226–48.

economic and political rights. Another key development was the issue of the Factory Act in 1833. It banned children from nine to thirteen years old from working over forty-eight hours during a week.[64] Besides, it prohibited the use of children under nine years old for labour in textiles.[65] The Bill of 1833 became the first substantial bill to regulate the working conditions of children who became instruments of labour life. The Factory Act in 1833 was followed by the 1844, 1847, 1850 and 1853 Acts to reform labour and the use of labourers. In 1834, the New Poor Law was introduced by the Parliament and came into effect; it "changed the welfare and aimed at reducing the expense of providing relief to the poor by rehabilitating those able to work."[66] Apart from the legalisation of the 1830s, regarding bills and acts, the country's path to industrialisation was at work. In 1833, the London to Birmingham Railway started to function as the most remarkable development on the path of industrialisation. The railroad service became a turning point in technological advance since it enabled the fast circulation of both people and commercial materials. Railroads, communication services, and steps toward urbanisation and modernisation gained momentum. Consequently, Britain's transformation and evolvement into a vast country in the first years of Queen Victoria was underway.

During the reign of Queen Victoria, on her seventh year on the throne, the control of New Zealand as a colony was achieved, and Hong Kong Island was colonised at the beginning of the 1840s. In addition, presence in South Africa, Asia, and India helped raw materials come into the country quickly and cheaply, thus, turning the country into a prominent marketplace for products and goods. As a result of the industrialisation process, colonisation and accession to new lands were landmarks of the age because the production and disposition of materials required a continuous circulation of exchange carried through new overseas trading and control mechanisms.

One of the significant historical events that took place in the Victorian Age was *The Great Hunger*, or *the Famine*. It broke out in 1845 and affected not

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64 Maria Frawley, *English Literature in Context*, edited by Paul Poplawski (Cambridge: Cambridge University Press, 2017), 373–74.
65 Ibid.
66 Ibid.

only Ireland but also Britain. The famine cost the lives of one million people.[67] It was "an agricultural depression and famine,"[68] and while Ireland suffered from social and economic crises, Great Britain had to witness a rush of Irish people to the industrial cities and an orientation of the national identity.

Additionally, England grew vastly by colonising the important lands and trade routes in the 1840s and 1850s. Alongside commercial achievements, superior technology, successive innovations, and successful entrepreneurship made Britain superior. Immense production, technology, trade and investment progress turned Britain into the most powerful country. Consequently, in Britain

> The evolution of industrial society, the rise of great towns and cities, and Dramatic increases in population enabled, maybe even forced, government activities to expand exponentially; literacy rate increased, print culture proliferated, information abounded, the circulating library took hold.., the franchise was extended through a series of key parliamentary reform measures; technological developments broadened and quickened opportunities for communication and travel; uncharted lads were explored and mapped, and for much of the century, Britain enjoyed an expansion of commerce with the wider world.[69]

2.3.1. Social Class Structure

The *Encyclopaedia of Social Theory* defined classes as "social categories sharing subjectively-salient attributes used by people to rank those categories within a system of economic stratification,"[70] which address layers of society, which are grounded on economic parameters. Classes are shaped through social, political, [and] cultural factors.[71] As communities

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[67] Christine Kinealy, *A Death-Dealing Famine: The Great Hunger in Ireland* (London: Pluto Press, 1997), 2.
[68] Frawley, *English Literature in Context*, 373–74.
[69] Ibid, 364.
[70] George Ritzer, *Encyclopedia of Social Theory* (California: Sage Publication, 2005), 717.
[71] Simon Gunn, "Class, Identity and The Urban: The Middle Class in England," *Urban History* 1 (2004): 29–47.

undergo transformations, some classes lose their power while others gain prominence and emerge as the leading classes. In nineteenth-century Great Britain, we encounter different classes, distinctive characteristics, and changing positions through the age's evolution.

In the Victorian Era, ideological constructions brought about three main classes: the Upper, Middle and Working Classes, which "were highly stratified and easily distinguished by their material possessions and their forms of domesticity and leisure."[72] The most privileged position belonged to the Upper Class due to its opportunities.

The "power and influence were concentrated on the hands of a privileged few, mainly the landed classes."[73] The Upper Class was made up of the aristocrats and the gentry.[74] These two groups had massive hereditary properties, so the rental of these properties meant high incomes for them.[75] Besides, they were involved in shipping and mining as industrialisation expanded, and "with the diversion of capital investment…with the success of the application of new inventions to the use of modern factories, capital, the all-powerful in all spheres of life, began to concentrate into their hands."[76] The title of an aristocrat was not earned but inherited.[77] The member of the aristocracy had privileges, such as having a seat in the House of Lords, exemption from arrest due to debts, or to be judged in the court only by noblemen, not by ordinary jury members.[78] An aristocrat represented the ruling group, a leading member of the society, and, thus, had the most exclusive position.[79] Due to the ideological representation of

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[72] Susie L. Steinbach, *Understanding the Victorians: Politics, Culture and Society in Nineteenth Century* (Oxon: Routledge, 2012), 6.

[73] F. M. L. Thompson, *The Rise of Respectable Society: A Social History of Victorian Britain* (London: Fontana Press, 1988), 13.

[74] Sally Mitchell, *Daily Life in Victorian England* (London: Greenwood Press,1996), 22.

[75] Ibid.

[76] Khumukcham Tomba Singh, "Industrial Revolution and the Thematic Pattern in Victorian Novel" (PhD diss., Gauhati University, 1984), 29.

[77] Mitchell, *Daily Life in Victorian England*, 23.

[78] Ibid.

[79] Leonore Davidoff, "Class and Gender in Victorian England: The Diaries of Arthur J. Munby and Hannah Cullwick," *Feminist Studies*, 1 (1979): 86–141.

the period, the Middle Class was the second distinctive class in Great Britain after the Upper Class. It "denotes people whose roots were primarily urban rather than rural, whose wealth was primarily commercial and industrial rather than landed, who at some time in their life worked for a living rather than being paid an allowance."[80] In nineteenth-century Britain, its significance and weight increased as a result of the Empire's financial development, making 15% of the population in the 1830s.[81] As industrialisation proceeded, migration to cities increased immensely, and the population of the cities grew. In such cities, new areas of business and habitats emerged. Urbanisation brought out a new order, and the Middle Class gained more identification and power with the increase of the cities.[82] In addition, reforms of Parliament and municipals empowered the Middle Class.[83] The nineteenth-century Middle Class was made up of industrialists, bankers, clergy members, military or naval officers, men of law and medicine, governmental service, university professors, headmasters, merchants, manufacturers, bankers, accountants, local government workers, journalists, surveyors, insurance agents, police inspectors, small shopkeepers, most clerical workers, managers, bookkeepers,[84] and "represented the backbone of the nation."[85]

The third class was the Working Class. Because of the ideologies of the time, the working class had the least opportunities and the worst living standards, so "persons in a position of power had the resources as well as the need to propagate their central position,"[86] which deprived the working class. As the lowest social class, the Working Class generally did manual work.[87] Some worked in factories, agriculture, and manual trades.[88] They did "unskilled, semiskilled, and skilled jobs"[89] temporarily, or for a long

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[80] Walter L. Arnstein, "The Myth of the Triumphant Victorian Middle Class," *The Historian*, 2 (1975): 205–21.
[81] Mitchell, *Daily Life in Victorian England*, 20.
[82] Simon Gunn, "Class, Identity and The Urban," 35.
[83] Ibid.
[84] Mitchell, *Daily Life in Victorian England*, 20.
[85] Gunn, "Class, Identity and The Urban," 34.
[86] Davidoff, "Class and Gender in Victorian England," 88.
[87] Mitchell, *Daily Life in Victorian England*, 18.
[88] Ibid.
[89] Ibid.