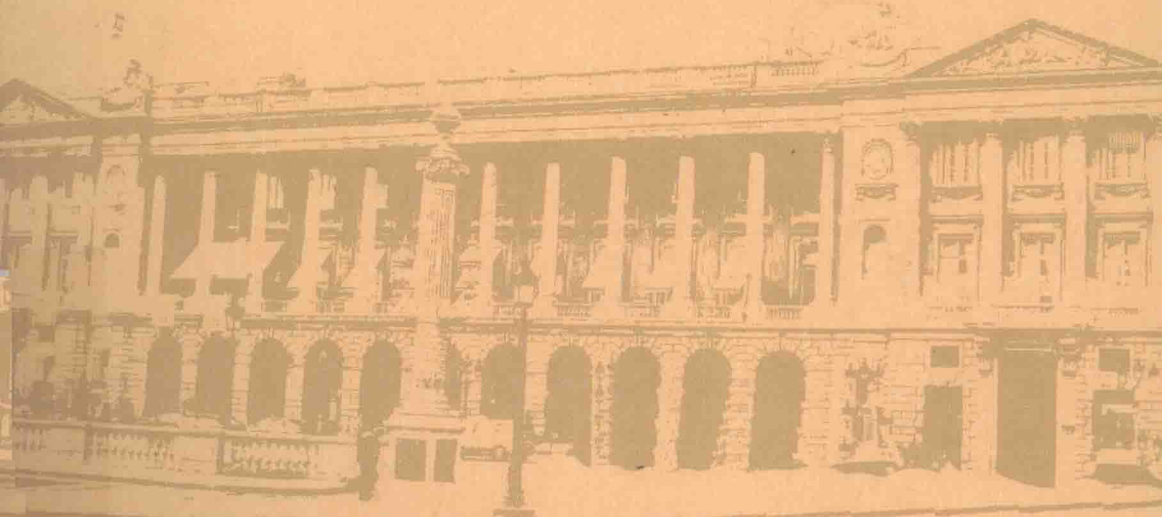




维多利亚小说的资本、 文化与性别研究

*Capital, Culture, and the Heroine:
Reconfiguring Gender in the
Victorian Novel*

范一亭 / 著



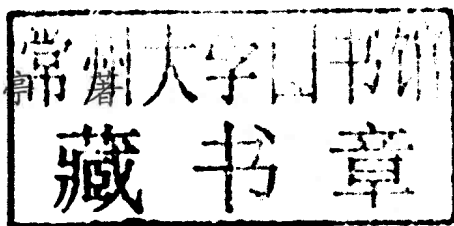
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内容简介

本书以卢卡契批判资本主义的社会整体论和当代马克思主义空间学说为支点,结合女权主义理论,试图勾勒出在维多利亚中晚期小说中,资本主义的经济扩张和空间征服对女性性别的建构所产生的影响如何呈现出“不均衡”的发展轨迹,并归纳出维多利亚小说中的“女英雄”现象。论者一方面考察发现,盖斯盖尔夫人、夏洛特·勃朗蒂、乔治·爱略特、哈代等作家小说中的女性在工业化社会背景下成为现代价值观的消费主体,开始摆脱家庭和婚姻的束缚,挑战父权规范,走入工业的公共空间,或充当劳资矛盾的调解人、生产的投资人,或利用资本主义价值观挑战婚姻和公共空间中的男性权威。另一方面,爱略特与哈代等作家则在小说中再现了马修·阿诺德所倡导的国家文化。爱略特的女主人公既运用金钱和社会资本支持阿诺德所宣扬的超越阶级的文化政治,又在接受文化教育后抵制商业文化的侵蚀,最终选择了国家文化而放弃了金钱与地位。婚姻于是成为众多意识形态价值观的斗争场所,盖斯盖尔、勃朗蒂和爱略特普遍改写和利用18世纪沃尔斯通克拉夫特的启蒙主义婚姻观,但她们的小说以进入公共空间的女主人公回归理想化的平等婚姻而结束,仍旧实现了父权的规训。相反,维多利亚中后期的男性作家萨克雷和哈代则描写了女性反叛婚姻制度,颠覆了父权的性别和劳动剥削,从而无情地批判了资本主义制度的商品拜物教本质。女性对资本主义父权的抗争证明,在哈代世纪末的“威塞克斯”社会,资产阶级知识分子的文化教育只能是乌托邦式的空想,而卢卡契所言说的工人阶级的阶级意识和社会主义新文化必将到来。

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I would first like to express my deepest gratitude to my Principal Supervisor, Dr Stuart C. F. Christie, whose influence has shaped my thinking as a Marxist critic. As George Steiner remarks, “the calling of teaching” aims to “awaken in another human being powers, dreams beyond one’s own; to induce in others a love for that which one loves; to make of one’s inward present their future” (183-184). I have learned this truth in the past three years from Dr Christie’s unfailing instruction and encouragement. His erudition, passion and humor are essential for me to bring this project to a completion in today’s climate of commodity fetishism and nuclear fallouts.

I also wish to give heartfelt thanks to my Co-Supervisor, Dr Magdalen Wing Chi Ki, who has generously given time and energy to make many invaluable comments and suggestions. I am very grateful to Professor Clayton MacKenzie for his kind endorsement when approving my transfer of candidature from MPhil to PhD study, as well as to Professor Tan Zaixi, Dr Jason Polley, Dr Linda Wong, and Professor Han Minzhong (Peking University) for their insightful advice for my PhD prospectus. I am in particular obliged to Ms Li Jing for her valuable suggestions for my project. I also wish to thank other colleagues in Department of English at Hong Kong Baptist University, and my old friends in Beijing.

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Abbreviations

The following abbreviations are used throughout the text and notes to refer to these specific editions.

- CA Arnold, Matthew. "Culture and Anarchy: An Essay in Political and Social Criticism." 1867-1869. *Culture and Anarchy and Other Writings*. Ed. Stefan Collini. Cambridge, UK: Cambridge UP, 1993. 53-211.
- FH Eliot, George. *Felix Holt the Radical*. Ed. A. G. Van Den Broek. London: J. M. Dent, 1977.
- JO Hardy, Thomas. *Jude the Obscure: An Authoritative Text, Backgrounds and Contexts, Criticism*. Ed. Norman Page. New York: Norton, 1999.
- MB Gaskell, Elizabeth. *Mary Barton: An Authoritative Text, Backgrounds, Criticism*. Ed. Thomas Recchio. New York: Norton, 2008.
- MM Eliot, George. *Middlemarch: An Authoritative Text, Backgrounds, Criticism*. Ed. Bert G. Hornback. 2nd ed. New York: Norton, 2000.
- NS Gaskell, Elizabeth. *North and South*. 1973. Ed. Angus Easson. Cambridge, UK: Cambridge UP, 1982.
- RN Hardy, Thomas. *The Return of the Native: An Authoritative Text, Background, Criticism*. Ed. James Gindin. New York: Norton, 1969.
- SH Brontë, Charlotte. *Shirley*. 1979. Oxford: Oxford UP, 1989.
- VF Thackeray, William M. *Vanity Fair: An Authoritative Text, Backgrounds and Contexts, Criticism*. Ed. Peter Shillingsburg. New York: Norton, 1994.

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Introduction

“A Revolution in Female Manners”: Capital, Culture and Gender in the Victorian Novel

In this dissertation, drawing upon Lukács' s theories of bourgeois totality, I seek to analyze the ideological influences of capital upon the work of gender in mid- and late-Victorian novels. By integrating Marxist economics with feminist criticism, I will seek to demonstrate that the contradictions of capital (both empowering and constraining women) give rise to the uneven emergence of gender in works by Victorian novelists from Gaskell to Hardy. I shall further argue that as Romantic individualism evolved as the counter-text to Victorian realism, the trajectory of the wife-as-hero characterization also emerged and underwent change, as it adapted to the conditions demanded by the mid- and late-nineteenth century.

To study such an interface between capital and gender in the Victorian novel, I also argue for the distinction between “masculine” capitalism and “feminine” capitalism (borrowing from Anne K. Mellor' s idea of masculine/feminine Romanticism). While, in general, capitalism may be viewed as “masculine”—epitomized by domination, exploitation, accumulation, Darwinism and colonization—a “feminine” capitalism, as suggested by novelistic heroines' unconventional (re)deployments of the “masculine” capitalism, may accordingly (if generally) register integration, harmony, equality, individual totality, and an ethics of sharing which resists commodity fetishism. In this light, I will analyze how female labor differs from male labor in the Victorian novel, and how Victorian wives, when seeking to access both masculine and feminine domains of capital, work differently to break down the public and private spheres as well as to further

social reform.

By focusing upon the specific representations of empowerment, contradiction, and negotiation in marriage defined as a “female heroism”—in the sense of post-enlightenment feminism—in the Victorian novel, I will demonstrate that capital has exerted great influence upon the emergence of women as modern consumers and capitalist agents. Women’s heroic struggles for liberty, space, knowledge and power serve to redefine the institution of Victorian marriage, and the wife-as-hero characterization progresses: from being contained within the bourgeois sphere at mid-century, including the collaboration of capitalist hegemony with social patriarchy, towards a more radical reconfiguration of marriage that subverts patriarchal institutions in Hardy (and, to a lesser extent, Thackeray). By examining the impact of such a “masculine/feminine” capitalism upon women’s increasingly dynamic gender roles, I will argue that Victorian female characterization develops progressively, buoyed initially by the rise of individual consumerism, and eventually, steers towards an emerging agency for women, as parties to what I will call “the capitalist contract.”

Informing Victorian women’s work of gender, such a capitalist contract arises as the consequence of an emerging (and dialectical) dynamic between what I have described as “masculine” and “feminine” domains of capitalism. Literary heroines empower themselves through feminine labor and capital acquisition and approach the masculine domain. On the one hand, deploying various kinds of capital, women seek to co-opt the gendered division of labor, even as they are eventually subsumed by the marital system. On the other hand, women also labor to transgress beyond capitalistic confinement or commodity fetishism. They seek to subvert gender roles, patriarchal violence, or even institutional marriage. Thus, Victorian women return to welcome Romantic individualism by at once re-appropriating and critiquing Wollstonecraft’s rational Enlightenment feminism. In this sense, they use “feminine” capitalism to counteract the domination and

violence of “masculine” capitalism.

More specifically, in Mrs. Gaskell’s *Mary Barton* (1848) and *North and South* (1855), Charlotte Brontë’s *Shirley* (1849), and George Eliot’s *Felix Holt* (1866) and *Middlemarch* (1872), economic, cultural and social capital empower women protagonists as modern capitalist consumers challenging domestic gender roles whilst realist narratives—especially those of Eliot rewriting Arnoldian national culture—seek concurrently to employ marriage as a control subsuming women’s agency. As such, capital operating within marriage seeks to secure and co-opt the labor of wives, when women’s public roles are both expressive and transgressive of gender roles determined by capitalism.

By contrast, in *The Return of the Native* (1878) and *Jude the Obscure* (1895), Thomas Hardy seeks to have his heroines exceed bourgeois limits. These wives develop an oppositional consciousness, transformed from angels in the house to titanic heroines. By rebelling against social totality under the sway of capitalist patriarchy, Hardy’s (and Thackeray’s) women embrace Romantic individualism and subvert the marriage institution. Primarily through the device of the Victorian marriage plot, as avowed and disavowed, female characters from Gaskell to Hardy rework the conventions of Victorian realism.

In recent decades the notion of feminine labor has become an important focus in literary and cultural studies. Victorian critics such as Mary Poovey, Nancy Armstrong and Elizabeth Langland have devoted books and monographs to discussions of women’s work of gender as it both attests to and contests the domestic ideology inscribed by the bourgeois division between the public sphere of business and politics and the private sphere of home and family.

These literary scholars, however, have mostly centered their studies upon psychological, cultural or ideological analyses, and by so doing, have overlooked the materialist vision derived from Marxist criticism. When economists and philosophers endeavored to integrate Marxism with feminism and debated on the effects of the

collaboration between capitalism and patriarchy upon women's labor, feminist literary critics failed to give serious attention to the operation of capital and capitalism within the Victorian context of gender, whilst Marxist literary critics seemed to have concentrated exclusively upon the study of class struggle. Even though Marxist critics like Sonya O. Rose touched upon the interfacing between gender and class, they invariably gave priority to working-class women.

To redress the inadequacy of Marxist criticism regarding the studies of feminine labor and female representations in literature, this project seeks to integrate Marxist economics with feminist criticism through examination of the relations between the contradictions of capital (both empowering and constraining women) and the uneven emergence of gender (most specifically, in the marriage plot) in works by Victorian novelists from Gaskell to Hardy.

I first intend to highlight the mechanics of masculine capitalism, the concept of male labor, male capital, and male space. In *Romanticism and Gender* (1993), Anne K. Mellor focused upon female Romantic writers and grouped their writings under the heading of “‘feminine’ Romanticism”—in contrast to what she renamed the traditional “‘masculine’ Romanticism” (2-3). As Mellor cautiously claims, this binary model has theoretical limits and the relationship between the two Romanticisms should be “finally not one of structural opposition but rather of intersection along a fluid continuum” (4). By the same token, I suggest that not only do my analyses of “feminine” capitalism include those works by male thinkers like Matthew Arnold and J. S. Mill, or novels by male novelists such as Thomas Hardy and William M. Thackeray, but, more importantly, the heroines rise from both empowerment and containment by industrial capitalism. Thus their feminine labor must bear the imprint of “masculine” capitalism even as these heroines are seeking to resist capitalist hegemony by deploying the power of “masculine” capitalism in feminine manners. As such, both “masculine” and “feminine” capitalism,

embedded in the same bourgeois totality, are not two kinds of capitalism, but complementary and interdependent strands of attributes as represented in the Victorian novel. As I shall argue, when industrial capitalism encroaches universally, women then achieve urban consciousness of independence, equality and individuality; however, they also must face the threats of commodity fetishism and reification from “masculine” capitalism. In this sense, what I describe as “feminine” capitalism serves to crystallize the uneven deployment of capital by women protagonists in their work of gender. Ultimately, to appropriate Mellor’s statement, this binary structure of “masculine” and “feminine” capitalisms has the “initial” and “necessary” advantage of “allowing us to see what has hitherto been hidden, the difference that gender makes in the construction of [the Victorian novel]” (3; original emphasis).

First, I propose to expand the concept of capital, using Bourdieu’s ideas to suggest that the male notion of capital is always about domination. Here I am referring to “capital” mainly in the traditionally Marxist sense of a cash nexus existing within the capitalist society, alongside what Bourdieu terms “the overall volume of capital,” “the set of actually usable resources and powers—economic capital, cultural capital and also social capital” (*Distinction* 114). For example, such cultural practices as museum visits or reading, and preferences in literature or art, are “closely linked to educational level” (*Distinction* 2). As such, Bourdieu’s “cultural-capital ownership assures cultural domination, while economic exploitation is explained by ownership of ‘money capital’” (Martin and Szelényi 284). Alongside cultural capital, Bourdieu renames “social capital” as “symbolic capital,” understood as “economic or political capital that is disavowed, misrecognized and thereby recognized, hence legitimate, a ‘credit’ which, under certain conditions, and always in the long run, guarantees ‘economic’ profits” (“The Production of Belief” 75). In that sense, the accumulation of symbolic capital means “accumulating the capital of honour and prestige” by virtue of “the credit and the

capital of trust” (*The Logic of Practice* 118-119).

Furthermore, economic domination will not be effective “unless [economic capital] is reconverted into symbolic capital” (“The Production of Belief” 75). Taking art-dealers and publishers as examples, Bourdieu defines a “charismatic ideology” in which dealers or publishers “are inspired talent-spotters” who support the artist “in difficult moments with the faith they [have] in him, guiding him with their advice and freeing him from material worries” in “the circle of belief” (“The Production of Belief” 77). Bourdieu then highlights the process of “the conversion of economic capital into symbolic capital, which produces relations of dependence that have an economic basis but are disguised under a veil of moral relations” (*The Logic of Practice* 123).

The impact of masculine capitalism is thus one of domination in various guises. Georg Lukács’s theory of capitalist social totality is a key locus and point of departure for analysis. In *History and Class Consciousness* (1923), Lukács first clarifies the intersecting domains of social totality and capitalist contradiction. He suggests that the internal ideological contradictions “between the forces and the relations of production” are “necessary contradictions arising out of the antagonisms of this system of production” (*History and Class Consciousness* 10). Moreover, in contrast to the feudal society, where society had “far too little control over the totality of relations between men,” “[b]ourgeois society carried out the process of socializing society” because capitalism “destroyed both the spatio-temporal barriers between different lands, territories and also the legal partitions between the different ‘estates’” (*History and Class Consciousness* 19). Lukács concludes that capitalism becomes “the first system of production able to achieve a total economic penetration of society” (*History and Class Consciousness* 62).

Raymond Williams further suggests that other than oppression as its base structure, masculine capitalism also registers cultural hegemony. In his essay “Base and Superstructure in Marxist Cultural Theory,” Williams links the notion of totality, an

alternative to the “layered notion of base and a consequent superstructure,” with the Marxist concept of “hegemony” in that hegemony entails specificities of both totality and domination (*Problems of Materialism and Culture* 35, 37). Lefebvre gives another clear description of Gramsci’s concept of “hegemony of one class” pertaining to the notion of totality:

[Hegemony] is exercised over society as a whole, culture and knowledge included, and generally via human mediation: policies, political leaders, parties, as also a good many intellectuals and experts. It is exercised, therefore, over both institutions and ideas. (*The Production of Space* 10)

Closely linked to this machine-like, ubiquitous power of capitalist totality in terms of masculine capitalism, are the phenomena of alienation and reification. Lukács follows Marx’s critique of “the reification produced by commodity relations” (*History and Class Consciousness* 86) and Weber’s theory of capitalism in order to stress “the *contemplative* nature of man under capitalism” and “the problem of modern bureaucracy” (*History and Class Consciousness* 97, 98; original emphasis). With the alienation and fragmentation arising from the capitalist workers’ division of labor as professional “specialists” in their daily lives, Lukács points out the workers’ nature as “isolated abstract atoms” (*History and Class Consciousness* 103, 90). Then Lukács significantly observes that “the whole of society is subjected, or tends to be subjected, to a unified economic process, and that the fate of every member of society is determined by unified laws” (*History and Class Consciousness* 92).

More importantly, in *The Theory of the Novel* (1916), Lukács sets forth the concept of “totality” in realist novels: “The novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning of life has become a problem, yet which still thinks in terms of totality” (56). He further professes that the novel aims to “uncover and construct the concealed totality of life” with the novel’s heroes

being “seekers” in the world (*The Theory of the Novel* 60). As the social forces of capitalist hegemony will become “a second nature, but a more soulless, impenetrable nature than feudalism ever was” (*History and Class Consciousness* 19), the world of the novel representing such a “second nature” is so “incomprehensible, unknowable in its real substance” that men conceptualize “their despair at its omnipotence and universality” as “a necessity that is eternal, immutable and beyond the reach of man” (*The Theory of the Novel* 62, 65). Thus, Lukács concludes that the novel includes “the indissoluble connection between the relative independence of the parts and their attachment to the whole” (*The Theory of the Novel* 75).

Later, in his *Writer & Critic and Other Essays* (1960), Lukács emphasizes again “the totality of the work of art” as “the circumscribed and self-contained ordering of those factors which objectively are of decisive significance for the portion of life depicted, which determine its existence and motion, its specific quality and its place in the total life process” (38). Then the artist makes “his ‘own world’ emerge as the reflection of life in its total motion, as process and totality” (*Writer & Critic* 39).

Most significantly, Lukács highlights the irony of the novel. Since the novel is “the epic of a world that has been abandoned by God” (*The Theory of the Novel* 88), the irony of the novel lies in “the freedom of the writer in his relationship to God, the transcendental condition of the objectivity of form-giving” (*The Theory of the Novel* 92). In the world of the novel, human creatures are doomed to failure with their “weak rebellions” whilst “God the redeemer” cannot “re-enter that world” (*The Theory of the Novel* 92-93). It is also ironic because, in contrast to the omnipresent author/narrator in the novel, the hero is “always a solitary subjectivity. . . he must always stand in opposition to his setting, to nature or society” (Jameson, *Marxism and Form* 172).

This view of the realist novel as it embodies social totality has been historically informed by the development of modern science (especially Darwinian attributes as revealed by masculine

capitalism). The organic unity of the scientific imagination, to use Tess Cosslett's summary, links realist novels to "the vision of unifying, all-pervasive Law" and "the appreciation of organic interrelatedness and co-operation within Nature" (qtd. in Lightman 25). Among others, the rhetoric of social Darwinism in history and society (that deeply informed Victorian novelists like Eliot and Hardy), according to Lukács, "[became] a straightforward apology for the brutal dominion of capital" (*The Historical Novel* 175).

Echoing the Lukácsian bourgeois social totality, modern critics like D. A. Miller, Michel de Certeau and Nancy Armstrong all follow Foucault's analysis in *Discipline and Punish* [*Surveiller et Punir* (1975)] to highlight the ubiquitous power of institutional surveillance upon individual subjects through everyday social life—both in society and literature (D. A. Miller, *The Novel and the Police* 16-18; de Certeau 45-46; Armstrong, *Fiction in the Age of Photography* 24). Nevertheless, uneven resistances against capitalist colonization of everyday life are not rare—also anticipating what I will analyze as Victorian heroines' deployments of "feminine" capitalism: for example, Foucault offers the concept of "heterotopia" as real but alternative spaces ("Of Other Spaces" 25-27) while de Certeau provides "tactic" and "strategy" to reframe the dialectics between authority and resistance (36-37).

The Lukácsian capitalist totality further presupposes social relations of commodification and commodity fetishism within masculine capitalism. In the first volume of *Capital* (1867), having analyzed the "Fetishism of commodities" arising from exchange value and human labor in commodities, Marx concludes that "[w]hat... does belong to us as objects, is our value. Our natural intercourse as commodities proves it. In the eyes of each other we are nothing but exchange values" (95). Lefebvre also describes this commodity capitalism as "[money's] powers of intervention, or commercial exchange, the commodity and its generalization, in that 'everything' can be bought and sold" (*The Production of Space* 10).

Such a commodity fetishism transformed itself in nineteenth-