

Tribhuvan University

**Interpellation of Individual as Subject: A Study of E.M. Forster's *Where Angels Fear to
Tread***

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Letter of Recommendation

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Letter of Approval

This thesis entitled "Interpellation of an Individual as Subject: A Study of E.M. Forster's *Where Angels Fear to Tread*" submitted to the Central Department of English, Tribhuvan University, by Mr. Jhalendra Luitel has been approved by the undersigned members of the Research Committee.

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Abstract

The present dissertation attempts to analyze the novel *Where Angels Fear to Tread* by E.M. Forster from the theoretical perspective of ideological interpellation. It basically focuses upon the clash of people who have been interpellated in different realms of ideology. It is argued that ideology reflects the material condition of the interpellated subject. However, under the capitalist ideology, they fail to appropriate the world as it is and the characters' ideology compels them to eulogize the reality, it results in their downfall.

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I. A Critical Discussion on *Where Angels Fear to Tread*

This research attempts to examine E. M. Forster's novel *Where Angels Fear to Tread* to discuss the interpellation of an individual as subject. The basic goal of the study is to see how the ideology of English upper middle class, the orientalist, imperialist ideology of the English people, and the capitalist ideology of the English family, interpellate the individual as subject. Thus, it is the Althusserian reading of the text with the examination of the various ideologies and the Ideological State Apparatuses (ISAs) that help the execution and imposition of the ideologies to construct the human subjectivity. The novel being examined here is the first novel of Forster. His first novel, *Where Angels Fear to Tread*, is the story of Lilia, a young English widow who falls in love with an Italian man both poor and orient, and of the efforts of her bourgeois relatives to get her back from the place called Monteriano that is situated on San Gimignano. The mission of Philip Herriton to retrieve her from Italy has features in common with that of Lambert Strether in Henry James's *The Ambassadors*, a work Forster discussed ironically and somewhat disapprovingly in his book *Aspects of the Novel* (1927). Philip is the ambassador of the English upper-class family values and the messenger of the capitalist ideology for the beautiful and poor life of the Italian family. The effort of the English family to get Lilia out of the ideologically constructed inferior, poverty-ridden, orient Italian world and its values is the major theme of the novel. This research attempts to see the interpellations of the various characters as subject of the ideology. They suffer throughout as they falsely co-opt with the reality to save the veil of their ideology.

In the novel, an English family is thrown into turmoil when one of their own, Lilia, marries a shift Italian named Gino, who is very poor and time and again the English family

attempts to separate them. The English Imperialist ideology to regard themselves as 'self' and Italians as 'other' is clearly visible in the novel. The construction of binarism of the self and other is important to construct the imperialist discourse. In Lacanian psychoanalysis, the binarism has been established between 'Other' and 'other'. Clarifying the binarism, Griffith et. al. write in the book *Key Concepts in Post-Colonial Studies* write:

In colonial discourse, the subjectivity of the colonized is continually located in the gaze of the imperial Other, the '*grand-autre*'. Subjects may be interpellated by the ideology of the maternal and nurturing function of the colonizing power, concurring with descriptions such as 'mother England' and 'Home'. (171)

The characters are hailed by the English imperialist and capitalist ideology as the English family regards Italians as inferior and other, and the poor class as uncultured and degraded. So the characters like Philip, Harriet, Mrs. Herriton act accordance with the contempt to both the Italian and the poor class values to get Lilia out of the Italian circumstances at any cost. Lilia crosses the barriers posed by her class ideology. Ideology, thus, continually at work to repress the individuals with the interpellation making sure that they would remain the subjects forever. The English family is ready to do anything to see that their child is raised properly—that is, in England. To bring the baby to raise in England stealing him from Gino, the Italian father, after the death of Lilia is, thus, the instance how the Capitalist English ideology is ruling over the English individuals. So the neo-Marxist analysis is the very useful to see the ideological construction of the characters.

In the novel, the central character Philip becomes disillusioned with the contemporary socio-economic practices in the nineteenth century England. The novelist depicts the then English society, which was based upon the rampant hierarchy between the higher and the lower

class people. The wealthy people highly valued social status, property sophisticated life and so on. Those upper class people were aware of maintaining power and privilege in the society. Amidst such economic context, Lilia, the protagonist challenges the then capitalist ideology by kicking off her wealthy family and marrying with penniless Italian boy, Gino. So, it is important to examine both the obsession with the ideology and the protest against it in the novel.

Forster was a humanist, homosexual, lifelong bachelor. Forster developed a long-term loving relationship with Bob Buckingham, a married policeman, and included the couple in his circle, which also included the writer and arts editor of *The Listener*, J.R. Ackerley, the psychologist W.J.H. Sprott, and, for a time, the composer Benjamin Britten. Other writers with whom Forster associated included the poet Siegfried Sassoon and the Belfast-based novelist Forrest Reid. So, his humanitarian ideology is also worth mentioned while analyzing his novel as he is ironical to present the English family and their intervention to the self-decision and autonomy of Lilia to choose her own life. The binarism of the 'Other' and the 'other' is working as the ideological assumption in *Herritons* with which they define the action of Lilia as 'other' and as a wrong decision when she decides to marry poor Italian, Gino.

The English class system is very deep rooted and complicated, but essentially follows a feudal system and own class ideology throughout the ages. The class system in Edwardian England was divided into the working classes, middle classes and upper classes. It was during this period that the middle classes truly began to expand. The man of the house is likely to be a professional, such as a merchant, banker, solicitor, surgeon or manufacturer. The families Forster writes of in his novels *A Room with a View* and *Howards End* are upper-middle class. Thus, it is useful to see Forster criticizing the upper middle class ideology in his novel *Where Angels Fear to Tread*. The capitalist ideology has made the *Herritons* in the novel as its subjects.

Thus, their actions are guided with their class-ideology that is basic to the construction of their subjectivity. So, they act in ridiculous way time and again in the course of the novel.

Where Angels Fear to Tread and *A Room with a View* can be seen collectively as Forster's Italian novels. Both include references to the famous Baedeker guidebooks and concern narrow-minded middle-class English tourists abroad. The ideology of the English tourists to regard the places they travel as the 'other', exotic and orient is the colonialist and orientalist. Such orientalist ideology is criticized by the writer exposing the orientalist mindset of the English upper middle class represented by Herritons who regard the Italy as orient and 'other'. This orientalist tendency of the English upper middle class has been subverted by Lilia choosing to live in Italy marrying with Gino, the so-called orient.

Both the books share many themes with short stories collected in *The Celestial Omnibus* and *The Eternal Moment*. *Howards End* (1910) is an ambitious "condition-of-England" novel concerned with different groups within the Edwardian middle classes represented by the Schlegels i.e. the bohemian intellectuals, the Wilcoxes i.e. the thoughtless plutocrats and the Basts i.e. the struggling lower-middle-class aspirants. Thus class ideology plays dominant role in Forster's works. It is frequently observed that characters in Forster's novels die suddenly. This is true of *Where Angels Fear to Tread*, *Howards End* and, most particularly, *The Longest Journey*.

Althusser defines ideology in his book *For Marx*, as the construction in which, "[. . .] the real relation is invariably invested by the imaginary relation, a relation that expresses a will (conservative, conformist, reformist or revolutionary), a hope or a nostalgia, rather than describing a reality" (234). In the novel, the relation between Lilia and Gino is real but it is haunted frequently by her imaginary relation with the English society. The wealthy relatives of Lilia are conservative of the English capitalist ideology, trying to convince Lilia to come out of

the Italian reality full of poverty with surrender to the nostalgia of wealthy English past. They have only the distant relation to the Italian baby of Lilia and Gino but the imaginary relation has affected the reality of the English family and so they are obsessed with the imaginary relation regarding it as real. They take any risk for the baby for the execution of their ideology.

Lilia, on the other hand, has the revolutionary ideology. She is disillusioned with English higher-class ideology due to the obsession with the charm of Italy. She establishes the relation between the real and imaginary conditions as she decides to marry the poor Italian man Gino. She, at first, has only imaginary relation with Italy. When she married Gino, the relation converted to her reality and the relation with England and the aristocratic values become imaginary. To this connection she subverts her earlier relation to her existence for the radically new relationship. So, she represents the revolutionary ideology breaking away from the state of status quo. She has the sense of the progressive change.

E. M. Forster's last novel, *A Passage to India* was published in 1924. The story depicts the complicated reaction to the British Raj and has been called "a classic on the strange and tragic fact of history and life in India" (Lowes Dickenson). The book cemented his literary reputation and despite only writing relatively few novels, E. M. Forster has been acknowledged as one of the 20th century's greatest writers.

The East India Company launched British rule in India in 1600. This company originated as traders during Elizabethan times, but following a series of battles and deals, became increasingly powerful in India, as land owners and as rulers. However, the changes introduced by the British in India, in administration and way of life, caused great discontent. This resulted in a grand attempt to overthrow the British, the so-called Mutiny of 1857. Following this, the East India Company was indeed overthrow but replaced not by a national government but by the

British Raj. This placed the British crown in control of the continent, and Queen Victoria was pronounced empress of India in 1876. The Raj divided India into two parts, British India (under the control of the British government) and independent Indian States (ruled by Indian princes). The British had a pronounced effect on Indian trade, economy and development, though they were largely determined by the needs of the British empire. Discontent towards the British continued to exist, as did tension between Hindus and Muslims. Following the second World War, and the emergence of figures such as Nehru and Ghandi within the National movement, India declared independence in 1948.

Forster continued to write political essays and biographies and later became a broadcaster for the BBC. He was known as a great humanist and frequently spoke out on affairs of the day. He was awarded with membership in the Order of Companions of Honor in 1953 and he received the Order of Merit in January 1969. His novel *Maurice* written between 1913 and 1914 was published posthumously in accordance with his wishes.

E. M. Foster, intriguing complexity as a thinker has been studied from various stand points by critics of international standings. He occupies a remarkable place in modern English fiction. Most of his works are concerned with the discoveries of the personal relationship amid the complexities and distortion of modern life. Among them Kenneth Womack shows the importance of family; the relationship that we want to maintain throughout our life in his following expression:

[. . .] using the terminology of family system psychotherapy offers a valuable interdisciplinary means for understanding the often neglected role of the family in Foster's devastating critique of value systems that elevate social decorum and conformity over humanistic virtues of friendships and aesthetic experience. (2)

According to Kenneth Womack, family plays a vital role for the true representation of reality which is itself humanistic of friendship. The aesthetic experiences and the virtue of her friendship to beautiful Italy convert into the refusal of the English value system and the familial and social codes in the central character Lilia. Even though, Lilia is rich, she is a widow and she has virtually no family as her husband is already dead and thus, her inherent tendency is towards establishing her own family and she establishes it by marrying Gino. Thus, family is deeply rooted to the psychology of Lilia that leads her to the negligence of the seemingly real upper class English family. But her real family is set up only when she marries the Italian boy, Gino.

Another critic Philip Gardener in his book *The Critical Heritage* comments that this novel seems to be one sided focusing just on the presentation of the novel neglecting the relationship of the characters in surface but it is very tactful one as in the lines below:

This is a book which begins with pleased interest and gradually finds to be astonishing. Its amusing facility becomes amusing cleverness, and then, almost without realizing the development, we find that the cleverness is of larger style than we thought, and the main issue of life is confronting us where we looked for trivialities. (47)

He has used cleverness for putting the family issues in grandeur manner in his novel; Forster has guided his readers out of the trivialities of the life making them confront with the major issues of the life. Autonomy to decide our course of life by our own is the most important issue of life that is seen in Lilia's decision to marry Gino refusing her life that is dependent for her English family for her signification. Thus, Forster's craft in the novel is very clever and tactful.

The magazine *The Guardian* comments on the nature of text, motive of ideology, conflict of characters in this way:

Where Angels Fear to Tread is not at all the kind of book that its title suggests. It is not mawkish or sentimental or commonplace. The motive of the story, the contest over the possession of child between the parent who survives and the relatives of a parent who is dead, is familiar and ordinary enough, but the setting and treatment of this motive are almost startlingly original. E. M. Foster writes in a persistent vein of cynicism which is apt to repel, but the cynicism is not deep-seated. It is a protest against the worship of conventionalities, and especially against the conventionalities of "refinement" and "respectability". It takes the form of a sordid comedy culminating unexpectedly and with a real dramatic force in a grotesque tragedy. (1-14)

Even though, the novel tells the common story about the contest between Gino and Herritons over the authority of the baby of Gino and already dead Lilia the setting and treatment of the story is very original. The journal review has shown the cynicism which is not deep-seated in the novel but it is put there to protest against the worship of the conventionalities of refinement and respectability. The novel becomes the exciting tragic-comedy with the occasional culmination of the comic development full of lively dramatic forces to give it the tragic inclination.

In this same way, Peter Childs in *The Literary Encyclopedia*, January 2001, focuses on overall discussion of novel projecting upon source, nature and setting of the novel. He reviews as:

Where Angels Fear to Tread (1905) was E. M. Foster's first publication novel. Prefiguring *A Room with a View*, it is a social comedy of Anglo-Italian manners in ten chapters told by Foster's characteristic third-person narrator. The title, suggested by a friend of Foster's, is taken from Alexander Pope's *Essay on*

Criticism. The novel is set in England and Italy with the contrast between the two countries and cultures a dominant theme. The English setting is Sawston, a suburb of London, while the Mediterranean setting is the small Tuscan town of Monteriano, which was also the name Foster wanted to give to the novel. The published title, however, also plays with the idea of the English as a race of inexperienced.... (10)

Peter Childs comments in the above lines that this novel aims at showing English race as race of inexperienced. The Italian influence in the novel has been highlighted in his review of the novel. The contrast between England and Italy has been used as the binarism between the two races, the English and the Italian. The cultural binarism is articulated with the portrayal of the English people as the tourists to Italy which becomes the dominant theme of the novel.

In this way the research has drawn the attention of many critics and different critics have approached the novel in different ways but nobody has critiqued from the perspective of interpellation of subjects under specific ideology.

The present research work has been divided into three chapters. The first chapter fundamentally deals with introductory outline of the present study. It introduces critical review and the writer and her characters in relation to their subjection with various ideologies at work in the contemporary higher class English society and the impacts of such ideologies in the formation of the subjectivity of the characters. Thus it presents the bird's eye view of the entire research. The second chapter aims at providing the theoretical methodological reading of the text briefly with both the textual and theoretical evidences. It attempts to examine ideology and its pivotal role to construct the subjectivity of the characters and making them as the subjects. On the basis the concept of ideology of Althusser and neo-Marxist theoretical formulations, the

novel will be analyzed the examined in this chapter. It will further sort out some extracts from the text to prove the hypothesis of the research. This part serves as the core of the present research. The third chapter concludes the ideas put forward in the earlier chapter, focusing on the outcome of the entire research. The various logical conclusions will be summarized as the proof that ideology interpellates the individuals as the subjects by highlighting the conclusions of the whole research.

II. Individuals Subjected into Ideology in *Where Angels Fear to Tread*

The present research attempts to demonstrate how the Althusserian theory “Interpellation of Individual as Subject” can be applied as a critical approach for reading a literary work. First, this research highlights the process of subject formation in Forster’s *Where Angels Fear to Tread*. This research examines how all the characters like Philip, Caroline or Harriet reflect, more or less, the Althusserian concept of ideological interpellation. Investigating the ideological signifiers in the characters of the novel, this research examines the role they play in the construction of an ideological subjectivity for the subject. Furthermore, this researcher argues that the ideological subjectivity of the characters represented in the novel can be read through

their ideological language belonging to their English upper class and their vested motives subjected to their ideology.

The theory of “Interpellation of Individuals as Subject” is crucial for the exploration of the reconstruction of identity. It is also instrumental in showing how the employment of artistic language goes parallel to the construction of a new subjectivity. In doing so, this research focuses on the representation of identity in language through dealing with the complicated process of identity re-construction and the internal dialectics. Otherness within the subject’s identity is, thus, studied here with reference to the different languages of the ideological subjectivities. The aesthetics of language in the novel is then examined in parallel with the action of the protagonist, Philip, on which he constructs his new subjectivity.

Where Angels Fear to Tread is a tragi-comedy explaining the consequences of the marriage of Lilia Herriton, a young English widow, to the son of an Italian dentist, Gino Carella, whom she meets while travelling in Tuscany, ineffectively chaperoned by 'charming, sober, Caroline Abott' (10).

Lilia's mother-in-law in suburban Sawston, enraged at the news of the engagement with a poor man like Gino, dispatches her young son Philip Herriton, barrister and aesthete, to annul the match, but he arrives too late as the couples are already married and thus, Philip fails to terminate the match and so, he returns back empty-handed with the failure. Lilia dies shortly afterwards in childbirth, and Philip is once more sent to Italy by Mrs. Herriton, this time accompanied by his sister Harriet, to rescue the baby from the imagined horrible man Gino, who is supposed to be living in the disastrous poverty. The subject is ideologically formed in the respect that the linguistic signifiers by which s/he is unconsciously alienated, are already ideologically constructed. Therefore, he is also loaded with an ideological burden. Thus the Symbolic, the subject is exposed to, is itself predominantly ideological while most of the

subjectivities are ideological. In the same way, there are different ideological subjectivities in the identity of the subject, who functions according to the dominant one. Robert Lapsley and Michael Westlake go on to argue: “The notion that the human subject is constituted by pre-given structures is a general feature of structuralism, according to which subjectivity is determined by structures such as language, family relations, cultural conventions and other social forces.” (10-11)

The baby is regarded as the English subject as the mother of the baby, Lilia, is English speaking woman with English upper middle class values, the English cultural convention and English family relations. Thus, the relatives of Lilia think themselves as the rightful authority of the baby. On the one hand, they are guided by the capitalist ideology and attempt to get the baby free from the condition of poverty and on the other hand, they are obsessed with the ideology of the English superiority as they regard Italian values as inferior orient values. So, their English ideology dictates them to disrupt the marriage between Lilia and Italian boy, Gino. When they fail as Lilia is already married before intervention, and dies after giving birth to a baby, they attempt to claim the baby back to superior English culture. They are subjects to their class ideology. They regard themselves as civilized and regard the Italians as barbaric and horrible. They are thus, also the subjects to the colonialist, orientalist ideology. As Edward Said observes:

[. . .] the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse [. . .] makes great claims on our understanding of that Orient.(1-2)

To regard Italians as the opposition to the English to define themselves is obvious in the novel.

The contrastive image of Italians as barbaric and horrible to define themselves is the part of the orientalist culture of English people that gives them superior position to claim they know everything about the orient and the orient is unable to understand itself.

Philip and Harriet meet Miss Caroline Abbot in Monteriano, and both she and Philip find their intentions faltered as they are allured by the beauty of Italy. While they are still under the spell of Italy as there is a fine description of an enthusiastic Italian audience watching *Lucia di Lammermoor*, they become aware of Gino's strong feelings for and determination to keep his son. Once more they admit defeat recognizing Gino's passion and are much moved by Miss Abbott's case. Italy has been regarded as Orient, exotic and the place of romance is apparent and the English, Orientalist ideology has been voiced here. Clarifying about the orient as the imaginary construction of the European colonizers, Edward Said asserts; "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). Thus, to regard Italy as inferior to England and to draw the picture of Italy as the beautiful, charming place of romance is the discourse of the Europeans to define orient and appropriate their presence in the orient.

Without their knowledge, Harriet, the sister of Philip, kidnaps the baby to get the baby free from the Italian poor condition but the baby is accidentally killed when their carriage overturns. Gino, hearing the news, attacks Philip, but the two are reconciled, after a fashion, through Miss Abbott's concern for both. As Philip and Miss Abbott travel back to England, he realizes that he has learned to love her, but she reveals that she loves Gino, and appears to be resigning herself to a spinster's life of good works in Sawston.

The novel opens with Lilia moving to Italy. All of her acquaintances see her off, thinking that she would enjoy her holiday in Italy. The Herritons get shocked when they, through Lilia's

letters, decipher that she is engaged to marry with an Italian guy, who is the son of a dentist. Infuriated by what we can say off-the-rut behavior and bluntness of Lilia, her mother-in-law loses her temper. A clever woman herself, Mrs. Herriton understands the meaning of Lilia's letter. Her behavior is so mechanically guided and is obsessed with her social status that she goes on to say; "How dare she not tell me direct! How dare she write first to Yorkshire! Pray, am I to hear through Mrs. Theobald—a patronizing, insolent letter like this? Have I no claim at all? Bear witness, dear"—she choked with passion—"bear witness that for this I'll never forgive her!" (14)

Her confinement with the upper class ideology has made her look untrustworthy as well as illogical. She believes that Lilia should act according to her family values and she should act according to her class ideology with the interaction with her family. Mrs. Herriton's social status and the authority which she has been enjoying in her life after widowhood makes her complain that her daughter-in-law is not in the right way when she chooses to pursue her own life and course of life. The event of Lilia's marriage without family consent can prove very nasty as well as what she calls 'impertinent' for Mrs. Herriton's family codes. The socialization of the whole Herritons contributes to what happens later. They at first behave spontaneously and later regret. For example, Harriet, at first, reacts against Lilia's decision to marry with an Italian in a hotel by saying, "What awful thing—what awful person had come to Lilia? "Someone in the hotel." The letter only said that. What kind of person? A gentleman? An Englishman? The letter did not say"(15). Thus, interpellation of capitalist ideology is seen in the core of her subjectivity.

Family and school, as two significant 'Ideological State Apparatuses' (ISAs), provide the contexts where ideological languages function in order to construct the identity of the subject. In the given statement, she is in the family environment. Moreover, educational values determine

the behavior of the people, so it determines how she behaves. To draw upon the Althusserian notion of Ideological State Apparatuses (ISAs) and their employment to interpellate the individual as subject is fruitful to see the ideology inside the family and the school. In Marxist theory, the state is thought to be first and the foremost as the 'State apparatus', that is, as the sum of the institutions by which the ruling class maintains its economic dominance – the government, the courts, the police, the prisons, and the army, and so on. Innovating this Marxist concept through a symptomatic reading, Althusser claims that the state apparatus, in fact, consists of two overlapping but distinct sets of institutions. He categorizes them as the repressive state apparatus and the 'Ideological State Apparatuses'. In his book *Lenin and Philosophy, and Other Essays*, Althusser writes:

The State Apparatus (SA) contains: the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc., which constitute what I shall in future call the Repressive State Apparatus. Repressive suggests that the State Apparatus in question 'functions by violence' – at least ultimately (since repression, e.g. administrative repression, may take non-physical forms). (136)

Althusser further argues that the state also consists of what he calls the 'Ideological State Apparatuses' (ISAs). These are apparently distinct and specialized institutions such as: the religious ISA (the system of the different public and private schools), the family ISA, the legal ISA, the political ISA, the trade union ISA, the communications ISA (press, radio and television etc.) and the cultural ISA (literature, the arts, sports etc.). (137) The fundamental difference between the Repressive State Apparatus (RSA) and the Ideological State Apparatuses (ISAs) is that both perform the social function of economic dominance and exploitation but the first (RSA) functions primarily 'by violence' whereas the second (ISAs) function primarily 'by

ideology'. (138)

The kind of education Harriet receives from the Sunday school and the capitalist family plays roles in how she behaves and what she says. Thus, capitalist and Orientalist Ideology has been promoted by the school and family that interpellates her as the subject subjected to capitalist English ideology. When the Herritons discuss whether to tell the news of Lilia's death to her daughter Irma, Mrs. Herritons says about her as:

[. . .] she never cared for her mother, and little girls of nine don't reason clearly.

She looks on it as a long visit. And it is important, most important, that she should not receive a shock. All a child's life depends on the ideal it has of its parents. Destroy that and everything goes—morals, behavior, everything.

Absolute trust in someone else is the essence of education. That is why I have been so careful about talking of poor Lilia before her. (70)

Morality and behavior belong to both family and the education system and play crucial role in the interpellation of individuals. Mrs. Herriton's education makes her believe that education means the absolute trust without questioning its inherent motive or ideology. The values of the children should be shaped from the ideology of their parents and they need to abide by the family values on them by their family without questioning them. Thus, family and the schools are the 'Ideological State Apparatuses' which repress the children's personal desires making them follow the ideals of their parents, making them the subjects of the ideologies of the family and class.

Harriet herself has the 'absolute trust' in education as she claims the very 'essence of education' lies in absolute trust on family members, family values and the ideals. However, the trust seems to disappear when she, towards the end of the novel, manages to kidnap the baby of

late Lilia, thereby falling into accident with it. When she loses baby as he dies, she pretends to have been sick or emotionally down, so feeble that she is unable to speak or even remember about her own follies. Ironically, it is the same Harriet who, towards the end of the novel, talks to Caroline as if nothing has happened at all. She even “spoke of this unlucky accident and the mysterious frustration of one’s (Harriet’s) attempts to make things better” (175).

Harriet belongs to the capitalist ideology. She attempts to be victorious by stealing the baby from Italy and when the baby dies because of her folly of stealing and running hurriedly in a carriage, she initially shams a sickness and then rationalizes it by saying that she meant well being of everybody. In fact, it is not her that is working but her ideology.

Instance of Mrs. Herriton truly reflects how interpellation theory works. Upon discovering that Lilia has met her to be engaged to her at a hotel, Harriet feels disgust. While Harriet’s view about the dating itself is biased and it pertains to interpellation, what her mother says to justify and glorify where she had met her husband does more so. In an attempt to defend herself, she says:

Nice or nasty, as I have told you several times before, is not the point. Lilia has insulted our family, and she shall suffer for it. And when you speak against hotels, I think you forget that I met your father at Chamounix. You can contribute nothing, dear, at present, and I think you had better hold your tongue. I am going to the kitchen, to speak about the range. (17)

Here too, she seems too occupied that she fails to make rational observation. Her ideology dictates what she thinks, without herself knowing. Similarly, another of her comments is a sheer instance of her subjectivity shaped by ideology. She believes anything less than what she thinks better is not a good match for Lilia. Her spontaneous absurdity and the aura of dominating

authority in her house makes her the subject of own class ideology. She definitely has absurdity and very high opinion about herself. She thinks whoever the match is whether a duke or an organ-grinder, that is not the good match for her. She says, "If Lilia marries him, she insults the memory of Charles, she insults Irma, she insults us. Therefore I forbid her, and if she disobeys we have done with her for ever" (19). She is trying to teach the points. However, her arguments themselves are very pointless, and in a way very authoritarian and ideologically shaped. Lilia, at any cost, should be abided by her authority according to her. She doesn't seem to have answers to why disobedience to her prohibition breaks Lilia from the relationship with the Herritons. She doesn't justify how Lilia insults the Herritons by marrying the one who she seems to love.

Her son, her representative, Philip is equally absurd and at times subjected by his own ideology. Philip is the biggest role player in the entire novel as he acts like the ambassador of English values and proud of involving in the great work to liberate the baby. When Mrs. Herriton asks him to go to Italy to stop Lilia from marrying the ignoramus, he does all he could to keep his face and the ideology of his class going. He tries to be emotional, coercive and at most persuasive. When Lilia says that she has already married Gino, mindful of the fact that he has come to disrupt the marriage, he blurts out his ideology in the following words:

The whole thing is like a bad dream—so bad that it cannot go on. If there was one redeeming feature about the man I might be uneasy. As it is I can trust to time. For the moment, Lilia, he has taken you in, but you will find him out soon. It is not possible that you, a lady, accustomed to ladies and gentlemen, will tolerate a man whose position is—well, not equal to the son of the servants' dentist in Coronation Place. I am not blaming you now. But I blame the glamour of Italy—I have felt it myself, you know—and I greatly blame Miss Abbott. (33-34)

Without knowing the reality, he surrenders to the glamour of and charm of Italy. The unconscious of Philip, is thus, 'structured' according to the structure of the language the subject acquires. As we know Lacanian account of the unconscious in sharp contrast to the Freudian consideration of the term as 'disordered.' This change in the unconscious from disordered to 'structured' is in parallel to the process of subject formation. Moreover, the unconscious is both interpellating and alienating the subject through language. Gino can be seen as the focal point in which family, political, and many other ISAs converge. In those ISAs shaping Gino's subjectivity are the ISAs to which the subject of Lilia is exposed and the English ideology of Philip has been opposed. If we regard the man as subject of ideological interpellation with the mediation of ISAs, we should analyze the ISAs present there. However, interpellation occurs indirectly in the foreign land and the subject is not aware of it. Philip's distinguishing of the Italian and English nationality is also somehow identical to earlier interpellation; it belongs to the political ISA, the power exercised by the English ruling class, and his division between the rich and poor class is guided by the capitalist ideology. He frankly says to Gino that he has come to Italy to "prevent you marrying Mrs. Herriton, because I see you will both be unhappy together. She is English, you are Italian; she is accustomed to one thing, you to another. And—pardon me if I say it—she is rich and you are poor" (36). The binarism classes like the English and Italian, rich and poor has been constructed by Philip's English capitalist ideology. To examine the role of political power to determine the subjectivity of a man, the Marxist concept of subject as analyzed by Althusser in his essay "Is It Simple to Be Marxist in Philosophy?" is very useful. He observes:

[. . .] a concept of man as an originating subject [. . .] is , you simply submit, in all 'freedom', to the omnipotence of the ruling bourgeois ideology, whose function is

to mask and to impose, in the illusory shape of man's freedom, another power, much more real and much more powerful, that of capitalism. (205)

In this Althusserian line of thought, we see the construction of subjectivity in Philip. The power of English capitalist ideology has dictated and shapes his actions throughout the novel.

Besides the political ISA in the construction of the subjectivity of the characters, religious faith is one of the most wide-ranging influences on subjectivity, in the identity of the subjects in *Where Angels fear to Tread*. To take the formal language of religious adherence first, Harriet carries the praying things, which, however, get stolen. In the conversation religion and nationalism, as two major ideological vehicles, come across together. While religion is in possession of a number of established apparatuses and institutions, nationalism remains as a discourse without a formal apparatus or established institution in the novel. Philip is preoccupied with religion that he believes in going to Sunday school is highly moralistic. Apart from this he is also familiar with the English nationalism through the family and other social institutions while his family members seem to have patriotic tendencies. Philip's inclination to a religious ideology is reflected when he comments on the adamancy of Miss Abbott. As narrated, "Is the young person mad?" burst out Philip as soon as she had departed. "Never in my life have I seen such colossal impertinence. She ought to be well smacked, and sent back to Sunday-school" (84). Sunday-school is thus, the part of religious and cultural ISA that interpellates the individual as a subject.

To see how religion interpellates individual of the ideology of the ruling class, it is very relevant to examine Althusser's analysis of religion. Referring to the biblical story of the dialogue between Moses and God, Althusser points out the moment when Moses is addressed by God. God hails Moses in his name, and Moses replied: "It is (really) I!", God says to Moses "I

am what I am". This proves God to be the Subject, the absolute, ruler subject with capitalization and Moses to be the ruled subject as he needs to obey the God. Thus, religion is the ideology of the ruling, powerful Subject that interpellates the ruled as the powerless subject. Althusser observes:

God thus defines himself as the Subject par excellence, he who is through himself and for himself ('I am what I am'), and he who interpellates his subject, the individual subjected to him by his very interpellation, i.e. the individual named Moses. And Moses, interpellated- called by his Name, having recognized that it 'really' was he who was called by God, recognizes that he is a subject, a subject of God, a subject subjected to God, a subject through the Subject and subjected to the Subject. (121)

Therefore, there are two implications of the subject whenever the term is used. There is a two way process that are the subject through ideology and the subject to ideology. There also exists in this process a guarantee that says "everything really is so." Althusser's has provided us with examinations that helped him to come out with a summary of what he had discovered about ideology in the form of four premises: the interpellation of individuals as subjects, their subjection to the Subject, the mutual recognition of subjects and Subject, and the absolute guarantee that everything will be all right if the subjects recognize what they are and have accordingly. Thus, interpellation of the Herritons as subjects by Christianity has been apparent in the novel to see the ideology they are guided with.

We can also see how nationalism interpellates her as the subject subjected to the political ideology we can examine the assertion of Harriet: "Leave me alone!" said Harriet, snarling round at them. "I don't care for the lot of you. I'm English, and neither you'll come down

nor he up till he goes for the baby" (100). Harriet is, thus, subjected to the political ideology. The pride of being an English comes to Harriet because of her Orientalist English ideology regarding herself superior than the Italians is apparent in the above instance.

In the same way the family tensions run high when discussing the marriage of Lilia to an Italian man. All of the Herritons object the idea of marrying with the man who is regarded belonging to inferior nationalism. There are many significant events that support of the religious as well as nationalist ideological interpellation. For example, Philip, upon molding himself into a beginner having positive feelings about the Italians from a rigid jingoist, claims to have understood the rustic people of Italy. He goes on to saying to Caroline:

My dear Miss Abbott, he is not a murderer. I have just been driving that into Harriet. And when you know the Italians as well as I do, you will realize that in all that he said to you he was perfectly sincere. The Italians are essentially dramatic; they look on death and love as spectacles. I don't doubt that he persuaded himself, for the moment, that he had behaved admirably, both as husband and widower. (108)

Philip, first, identifies himself to be the hero of the entire mission made to rescue the baby from Gino whom he terms as the 'horrible Italian'. In the mean time, he is deeply affected by adventure and romance of the journey he made to Italy. Thus, the imperialist, orientalist ideology and the bias of the English people regarding the Italians as orient and 'other' has been visible in Philip as he attempts to define the Italians as 'essentially dramatic' in above instance. His assumption of his superiority is manifested as he asserts that the English people know the Italians well.

To discuss the orientalism as an ideology, we can draw on the definition of Edward Said.

Orientalism, for Said, is “a kind of Western projection onto and will to govern over the Orient” (94-95). He claims that Orientalists have plotted their narratives about the history, character, and destiny of the Orient for centuries but in the nineteenth and twentieth centuries, the geographical vastness of the Orient had shrunk, the discipline had expanded with colonialism, and “Orientalism had accomplished its selfmetamorphosis from a scholarly discourse to an imperial institution” (94-95). As we see in Lilia’s letter from Italy, she portrays Italy as the place of antiquity, as she writes she watches outside through a “Gothic window” every day. Italy is simple, charming and the place of romance for her. It is clearly orientalist assumption of an English tourist to regard Italy as Orient. When orientalists started to see the limitations in their imperialist discourse, there was a new, positive, twist to Orientalism: “since one cannot ontologically obliterate the Orient [...], one does have the means to capture it, treat it, describe it, improve it, radically alter it” (94–95). The Orientalist ideology thus, defines and alters the destiny of the Orient. Italy and Italians are regarded as orient with the questioning their values and sincerity by Philip. The treatment of Italians as inferior, ignorant ‘other’ by an Englishman is the ideology of imperialist belief of English superiority.

Later, throughout the novel, Philip identifies himself with a number of other figures such as the generous, the rescuer, etc. Disillusionment with the family, particularly his mother and Miss Abbott, reaches to the height when Philip starts questioning mother’s authority and when he changes his opinion about Miss Abbott. Disillusionment is a significant cause for the alienation of the protagonist. The term alienation can be widely used in two different contexts. First, there is the Lacanian understanding of the term that outlines the role of language. The second is the general designation of the term that such terms as self-alienation and alienated character are its derivations. There is always the dissociation of self/other in both modes of

alienation. In the subject/other dialectic that is responsible to construct the subject, its dissociation brings about alienation. In its general meaning, alienation is used when the subject consciously recognizes the limitations and weak points of an ideological discourse or an ideal image; the subject becomes alienated here because he/she has no firm belief in what he/she used to rely on. Both designations are manifested in the novel *Where Angels Fear to Tread*. We can take Philip's argument for instance of this. He is narrated as:

"Silly nonsense!" he exploded, suddenly moved to have the whole thing out with her. "You're too good—about a thousand times better than I am. You can't live in that hole; you must go among people who can hope to understand you. I mind for myself. I want to see you often—again and again." (175)

We can also see how the subject in a modern capitalist state becomes subjected to the ideological State apparatuses in the novel. The conditions through which an individual becomes the subject to the State are reproduced by both the Ideological State Apparatuses and the Repressive State Apparatus, which are Althusser's terms for the major divisions of the classical Marxist concept of the State apparatus. Lilia, for example, solidifies the ideology of capitalists when she thinks about her husband, Gino:

She always treated him as a boy, which he was, and as a fool, which he was not, thinking herself so immeasurably superior to him that she neglected opportunity after opportunity of establishing her rule. He was good-looking and indolent; therefore he must be stupid. He was poor; therefore he would never dare to criticize his benefactress. He was passionately in love with her; therefore she could do exactly as she liked. (42-43)

Here Lilia becomes the subject of her ideology treating a poor boy Gino according to her wish.

Even though, the poor Italian boy was her husband, she is subject to her English capitalist ideology ruling over the helpless orient with the use of her power being superior English woman by the means of wealth. She considers herself as the benefactress of the Italian husband. We have the similar instances when she becomes the subject her capitalist ideology. Before she dies giving birth to the baby, she becomes bored with the mundane Italian way of life, Gino says to her that he met some people and talk to them. Lilia says, "But, Gino dear, if they're low class, why did you talk to them? Don't you care about your position?" (45) We can also find the similar subject position of Caroline which valorizes the social class and position when she says to Philip, "And much of it has been most interesting, though I don't understand everything. Did you never think of the disparity of their social position? (76-77)" Thus, the ideology of capitalist English upper middle class, which relies on the maintenance of its own class, has made the characters like Lilia and Caroline its subjects throughout the novel *Where Angels Fear to Tread*.

A complicated and ongoing process, the reconstruction of identity of the protagonist, is manifested in forming a new subjectivity that begins with disillusionment. It is similar to materialization of ideology in Althusser because in both cases a set of beliefs are materialized. The process of the reconstruction of identity through a move from ideological to non-ideological, artistic subjectivity has happened for Philip and Abbott through artistic inventiveness. The exploration of the aesthetics of language as represented in the novel is instrumental in the analysis of the representation of protagonists' artistic subjectivity in that the artistic language of the novel is itself based on and constituted by a criticism of ideological languages of the novel. Thus, even in its reconstructed form, identity is still constituted by ideological subjectivities.

The internal inter-subjective dialectic is, however, constructive for Philip or Abbott in

that it creates a new subjectivity. This new subjectivity is based on the aesthetic theory they have developed in the novel and it is to replace the already constituted ideological subjectivities of his identity. The dialectic within their identity first occurs between the existing ideological subjectivities and the newly formed artistic subjectivity. But what is notable is that even this new artistic subjectivity, as a result of their assimilation, is in a permanent dialectic with other artistic languages available to them. The Althusserian dialectic thus provides a critical perspective for the analysis of subjectivity construction and identity re-construction that can be applicable to different phases in the development of the subject including both the infantile and mature years. In positioning the subject between both language and ideology, it investigates the relation of the subject to both the individual and the social and, correspondingly, focuses on the particular and the universal in language as the realm where they meet. This critical approach is concerned with exploring ideological languages in a given text and how they represent ideological subjectivities. Examining the way an ideological subjectivity is formed, reproduced, and represented, this approach demonstrates how linguistic inventiveness plays an instrumental role in the reconstruction of the subject's identity, which remains incomplete and undergoes an ongoing inter-subjective dialectical process.

First, Philip is true representative of the capitalist ideology that he attempts to bribe Gino one thousand Italian lire to get the divorce between Gino and Lilia, but slowly, he comes to understand his assumption that he can do anything with the money is leading him to failure. As we see in the conversation between him and Gino as he says:

"You are honourable, I am sure; but are you wise? And let me remind you that we want her with us at home. Her little daughter will be motherless, our home will be broken up. If you grant my request you will earn our thanks—and you will not be

without a reward for your disappointment."

"Reward—what reward?" He bent over the back of a chair and looked earnestly at Philip. They were coming to terms pretty quickly. Poor Lilia!

Philip said slowly, "What about a thousand lire?" (36-37)

Though, Philip has the high opinion about the Italians in the beginning, he is subjected to the capitalist ideology and speaks ideological language when he is assigned to bring Lilia back home. He sees as if he is able to do anything with his money but he is unable to break the marriage with it.

Here, we see the materiality of the ideology in the line of the Eagleton's analysis of materialist theory of ideology that the ideology is grounded on the discourse or word rather than the economic base. He observes, "We have [. . .] the outline of a materialist theory of ideology which does not simply reduce it to a 'reflex' of the economic 'base', but grants the materiality of the word, and the discursive contexts in which it is caught up" (195).

The word or language of Philip is the ideological language of the capitalist class. Soon, he turns to failure, and is compelled to doubt the capitalist values. His position is drastically changed after the death of Lilia as he becomes aware of the limitation of the capitalist ideological subject position and turns philosophical as he says, "But I feel differently now, and I hope that you also will change. Society is invincible—to a certain degree. But your real life is your own, and nothing can touch it" (77). Thus, Philip reconstructs his new subjectivity that is they needed to let Lilia to lead her life anyway she wants and should understand that the life belongs to a person, not the class and society.

We all assume various subject positions in our daily lives and our actions and interactions are conducted according to the cultural and ideological norms or protocols

associated with them. So it is normal to see Philip's subjectivity changing with the disillusionment of his earlier ideological subject position. When we read a book, watch a movie or listen to a political speech, we are encouraged to assume subject positions that will make us sympathetic to a particular viewpoint. But merely being aware of how or why we resist or accept interpellation gives us more power to actively shape our lives on our own terms.

French philosopher Althusser in his seminal essay "Ideology and Ideological State Apparatuses (Notes towards an Investigation)" examines the relationship between the state, modes of producing or reproducing power and ideology from a Marxist perspective, defining ideology as "the imaginary relationship of individuals to their real conditions of existence" (162). In his definition, he observes the ideology functioning as an arbitrator or mediator between systems of power and individuals. He believes that it permits for hegemonic power to reproduce itself by incorporating traditional forms of repression thereby incorporating individuals into the power structure. The wealthy relatives of Lilia are conservative of the English capitalist ideology, trying to convince Lilia to come out of the Italian reality full of poverty with surrender to the nostalgia of wealthy English past. They have only the distant relation to the Italian baby of Lilia and Gino but the imaginary relation has affected the reality of the English family and so they are obsessed with the imaginary relation regarding it as real. They take any risk for the baby for the execution of their ideology.

Althusser's essay "Ideology and Ideological State Apparatuses" collected in his book *Lenin and Philosophy and Other Essays* was an attempt to explore the process in which the subject became subject to ideology. He opines that human beings become repressed by different ideologies of the state from an early age. Ideology, which is present everywhere in such a system, plays its decisive role in the formation of the subject's beliefs, actions and practices. The

essay was highly influential in the development of theoretical explorations of both the ideologies of the modern socio-political system and the mechanisms behind the constitution of subjects. According to Andrew Bennett and Nicholas Royal's *Literature, Criticism and Theory*, Althusser's essay seeks to demonstrate that "ideology is bound up with the constitution of the subject." (173). The English upper class ideology constitutes the subjectivity of the Ferritons, and thus, they work for the sustenance of their class ideology attempting to correct Lilia's marriage to the man of lower class.

The English people always feel themselves as ruling class and want to dominate others as if it is the privilege of the English people. It is clear with Lilia's tendency treating her Italian husband as inferior as he is poor and ruled class as narrated; "He was poor; therefore he would never dare to criticize his benefactress. He was passionately in love with her; therefore she could do exactly as she liked" (42-43). She marries him only because he passionately loved her and she could rule him in the way she liked. She assumed the role of the benefactress and essentialized her presence in his life.

Cultural hegemony is also crucial aspect to examine the ideology throughout the novel. The English people always hegemonize the Italians. Hegemony is the idea examined by Italian Marxist Antonio Gramsci to investigate the dominating power of the ruling class to rule the other classes. Ashcroft et. al. write about hegemony in *Key Concepts in Post-Colonial Studies* as:

Hegemony is important because the capacity to influence the thought of the colonized is by far the most sustained and potent operation of imperial power in colonized regions. Indeed, an 'empire' is distinct from a collection of subject states forcibly controlled by a central power by virtue of the effectiveness of its

cultural hegemony. Consent is achieved by the interpellation of the colonized subject by imperial discourse so that Euro-centric values [. . .] are accepted as [. . .] most natural or valuable. (116-17)

We find various instances in the novel in which the characters behave as culturally superior to the Italians and regard Italians as inferior, margin, and other. While talking to Miss Abbott and trying to convince her why England is the better place for the baby of Lilia, Philip says; “I tell you, Miss Abbott, it’s one thing for England and another for Italy. There we plan and get on high moral horses. Here we find what asses we are, for things go off quite easily, all by themselves” (121). Italy, thus, is the ‘Other’, the orient, in which the time flows easily without any significance and without any plan. Thus, the imperial, Euro-centric colonial ideology has interpellated the characters.

Althusserian frameworks of thought were significant developments in critical thought from the mid 1950s to late 1970s. Althusserian form is critically involved in the question of the constitution of the subject by ideology. An investigation of the construction of identity through an exploration of the interrelationship between and among language, ideology, and the subject is still a major concern and challenging problem of contemporary critical theory. It is fictional in the sense that it is represented to the subject by the subject’s imaginary relation to the world. Althusser was of the opinion that ideology was different from science because it was not based on knowledge. However, it should be mentioned that ideology is different from science not because of its inaccuracy, but because of the social factor that predominates the theoretical aspects. The imaginary relationship between the Lilia’s baby from Italian father to England, the land of the mother has been constructed by the discourse of the English characters, the Herritons.

Terry Eagleton’s account of understanding of Althusser’s essay in his *Literary Theory*:

An Introduction would be very important to see the dominant position of the ruling class. He says; “How is it, the essay asks, that human subjects very often come to submit themselves to the dominant ideologies of their societies – ideologies which Althusser sees as vital to maintain the power of a ruling class?”(149) Terry Eagleton, for example, merely points to the parallel lines of these two aspects and is not concerned with a new approach based on them. He states:

The relation of an individual “subject” to society as a whole in Althusser’s theory is rather like the relation of the small child to his or her mirror image in Lacan’s. In both cases, the human subject is supplied with a satisfyingly unified image of selfhood by identifying with an object which reflects this image back to it in a closed, narcissistic circle. In both cases, too, this image involves misrecognition, since it idealizes the subject’s real situation. (172-73)

The baby, in the novel, has been the human subject as Eagleton discusses as the baby is given the unified English subjectivity by the Herritons and try to confine it to the narcissistic circle of the English upper middle class society.

Althusser elaborates the relationship between domination and subjugation by presenting us with the interpellation process. This process explains how individuals recognize themselves as subjects via ideology, thereby elucidating how subjects can be complicit in their own domination. Ideology functions to constitute individuals as subjects. According to him, individuals are interpellated primarily through the first “ideological state apparatuses” (ISAs) to which they are exposed to. As seen in the quote above the family ideology is appropriated with the help of the church and Sunday-school. As Harriet is seen as impertinent not being abided by the family ideology, his brother Philip wishes to send her to Sunday-school to shape her subjectivity appropriated with the ideology of his class and family. As narrated; "Is the young

person mad?" burst out Philip as soon as she had departed. "Never in my life have I seen such colossal impertinence. She ought to be well smacked, and sent back to Sunday-school." His mother said nothing.(84)

As discussed above, the pioneer examples of ISAs are the family, the school, and the church, which are the institutions that exist before the entry of the individual into them. Althusser emphasizes the ubiquity of ideology and interpellation by noting how subjects are consistently constituted by Ideological State Apparatuses (ISAs) such as the family, educational institutions, and media such as literature, radio and television. The idea that an individual can be interpellated through various mediums would later be appropriated by theorists from diverse backgrounds such as cinema and media studies and cultural studies.

Although he initially presents a chronological instance of interpellation, Althusser emphasizes on the fact that the process is not governed by cause and effect, but happens simultaneously. He stresses that "the existence of ideology and the hailing or interpellation of individuals as subjects are one and the same thing" (118). In other words ideology, interpellation, and subject hood, mutually reinforce each other. Elaborating this, he presents an expanded version in the following words; "[. . .] ideology has always already interpellated individuals as subjects, which amounts to making it clear that individuals are always-already interpellated by ideology as subjects, which necessarily lead us to one last proposition: individuals are always-already subjects" (119). Without their knowledge, the Herritons are already subjects of English capitalist ideology in the novel.

Althusser expands his views on the subject by presenting how subjects and the Subject can be classified. This is to say that there are differences between ideology and ideologies. This also gives the spaces for 'subjects' and 'the Subject' to exist in the way 'ideologies' and

'Ideology' exist. There is a mutual relationship between them because the subject is the individual who becomes interpellated while the Subject required by ideology; ideology, like structure, requires a Subject. The characters like Mrs. Herriton, Philip, Harriet, Lilia can be seen as the subject and the English capitalist values can be seen as Subject. The Subject has already subjected the subjects.

Althusser's perception of the way the subject is constituted is reflective of his idea of the anti-Humanist Marxism. While Humanism regarded the human being as free and self-conscious, for him, he or she is considered to be the agent of ideology participating in the reproduction of the conditions of his/her being subjected. In addition to this, whereas the classical concept of the subject commemorates the idea of the subject being the 'cause,' for Althusser, the subject is the 'effect' because the situation into which an individual is born precedes him/her and the subject is the effect of it. Therefore, he epitomizes that he or she as subject is always-already interpellated. The Herritons are already the subjected to the capitalist English upper class, orientalist ideology.

The subject is the effect of the ideological structure into which he/she is born, and by which s/he is immediately hailed. In both ways, being an agent and an effect, the subject loses its humanistic designations as autonomous, self-conscious, and free. Althusser rejected the humanist notion of the individual as a self-conscious and autonomous being whose actions could be explained in terms of personal beliefs, intentions, and preferences. In a bid to explain Althusserian notion of ideology, Anthony Elliott has said in the following words:

For Althusser, there is a duplicate mirror-structure at the heart of the ideological process; a structure which possesses all the unity and plenitude of Lacan's imaginary order [. . .] what the mirror of ideology essentially does is to implant received social meanings at the centre of the imaginary relationships of

individuals to their real conditions of existence. Thus, in constituting the self in relation to discourses of class, race, sexuality, nationalism, and the like, the individual comes to misrecognize itself as an autonomous subject, believing itself to be legally free and self-legislating. (104)

Although Elliott's approach in this regard appears to be reflecting in a further investigation of the association between the theory of Imaginary (Lacanian) and Althusserian theories, he does not reflect on the problems emerging in the process of the development of a critical perspective based on both theories.

While the Lacanian alienation happens in an indirect way in the infantile phase of the development of the subject, the Althusserian interpellation takes place directly for a mature subject. At the meantime, we should note that the Althusserian concept of interpellation can happen dramatically both for the emerging and the mature subjects. As a result, each one of these theories focuses on one aspect of the process of subjection. If Lacanian theory is concerned with the formation of the subject in infantile phase, Althusserian theory is dealing with the subjection of the individual in mature years. These theories thus brings into consideration both infantile and mature years in the development of the subject.

Philip's understands the power of society as:

Society is invincible—to a certain degree. But your real life is your own, and nothing can touch it. There is no power on earth that can prevent your criticizing and despising mediocrity—nothing that can stop you retreating into splendour and beauty—into the thoughts and beliefs that make the real life—the real you.(77)

The power of the society is based upon the discourses the society circulates and creates the

truths. Even then, the resistance to such power comes when we perceive the beauty of the society. Thus, Philip's understanding of the power of society goes near to the Foucauldian analysis of power and its resistance.

Foucault is of the opinion that discourses produce subjects within relations of power that potentially or actually involve resistance. For example, Foucault gives the example of the sexuality in the nineteenth century who is discursively produced as a subject and an identity within discourses as diverse as psychiatry, jurisprudence and literature. He maintains:

There is no question that the appearance in nineteenth-century psychiatry, jurisprudence and literature of a whole series of discourses on the species and subspecies of homosexuality, inversion, pederasty, and 'psychic hermaphroditism' made possible a strong advance of social controls into this area of 'perversity'; but also made possible the formation of a 'reverse' discourse: homosexuality began to speak on its own behalf, to demand that its legitimacy or 'naturalness' be acknowledged, often in the same vocabulary, using the same categories by which it was medically disqualified. (101)

His example well presents and exemplifies how power is both repressive and enabling.

According to Foucault, power is a relationship that implies resistance. It is not something held by a particular group, but rather, it is a relationship that inheres in all discourses whether they are economic or media or familial and so on. Furthermore, it is dispersed across a range of social institutions and practices and functions through the discursive constitution of embodied subjects within discourses. The subject positions and modes of embodied subjectivity constituted for the individual within particular discourses permits different degrees and types of identity and agency, which are both compliant and resistant. The discursive fields, able to produce meanings

and subjectivities, are not homogenous. They include discourses and discursive practices which may be contradictory and conflicting, being able to create the space for new forms of knowledge and practice. While there is no place beyond discourses and the power relations that govern them, resistance and change are possible from within.

Julian Wolfreys considers the relationship between language and power and states that language is not only an adjunct to forms of power but also the articulation of that power. Referring to Foucault's view on relations between the subject and discourse, he goes further to point out that there are always a number of other elements present. He says:

[...] human subjectivity and identity itself is produced out of various discursive formations as a result of the subject's entry into language shot through and informed by figurations and encryptions of power, politics, historical, cultural and ideological remainders organized through particular relationships and networks.

(66)

Formation of subjectivity thus starts when the subject enters the lingual world and thus language is a battlefield of ideologies. The subject's initiation with language creates an ideological interpellation of which he/she is unconscious. When Harriet is ready to steal the baby, she shows the pride of being English and so she is attempting impose English language and subjectivity to the baby stealing from Italy. The baby is unconscious but is being exposed to English language and thus, his subjectivity is being constructed. As naarration goes; "Leave me alone!" said Harriet, snarling round at them. "I don't care for the lot of you. I'm English, and neither you'll come down nor he up till he goes for the baby"(100). Language embodies ideological features and elements as it absorbs and reproduces them, thereby ultimately making them constructive of the subject's subjectivity. The baby of Lilia hasn't yet entered into the linguistic phase but the

attempt of the Herritons to bring the baby back to the world of English language highlights how willing they are to interpellate the English ideology in his subjectivity before the Italian language plays the role to constructs the subjectivity of the baby. There are two different phases in the subject's exposition to language: infantile and mature years. In the mature years, the subject is alienated through the ideological interpellation that has both direct and dramatic modes.

III. Interpellation and Subjection of Individuals *Where Angels Fear to Tread*

When we examine the novel *Where Angels Fear to Tread* we see the various ideologies at work and they are interpellating and subjecting the individuals as the subjects. The actions of the characters are the result of the English upper middle class ideology which is at once the English Orientalist ideology regarding the other countries as 'other' and hegemonizing the countries like Italy with the negative representation and the English Upper middle class values that hegemonizes the Italian lower class. The Herriton vehemently disapprove the marriage between affluent English upper middle class widow Lilia and the poor Italian boy, Gino and Mrs. Herriton sends Philip to Italy to stop the marriage. The efforts of her bourgeois relatives to get her back from the place called Monteriano dissuading her from the marriage is guided by the capitalist ideology of the English upper class. The mission of Philip Herriton to retrieve her from Italy has features in common with that of Lambert Strether in Henry James's *The Ambassadors*, a work Forster discussed ironically and somewhat disapprovingly in his book *Aspects of the Novel*. Herriton is the ambassador of the English upper-class family values and the messenger of the capitalist ideology for the beautiful and poor life of the Italian family.

The characters are hailed by the English and capitalist ideology, but Lilia crosses the limitation set by such ideology. Ideology, thus, continually at work to repress the individuals with the interpellation making sure that they would remain the subjects forever. Still, Lilia refuses just the tendency of her family that she should marry an Englishman and anybody outside the England would be inappropriate mate for her. But even so, she tries to impose the English upper class values to her Italian husband. So, though she seems revolutionary to disrupt the family codes of Herriton family that doesn't let her the autonomy to decide whom to marry, she is also subjected to the same English upper class ideology. The English family is ready to do

anything to see that their child is raised properly—that is, in England. To bring the baby to raise in England stealing him from Gino, the Italian father, after the death of Lilia is, thus, the instance how the Capitalist English ideology is subjecting the English individuals.

The capitalist ideology faces resistance from Lilia's decision to marry poor Italian boy, Gino. She chooses poverty in Italy to live as opposed to capitalist ideology of the home back. She further, disrupts the orientalist ideology, bias of the English upper middle class, marrying the man of the orient Italy. Thus, letting the autonomy to Lilia, Forster is promoting the humanist ideology. His humanitarian ideology worth mention while analyzing his novel as he is ironical to present the English family and their intervention to the self-decision and autonomy of Lilia to choose her own life. The binarism of the 'self' and the 'other' is working as the ideological assumption in *Herritons* with which they define the action of Lilia as 'other' and as a wrong decision when she decides to marry poor Italian, Gino.

As Althusser defines ideology in terms of the imposed imaginary relationship as if, it is the real relation among the man and his material condition. The imaginary construction of the relationship between the real and imaginary invested by the imaginary construction of reality is significantly employed by the writer that lets the readers to see through the play of various ideologies. We see the real relationship between Lilia's baby and Gino as between son and the father but the *Herritons* claim the baby with the imaginary belief that they are the real authority of the baby as the dead mother was once belonged to the *Herritons*. Thus, they can take any risk and act mindlessly to get the baby away from his real family to the imaginary, unreal family. Thus, the ideological interpellation is seen as vital to construct the subjectivity of the characters in the novel and mindless activities of the characters are as the results of their capitalist, orientalist and upper middle class ideologies. The wealthy relatives of Lilia are conservative of

the English capitalist ideology, trying to convince Lilia to come out of the Italian reality full of poverty with surrender to the nostalgia of wealthy English past. They have only the distant relation to the Italian baby of Lilia and Gino but the imaginary relation has affected the reality of the English family and so they are obsessed with the imaginary relation regarding it as real. Their activities for the authority over baby are the actual execution of their ideology that makes the characters ridiculous subjects of their class ideology.

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