



Ögünç, Ömer (2018). "The One Dimensional Man in Thomas Hardy's *Jude The Obscure*". *Uludağ University Faculty of Arts and Sciences Journal of Social Sciences*, Vol. 19, Iss. 34, p. 323-354.

DOI: 10.21550/sosbilder.330967

THE ONE DIMENSIONAL MAN IN THOMAS HARDY'S *JUDE THE OBSCURE**

Ömer ÖGÜNÇ**

Sending Date: July 2017

Acceptance Date: November 2017

ABSTRACT

Thomas Hardy's Jude the Obscure (1895) successfully represents the conflict between the individuals and the bourgeois industrial society in the late Victorian period. Herbert Marcuse's criticism of the contemporary industrial society, which is actually a one dimensional society that imposes absolute norms on the individuals who are forced to become one dimensional wo/men, is quite relevant for a critical approach on this conflict. Marcuse's approach enables a critical analysis of the social hegemony on such characters as Jude Fawley and Sue Bridehead in the novel. According to Marcuse, the institutionalised form of social oppression on the individuals aims to force people to lead one dimensional lives in accordance with dominant social norms. Marcuse underlines the conflict between individuality and social order. Hence, the protection of social harmony and the established bourgeois social order depends on the subjection of these individuals to the rules of the one dimensional society and actually destroys individuality. So, this article argues that, viewed from Herbert Marcuse's perspective, social oppression in Hardy's Jude the

* This article is the revised version of the third chapter in my unpublished PhD dissertation entitled "Gaskell's *North and South*, Dickens's *Great Expectations* and Hardy's *Jude the Obscure*: A Dialectical Social Criticism" (Hacettepe University, 2015).

** Assist. Prof. Dr., Aksaray University Faculty of Science and Letters Department of Western Languages and Literatures English Language and Literature, omerogunc@aksaray.edu.tr

Obscure suppresses individuality to create one dimensional characters in a one dimensional society.

Keywords: Thomas Hardy, *Jude the Obscure*, Herbert Marcuse, one dimensional man, individuality.

Thomas Hardy'nin *Jude The Obscure* Eserinde Tek Boyutlu İnsan

ÖZET

Thomas Hardy'nin Jude the Obscure (1895) eseri bireyler ile geç Viktorya dönemi burjuva sanayi toplumu arasındaki çatışmayı başarılı bir şekilde betimler. Herbert Marcuse'un günümüz sanayi toplumunu sorgulayan yaklaşımı, ki bu toplumsal yapı bireyleri tek boyutlu insanlara dönüşmeye zorlayan mutlak toplumsal kuralları baskıyla uygulayan tek boyutlu bir toplumdur, bu çatışmanın eleştirel bir yaklaşım ile incelenmesi amacına son derece uygundur. Bu çalışmanın amacı, Marcuse'un yaklaşımını benimseyerek romanda özellikle Jude Fawley ve Sue Bridehead gibi karakterlerin üzerindeki toplumsal baskıyı eleştirel bir yaklaşım ile incelemektir. Marcuse'a göre, bireyler üzerindeki sosyal baskının kurumsallaşmış olması, bu kişileri hâkim sosyal kurallara göre tek boyutlu yaşamlar sürmeye zorlar. Marcuse bireysellik ve toplumsal düzen arasındaki çatışmaya dikkat çeker. Bu nedenle, sosyal uyumun ve kurulu burjuva düzeninin korunması bu bireylerin tek boyutlu toplumun kurallarına mahkûm edilmesine bağlıdır ve aslında bireyselliği de yok etmektedir. Dolayısıyla, bu makale, Herbert Marcuse'un bakış açısıyla yaklaşıldığında, Hardy'nin Jude the Obscure eserindeki toplumsal baskının, tek boyutlu toplumda yaşayan tek boyutlu karakterler yaratmak amacıyla bireyselliği ortadan kaldırdığını savunmaktadır.

Anahtar kelimeler: Thomas Hardy, *Jude the Obscure*, Herbert Marcuse, tek boyutlu insan, bireysellik.

INTRODUCTION

In *Jude the Obscure*, Victorian respectability and morality are imposed on Jude, Sue and Phillotson wherever they go in the late Victorian England. Since the whole society is controlled by middle class morality as a sign of respectability, these characters cannot escape social control in either rural or urban locations. Moreover, public education is depicted as a bourgeois social institution that produces

socially beneficial and profitable people in line with the requirements of the system. The bourgeois, industrial and capitalist society in *Jude the Obscure* treats the individuals as raw materials that come out of the public education system as useful products. Therefore, the institutionalised society constructs individual's identity more strictly through education and continues to supervise the individual's behaviour in public sphere by social values like morality and respectability. The ultimate purpose in this process is to create one dimensional man, as Herbert Marcuse calls, to provide the society with eligible members for the benefits of the established social order. Due to the institutionalised social oppression and control on the individuals, which Herbert Marcuse calls organised capitalism, there are only one dimensional men and women in the late Victorian society represented in *Jude the Obscure*. The aim of this article is to analyse Thomas Hardy's *Jude the Obscure* from the perspective of Herbert Marcuse whose critique of organised capitalism in the contemporary industrial society and one dimensional man produced by this social system explains the conflict between the individual and society. Accordingly, the article illustrates the hegemony of the fully established bourgeois industrial society represented in *Jude the Obscure* and argues that it creates one dimensional characters by means of social norms and institutions.

1. Victorian Social Context and Thomas Hardy's Attitude

In this regard, industrial transformation of the Victorian society needs to be emphasised since this process continued throughout the nineteenth-century and led to a new social order by the late Victorian period. The bourgeois, industrial and capitalist social order turned out to be a highly oppressive social structure for the individuals. Especially, the changes in the demographic features of the society, educational and religious institutions, along with industrialisation and rivalry for economic supremacy in the world created an industrial society different from the previous decades. As a significant political and social incident, the Second Reform Bill of 1867 has been regarded to be the beginning of the late Victorian period. The transformation towards an industrial

and urban society reached at its peak after the 1870s and a majority of the Victorians inhabited urban settings exposed to the bourgeois values. Beside its political significance, the Second Reform Bill proved to be another marker of social hierarchy in the nineteenth century. John Davis states that “the rhetorical need for a qualitative distinction between voters and non-voters became clear, and the assertion that the vote was a badge of respectability became commonplace, even as it became more implausible” (2009: 115). So, the right to vote was considered to be a part of a respectable status in the bourgeois society. The rate of urbanisation also changed social structure towards an urban society. As Ausubel states, “not only did the population grow appreciably in the late Victorian times, but its distribution was impressively altered. In 1871, the census returns classified three-fifths of the people as urban and two-fifths as rural. By the end of Victoria’s reign in 1901 more than three-fourths were urban and less than one-fourth rural” (1955: 10). This increasing urban population of the late Victorian period resulted from the social tendency to move to larger towns for better living conditions. Harrison claims that “whatever status landowning conferred it did not bring much economic prosperity in late Victorian Britain [for neither the farmer, nor the agricultural labourer]. As industrialisation proceeded apace, the relative importance of agriculture declined” (1991: 20). Farmers and landlords could not compete with cheap food imports from America and Canada after 1870s: “They were plagued by a depression that began in the mid-seventies, and while it varied in severity, it lasted almost until the end of the nineteenth-century” (Ausubel 1955: 12). Meanwhile, British industry also had to compete with industrial countries like Germany and America as industrial production started in these recently industrialised rivals. Clearly, this economic, industrial and demographic account illustrates that there was a rush to the urban centres at the end of the nineteenth century in search of better living conditions in the bourgeois industrial society. So, population density increased in larger towns towards the millennium. In line with urbanisation and overcrowding in these centres, bourgeois anxiety to control society and to maintain the homogenous social order

also increased. Victorian values like respectability and morality were strongly emphasised to protect the status quo and to control the crowds in the urban centres. Hence, bourgeois industrial society began to be oppressive for the individuals on a new organised level that strengthened middle class domination.

These economic, political and social circumstances of the late Victorian society illustrate that the bourgeois industrial society turns into an oppressive force stronger than previous periods of the nineteenth century. By means of social ideals of respectability and morality imposed on the individuals through social institutions like education and religion, the individuals are forced to become one dimensional and to comply with the established order in a subservient attitude. As Thomas Hardy's *Jude the Obscure* represents the dilemma of the individuals in the late Victorian period, Jude Fawley, Sue Bridehead and Richard Phillotson struggle against the impositions of the society. The bourgeois industrial society, thus, operates via fully established bourgeois institutions that impose social values on the individuals. The representation of the late Victorian society in *Jude the Obscure* is akin to the contemporary industrial society in that this social structure oppresses the individuals to create one dimensional wo/men that readily submit to the demands of the established social order. The analysis of the representation of the bourgeois industrial society in Hardy's *Jude the Obscure* via Herbert Marcuse's concepts of organised capitalism and one dimensional man explains the conflict between the individuals and the society in a new perspective.

In *Jude the Obscure*, the hegemonic social order of the late Victorian society is an example to the "organised capitalism" which creates "one dimensional man" as defined by Herbert Marcuse, who invented a new concept of one dimensional man for his theoretical arguments as he discussed the oppressive bourgeois industrial society that aimed to repress individuals through the established social order. Marcuse's theory of one dimensional man concerns organised capitalism, the kind of capitalism in Hardy's *Jude the Obscure*.

According to Marcuse, organised capitalism means “the economic planning in the state, automatisisation in the economy, the rationalisation of culture in the mass media, and the increased bureaucratisation of all modes of social, political and economic life [that] created a ‘totally administered society’ resulting in the decline of the individual” (2002: xxv). The main features of organised capitalism are capitalist economy protected by the state, industrialisation through the use of machinery as a method in mass production, the justification of a harmonious mass culture imposed on the society and an official discourse in social, political and economic issues to control the decision making process on behalf of the whole society. This social organisation results in a controlled social environment in which all decisions and actions are predetermined by the social system. Hence, there is no individuality in organised capitalism. On the contrary, organised capitalism produces one dimensional man as a result of the restrictive social, political and economic rules. The social condition of Jude, Sue and Phillotson in Hardy’s *Jude the Obscure* reflects similar problems. Butler states that “when we come to *Jude the Obscure*, it is as if we have emerged from a Victorian world of allusion and innuendo into a recognisably modern world” (1990: 134). The hegemonic social environment represented in *Jude the Obscure* is a form of organised capitalism in that the economic benefits and social domination of the powerful middle class in the bourgeois society is protected by the social system against individualistic challenges. Therefore, in the representation of the late Victorian era in *Jude the Obscure*, the impacts of capitalism, industrialisation, automatisisation, mass production against the work of the artisan like Jude and almost an officially declared way of proper living, along with the socially accepted middle-class norms of morality and respectability imposed on the individuals by means of social, religious and educational institutions are observed at their peak.

2. Herbert Marcuse and One Dimensional Man

Organised capitalism is a signifier of the fully established bourgeois industrial social order, and it produces one dimensional man

to serve the benefits of one dimensional society, which is preoccupied with economic interests, the protection of a harmonious social order and restriction of individualistic attempts in case the authority of the middle class is defied. Marcuse argues that “the individuals identify themselves with the existence which is imposed upon them and have it in their own development and satisfaction. This identification is not illusion but reality. [...] There is only one dimension, and it is everywhere and in all forms. The achievements of progress defy ideological indictment as well as justification; the false consciousness of their rationality becomes the true conscious” (2002: 19). Accordingly, the established social order is imposed on the whole society, so that political, social, cultural and economic relations result in one dimensional society in the organised form of capitalism. In this social order, one dimensional man is defined as the restricted individual who adopts the values and concerns of the one dimensional bourgeois industrial society without individual freedom in actions and opinions. In other words, the one dimensional man is a robotic construction that conforms to the established social order.

Industrial progress and developments in all aspects of industrial society refuse individualistic challenges quite easily due to the powerful middle class. The individual, or actually the one dimensional man, mistakes this false consciousness as his true consciousness and continues to lead his ignorant life in bliss. As regards the social control on the individuals in the industrial society, Marcuse states that “a comfortable, smooth, reasonable, democratic unfreedom prevails in advanced industrial civilisation, a token of technical progress” (2002: 3). Industrial development and technical innovations underlie the bourgeois society in the nineteenth-century England, too. As stated, the Victorian society has been depicted in a process of change towards a bourgeois and capitalist order pioneered by the middle class in this industrial transformation. By the end of the nineteenth century, the dominant middle class established Victorian social order in a way that

all sorts of labour and production of the individuals contributed to the social system.

For the interest of the social system, Marcuse asks “indeed, what could be more rational than the suppression of individuality in the mechanisation of socially necessary but painful performances; the concentration of individual enterprises in more effective, more productive corporations; the regulation of free competition among unequally equipped economic subjects?” (2002: 3). The economic norms, therefore, control the individual as manual labour and handicraft lose economic importance, as in the case of Jude Fawley, the countryman, who comes to the urban community to work as a stonemason. In *Jude the Obscure*, the individual cannot stand alone against the system. Marcuse states that “the rights and liberties which were such vital factors in the origins and earlier stages of industrial society yield to a higher stage of this society: they are losing their traditional rationale and content. Freedom of thought, speech, and conscience were – just as free enterprise, which they served to promote and protect – essentially critical ideas. [...] Once institutionalised, these rights and liberties shared the fate of the society of which they had become an integral part” (2002: 3). The reason for these liberties to be curtailed without serious opposition is the social order itself that seems to provide the individuals with all sorts of social, economic and cultural means to meet their needs. Marcuse believes that “independence of thought, autonomy and the right to political opposition are being deprived of their basic critical function in a society which seems increasingly capable of satisfying the needs of the individuals through the way in which it is organised” (2002: 4). In this society, social values, norms, principles and institutions are readily accepted since opposition in all its forms is eradicated by the status quo.

The lack of opposition, however, might be justified from the perspective of the individuals as follows: “Under the conditions of a rising standard of living, non-conformity with the system itself appears to be socially useless, and the more so when it entails tangible

economic and political disadvantages and threatens the smooth operation of the whole” (Marcuse 2002: 4). The individual is living in an authoritarian society, since the system depends on the individual’s conformity to social norms under all conditions. The totalitarian attitude of the bourgeois society results in the suppression of individuality. Marcuse states that “totalitarian is not only a terroristic political coordination of society, but also a non-terroristic economic-technical coordination which operates through the manipulation of needs by vested interests” (2002: 5). As the social order appears to meet the needs of the majority, there is no significant opposition against this authoritarian system. However, the individuals that do not conform to the authoritarian social system are confined to the lower strata of the social hierarchy since the idea of liberty is also challenging: “Contemporary industrial civilisation demonstrates that it has reached the stage at which the free society can no longer be adequately defined in the traditional terms of economic, political and intellectual liberties” (Marcuse 2002: 6). So, social institutions empowered by normative values oppress these liberties in the bourgeois society.

The needs of the individuals are also controlled by the society. As Marcuse argues, “human needs are historical needs and, to the extent to which the society demands the repressive development of the individual, his needs themselves and their claim for satisfaction are subject to overriding critical standards” (2002: 7). At this point, particular attention must be paid to what Marcuse calls false needs. Marcuse defines these false needs as “those which are superimposed upon the individual by particular social interests in his repression: the needs which perpetuate toil, aggressiveness, misery and injustice. Their satisfaction might be most gratifying to the individual, but this happiness is not a condition which has to be maintained and protected if it serves to arrest the development of the ability to recognise the disease of the whole and grasp the chances of curing the disease. The result is unhappiness” (2002: 7). These false needs are actually not the needs of the individual. On the contrary, they condition the individual to struggle

in the society to meet these needs in a state of false consciousness. One of the most prominent among these false needs appears in the form of the need to develop oneself for a better status in the society in accordance with social norms. Although the individual assumes that he improves his social and intellectual skills, he actually becomes an appropriate member of the society and serves the bourgeois benefits as much as he can. As in the educational institutions in the late Victorian society, the individual is conditioned and encouraged for such personal development.

Nonetheless, the bourgeois society keeps its promises only to the extent that the individual is beneficial to the social order as discussed below in the example of Jude Fawley who studies hard for upward social movement through his education, but is not granted a respectable status as a university scholar in the bourgeois society. Jude's status as a stone mason and his social environment among the rural lower class, like his first wife Arabella, prevent him from rising upward on the social scale. Jude does not have economic means and social acquaintances to grant him a respectable status in the bourgeois society. For this reason, he is always a stranger when he moves into Christminster. The result for Jude turns out to be an endless struggle all his life and absolute unhappiness in the bourgeois society as a stonemason, squeezed into the lower strata of the social structure. For these false needs of the individual, Marcuse further claims that "the question of what are true and false needs must be answered by the individuals themselves, but only in the last analysis; that is, if and when they are free to give their own answer. As long as they are kept incapable of being autonomous, as long as they are indoctrinated and manipulated (down to their very instincts), their answer to this question cannot be taken as their own" (2002: 8).

Clearly, freedom of the individual is the key point in this conflict with the bourgeois society, since the individual is conditioned to follow the instructions of the system in a state of false consciousness, which might be called as manipulation of the individual's mind. In the

case of Jude Fawley, this article aims to answer this question: Does Jude Fawley really want to be a part of the bourgeois, industrial and capitalist society as an autonomous individual? In this respect, it must be reiterated that “in the most highly developed areas of contemporary [bourgeois and industrial] society, the transplation of social into individual needs is so effective that the difference between them seems to be purely theoretical. [...] The range of choice open to the individual is not the decisive factor in determining the degree of human freedom, but what can be chosen and what is chosen by the individual” (Marcuse, 2002: 10). In the light of Marcuse’s comment, the question towards the condition of the individual, like Jude, in an attempt to move upward on the social scale must be about the number of choices one has. Although Jude might be quite happy as countryman in his village, he is shown the choice of a better education. In fact, as it will also be further discussed in relation to the novel, Jude is looking for economic prosperity and social respectability. Apparently, there does not seem to be as many choices for the protagonist as it is suggested by the bourgeois urban society.

As for the individual’s growing false consciousness, the permeating influence of the bourgeois society must be underlined. Since the individual confuses social interests with his individual benefits, this state of false consciousness continues. The forms of social control, like social values, invade both public and private life of the individual. In a society controlled by organised capitalism in all aspects of social life, Marcuse states that “the private space has been invaded and whittled down by technological reality. Mass production and mass distribution claim the entire individual, and industrial psychology has long ceased to be confined to the factory. [...] The result is, not adjustment but mimesis: an immediate identification of the individual with his society and, through it, with the society as a whole” (2002: 12). By means of the interplay between the needs of the society and the individual, the bourgeois society succeeds in blotting out the notion of individuality in the socially conditioned conscience of the people. Hence, economic

doctrines of capitalism that characterise the late Victorian society permeate all social formations. Marcuse explains the success of the bourgeois society as follows: “The inner dimension of the mind in which opposition to the status quo can take root is whittled down. The loss of this dimension, in which the power of negative thinking – the critical power of Reason – is at home, is the ideological counterpart to the very material process in which advanced industrial society silences and reconciles the opposition. The impact of progress turns Reason into submission to the facts of life” (2002: 13). Eventually, the bourgeois social order succeeds in creating so-called individuals who do not challenge the impositions of the society.

These conformist people serve only the interests of the social order. They identify social benefits as if they were their own. Therefore, “there is only one dimension and it is everywhere and in all forms. [...] The false consciousness of [the individual’s] rationality becomes the true consciousness” (Marcuse 2002: 13). Due to the imposition of the social norms on the individual’s mind, there appears one dimensional thought and behaviour in accordance with social expectations. In Hardy’s *Jude the Obscure*, the individual is expected to adopt economic doctrines of capitalism, social values like respectability and cultural norms like living a morally appropriate life, which are imposed by social institutions for survival as a respectable member of the society. In this entrapped state, the individual accepts all social impositions without opposition. Under these conditions, with the socially constructed “abstract individual who experiences only that which is given to him, who has only the facts and not the factors, whose behaviour is one-dimensional and manipulated,” there is only one dimensional man that serves the society (Marcuse 2002: 187). The world of the individual is made up of the restricted experience of this one dimensional man. The bourgeois industrial society successfully produces this one dimensional man to guarantee the continuation of the established order. Hence, individuality does not exist at all in the bourgeois society.

3. One Dimensional Man in *Jude the Obscure*

In *Jude the Obscure*, the main reason for the one dimensional portrayal of the characters is the late Victorian society that does not allow individuality as a form of opposition to social values. In this representation of the bourgeois, industrial and capitalist social order, the protagonist Jude Fawley and Sue Bridehead are portrayed as one dimensional characters who are forced to conform to the status quo. The dilemma of these characters in the novel, in particular Jude and Sue, results from the oppressive norms of the late Victorian society, easily described as a bourgeois, industrial and capitalist society. In a closer look into the term of one dimensional man, we see that it is interpreted as “conforming to existing thought and behaviour and lacking a critical dimension and a dimension of potentialities that transcend the existing society” (Marcuse 2002: xxvii). Devoid of oppositional and questioning abilities, the so-called individual cannot exceed the given facts of the society and cannot overcome the singularity of the truth value of social norms. Furthermore, one dimensional describes “practises that conform to pre-existing structures, norms, and behaviour, in contrast to multidimensional discourse, which focuses on possibilities that transcend them” (Marcuse 2002: xxvii). In this respect, it is argued that especially Jude and Sue are enforced to conform to the acceptable norms and lifestyle imposed on them by Victorian respectability and morality, and they eventually comply with these pre-existing social forms in their actions. As Marcuse states, “in the one dimensional society, the subject [individual] is assimilated into the object and follows the dictates of the external, objective norms and structures, thus losing the ability to discover more liberating possibilities and to engage in transformative practice to realise them” (2002: xxvii). In a society governed by the strict social values and rigid class consciousness like the Victorians, the individuals are expected to serve the status quo resuming their lives in line with the truths of social reality. This doctrine is not left for the choice of the individual, but it is imposed in the form of a dictation on these individuals, who become no more than

one dimensional characters. Marcuse presents an analysis of the process that turns individuals into one dimensional characters as follows: “One dimensional man has lost, or is losing, individuality, freedom, and the ability to dissent and to control one’s own destiny. The private space, the dimension of negation and individuality, in which one may become and remain a self, is being whittled away by a society which shapes aspirations, hopes, fears and values, and even manipulates vital needs. The price that one dimensional man pays for satisfaction is to surrender freedom and individuality” (2002: xxvii). In other words, one dimensional man cannot reject the impositions of the society and put forward his personal decisions.

All sorts of aspirations and hopes, like Jude’s desire to go to Christminster for a respectable status, are created by the society. For the protagonist Jude, respectability depends on upward social movement towards the middle class urban community in a conformist manner. Although his decision to go to the city for better prospects seems to be his ideal, it is actually the society that leaves the young man only this choice. Because of this conflict between the individual and the society, Jude is devoid of freedom and individuality. As Marcuse asserts, “one dimensional man does not know its true needs because its needs are not its own – they are administered, superimposed and heteronomous; it is not able to resist domination, nor to act autonomously, for it identifies with public behaviour and imitates and submits to the powers” (2002: xxviii). Although Jude assumes that he fights for his own dreams to be a respectable man in the city, he actually yearns for a social construct that is created and called to be respectable by the bourgeois society. Jude as a one dimensional man does not know his true needs. Instead, he accepts the administered and superimposed needs of the bourgeois society. He cannot challenge this social domination as a free individual and follows the example of Phillotson in an attempt to copy public behaviour, which explains his submission to the dominant ideology in the late Victorian society.

In fact, a closer look into the beginning of *Jude the Obscure* shows that the education acts have already started to influence the country and its people. In this regard, Jude, the poor country boy, attends the elementary school in his village at the beginning of the novel (Hardy 2000: 6). Furthermore, the schoolmaster in the village influences Jude giving him university education as an ideal to be achieved in this society (Hardy 2000: 7). Due to rapid industrialisation, the city becomes a centre of attraction for the protagonist, and the railways also enable him and other characters to wander easily between distant towns in the later chapters of the novel, which are signs of a changing society that the individuals try to fit in. In relation to the influence of the political and social events in the 1830s and 1840s like the passing of the Reform Act, the repeal of the Corn Laws, the New Poor Law and the growth and collapse of the Chartist Movement that Hardy observed in his teens, Roger Ebbatson argues that “the entire British social order was being vigorously politicised following the industrial and agricultural revolutions which left their mark even in a remote county like Dorset [where Hardy’s Wessex novels like *Jude the Obscure* are modelled after]” (2006: 111). Ebbatson further argues that “the importance of the middle echelons of Victorian society was being stressed in a rhetorical strategy aimed at securing the hegemony of these powerful groups” (2006: 112). In this respect, the accounts on Jude’s occupation in the village and his desolation in the country demonstrate that Jude has no connection with the bourgeois and urban lifestyle out of his local environment. Nevertheless, Jude’s education in the village school, his relationship with Phillotson and the instructor’s idealised social status for this young boy prove that education acts in the late Victorian period are quite successful in terms of their impact on the individuals, because Jude as a young country boy is introduced bourgeois social aspirations and he begins to yearn for following Phillotson’s example to go to Christminster for a respectable status in the university. The hegemonic effect of bourgeois industrial society on the individual grows with the impact of education. As Lodge underlines, “in trying to account for the peculiarly bleak and depressing

effect of *Jude the Obscure*, we can reasonably point to the fact that it is the least pastoral, most urban of the Wessex novels. Much of the action takes place in towns and cities, in railway trains, on streets and pavements” (1979: 199). In line with urbanisation and embourgeoisement of the late Victorian society, Jude’s attention concentrates on Christminster as the urban settlement and university education as a sign of adopting respectable bourgeois lifestyle. The setting of the novel changes because of the protagonist’s aspirations to rise upward on the social scale through university education in Christminster. This representation in *Jude the Obscure* reflects the changes in the late Victorian period and the middle-class domination in society by means of social values that attract the individuals towards bourgeois urban centres.

Among the three characters oppressed by society, the schoolmaster Richard Phillotson is a highly important character in *Jude the Obscure* in that he introduces bourgeois aspiration of becoming a respectable member of the society in the late Victorian England to the protagonist Jude whose only dream becomes moving to Christminster for respectability. Through this process, the bourgeois society starts to construct the one dimensional man that will serve benefits of the established social order in a subservient manner, ready to do anything for upward social movement towards a respectable status. Public education, symbolised by Phillotson acting as the school master in a distant village, puts middle-class ideals of hard working and rising in the society into the mind of the naïve country boy Jude. Hence, Jude is easily controlled by the normative values of the bourgeois society. Despite the apparent tranquillity in Jude’s life, the schoolmaster Phillotson creates a lifelong change in the protagonist’s worldview. At the beginning of the novel, Phillotson leaves Marygreen for a new career in Christminster.

Phillotson aims to have a respectable status in the bourgeois society through university education. Jude is acquainted with the bourgeois worldview in Christminster with the help of Phillotson.

According to Schwarz, “Phillotson is a prototype of Jude as a hopeful, aspiring man trying to improve himself” (1979: 32). In his own childish manner, Jude idealises both Phillotson as a guide to follow, and Christminster as a place to go ultimately for a university education. As a sort of advice, Phillotson tells Jude that “I shan’t forget you, Jude, [...] be a good boy, remember; and be kind to animals and birds, and read all you can. And if ever you come to Christminster, remember you hunt me out for old acquaintance’ sake” (Hardy 2000: 6). This final remark reminds Jude of the possibility of going to Christminster in the future just like Phillotson. Jude is preoccupied by this idea and he thinks that this experience is necessary for his transformation to be acceptable in a superior social order. In this short episode, the individual’s entrapment by the bourgeois society via an idealised social role and status is depicted. Jude believes that university education and becoming a part of the bourgeois urban community in Christminster are absolute needs in his life. Hence, there is only one dimension of being successful and respectable in this social order. Jude intends to comply with this social condition, which actually leads to his becoming a one dimensional man in the late Victorian England. The individual is imposed on social aspirations and needs, and adopts them as if they were his own.

In this regard, Jude is ready to devote himself to the plan of rising to a respectable social status in Christminster to the extent that nobody recognises him among his rural acquaintances. In a slow and gradual process, the bourgeois industrial society and its ideals are embedded into Jude’s mind. This process is the result of a one dimensional thought, the desire to create a homogenous social order, and it leads to the one dimensional man. Jude is systematically accustomed to the idea of superiority in the bourgeois social environment and to the need of becoming a part of that community at all costs. Respectability in the bourgeois society of Christminster turns out to be the sole purpose in Jude’s life. As Marcuse states, “the cognitive costs include the loss of an ability to perceive another

dimension of possibilities that transcend the one-dimensional thought and society” (2002: xxviii). The cost of losing individuality is the inability to see beyond the given opportunities of the society. Accordingly, Jude begins to be captured by the social order without realising this process. At the same time, he falls into a state of false consciousness, in which he is under the illusion of meeting his own needs. Jude’s imagination and individuality are, thus, controlled by the society. Respectability plays a very important role in Jude’s development as a one dimensional man. He supposes that the social status of the learned man, due to both knowledge and income, brings respectability in Christminster.

Education is clearly presented as a means of constructing the one dimensional man in *Jude the Obscure*. This process of identity construction towards a one dimensional man is justified by a higher and respectable social status as in the example of Jude Fawley who is occupied by his studies to come to a higher social status symbolised by the respectability of being a scholar in the university and making more money as a member of the middle class. Most importantly, Jude dreams about these markers even before he goes to Christminster. He believes that he will be “living comfortably in Christminster in the course of a year or two” (Hardy 2000: 28). Once he can get to the city, his current knowledge will open the doors of wisdom by means of academic studies among the scholars in the urban community. Jude contemplates that “these things are only a beginning. But I shall not make much further advance here [in Marygreen], from the difficulty of getting books. Hence I must next concentrate all my energies on settling in Christminster. Once there I shall so advance, with the assistance I shall there get, that my present knowledge will appear to me but as childish ignorance. I must save money, and I will; and one of those colleges shall open its doors to me – shall welcome whom now it would spurn” (Hardy 2000: 29). Jude simply and innocently hopes that he will benefit from his studies once he reaches Christminster as a young and skilful scholar with prospects in the future; supposes that all these efforts will

serve the purpose of bringing him to a respectable status in the late Victorian society. Furthermore, he believes that university education will offer him upward social movement through his career in the university. As he continues to dream about his prospects through university education, he sees that the bourgeois social order provides the individual with an endless list of possibilities as long as one conforms to the established social order: “And then he continued to dream, and thought he might become even a bishop by leading a pure, energetic, wise, Christian life. And what an example he would set!” (Hardy 2000: 29). Jude’s conformity to the expectations of the society is supposed to provide him with a higher and respectable status. Through this ideal of respectability, the bourgeois industrial society controls Jude. The individual, thus, turns into a one dimensional man that only cares about social concerns.

In addition to respectability, the social system encourages the individual’s submission by means of economic opportunities which contribute to this marker of a social status. The socially constructed role of a respectable scholar in the university is strengthened by a higher income than an ordinary stonemason, or a farmer in the country. Evidently, Jude is inspired for his academic career because of this economic aspect, too. Therefore, he contemplates that “if his income were £5000 a year, he would give away £4500 in one form and another, and live sumptuously (for him) on the remainder. Well, on second thoughts, a bishop was absurd. He would draw the line at an archdeacon. Perhaps a man could be as good and as learned and as useful in the capacity of archdeacon as in that of bishop. Yet he thought of the bishop again” (Hardy 2000: 29). Respectability in terms of a social status and higher income due to this employment promote university education for Jude. He is easily entrapped by the social system to conform to the social role as a university scholar. Just as the bourgeois industrial society creates social inequality among middle-class and lower-class individuals, this social order controls these individuals through respectability and better payment, which makes it

possible to rise on the social scale, yet culminates in becoming one dimensional characters. In this respect, Marcuse states that “if in one’s economic and social life, one [...] conforms to dominant social norms, one is losing one’s potentialities of self-determination and individuality” (2002: xxviii). So, Jude is losing his individuality as his needs are determined by the society. Jude’s dream of going to Christminster following the path of Phillotson is a matter of conformity to the norms of the bourgeois social order. Jude intends to change his lifestyle in line with the social values of the urban community, dominated by the middle-class values.

Furthermore, Jude has to find a job to provide his basic needs for survival like “food, clothing and shelter” before he reaches a respectable status (Hardy 2000: 27). For the young boy who works for his aunt’s bakery in a small village, there are only a limited number of options. Following the example of his unknown uncle, Jude decides that “somehow medieval art in any material was a trade for which he had rather a fancy” (Hardy 2000: 27). Therefore, Jude initially obtains a few blocks of freestone to copy the heads in the parish church, and then he is apprenticed by a stone-mason in Alfredston, a nearby town. Eventually, the protagonist begins to work for a church-builder, and becomes a good and exemplary worker “handy at restoring the dilapidated masonries of several village churches round about” (Hardy 2000: 28). Jude’s attitude towards this job shows that he only looks for economic means to survive in the bourgeois society on the way to a higher status: “Not forgetting that he was only following up this handicraft as a prop to lean on while he prepared those greater engines which he flattered himself would be better fitted for him, he yet was interested in his pursuit on his own account” (Hardy 2000: 28). In an attempt to find economic sources for his plans, Jude becomes a stonemason in the country at the age of nineteen. Jude is always reminded of his lower class origins and disadvantages in the society. Besides his intellectual plans, Jude has his doubts on the matter of survival surrounded by economic difficulties, since he does not have a

benefactor to support him in his quest for respectability. The question “but how live in that city?” lurks behind his optimism (Hardy 2000: 27). From this point onwards, Jude remains a member of the working class – as a stonemason – till the end of his life. The lack of social and economic means condemns him to a status in the society that he never appreciates due to his dreams of rising on the social scale. The bourgeois industrial society is in the process of creating a one dimensional man that undoubtedly esteems the established social order in the late Victorian period.

On the first morning onwards in Christminster, however, Jude is almost disillusioned by the social setting and people’s attitude. Although he tried to emphasise the grandeur of the city at night, Jude cannot deny any more the reality surrounding him in the form of physical and social environment. Despite his dedication to a scholarly pursuit, he realises that he is only a simple stonemason, a member of the working class in this bourgeois, industrial and urban society. Instead of scholarly issues, Jude’s daily occupation is to survive as a worker: “Necessary meditations on the actual, including the mean bread-and-cheese question, dissipated the phantasmal for a while, and compelled Jude to smother high thinkings under immediate needs. He had to get up, and seek work, manual work; the only kind deemed by man of its professors to be work at all” (Hardy 2000: 71). In the light of his experiences since his childhood, Jude, now in his twenties, is aware of the fact that daily routine of a worker is absolutely different from that of a scholar. For years, he has struggled to survive economically working for other people in manual jobs including his own aunt for a long time. Although he could eventually make it to the city, he is only a poor stonemason, which reminds the inevitability to find employment. The bourgeois society assigns an appropriate role for the individual in line with social class and status, which creates one dimensional people that serve bourgeois interests. Only by means of such subservient people and their submission to social system, the bourgeois hegemony is maintained in the industrial society. Jude’s appropriate role in this

social order seems to be a stonemason that contributes to the needs of society in line with his occupation.

In this respect, the final blow to Jude appears when he is rejected by a scholar at the university after Jude asks for help in his further studies at the university. This response reflects the attitude of the bourgeois Victorian society towards a lower class character like Jude in the established hierarchical social order. This formal document makes it clear that it is actually not possible for people like Jude Fawley to move upward on the social scale. In fact, the scholar stands for the social system as he advises Jude to remain a stonemason appropriate for his condition: “SIR – I have read your letter with interest; and, by judging from your description of yourself as a working-man, I venture to think that you will have a much better chance of success in life by remaining in your own sphere and sticking to your trade than by adopting any other course. That, therefore, is what I advise you to do” (Hardy 2000: 99). Clearly, Jude’s lifelong struggle has been futile since it is not possible for him to overcome the social boundaries established through the hierarchical range of social classes. The answer of the head of the university destroys Jude’s belief and hope in this bourgeois, industrial and capitalist society.

In a later episode in the novel, Jude is similarly disappointed by the decision of an admirable musician, when the latter gives up music for selling wine since selling wine is more profitable in an industrial society: “Music is a poor staff to lean on—I am giving it up entirely. You must go into trade if you want to make money nowadays. The wine business is what I am thinking of” (Hardy 2000: 168). The social order depends on materialistic principles, and Jude’s idealisation of this society seems to be quite illusionary as he perceives social hypocrisy. Hoopes states that “Jude went in quest of this illusory being [his idealisation] and found the corporeal man, who was primarily concerned with money. [...] This scene [with the musician] hints at the larger picture of Jude’s final, total disillusionment with Christminster and with all of life” (1957: 157). Although Jude has aimed to comply

with the norms of the bourgeois society, his attempts are inadequate to make him a respectable man in the bourgeois community. Similarly, Lodge asserts that “there were very real social and economic forces working against a man in his position and with his aspirations, but they are only portrayed in the margins, so to speak, of the story; Jude never puts them seriously to the test” (1979: 193). Merryn Williams observes that “this official and former Christminster is an extension of ruling class consciousness; the place where its children are sent to absorb its own values of class exclusiveness, bookish scholasticism and a neurotic awareness of sin. To Hardy its rituals are empty, and its codes so narrow as to become often actively cruel” (1972: 184). The division between the scholars and the workers is most effectively depicted through Jude’s exclusion from the university circles. In this respect, it is possible to argue that Jude’s consciousness finally begins to develop despite the regulations of the bourgeois society and he realises the one dimensional social structure which aims to benefit from the individual.

More importantly, Jude’s attitude towards the established social order is transformed into a questioning and challenging point of view which increases his consciousness about the social system as an individual. In fact, Jude’s understanding of the superiority of the bourgeois urban society is gradually transformed as his writing on a university wall indicates: “I have understanding as well as you; I am not inferior to you: yea, who knoweth not such things as these” (Hardy 2000: 101). As a result of the conflict between Jude, the individual, who aims to rise upward and the oppressive bourgeois society with a strict class consciousness, it must be stated that “Jude is obscure both in that he is a mere working man of no social position and in that he does not understand himself or the forces at work in his life. Jude’s obscurity, then, would be only his. [...] Jude asks meaning and purpose from a world that denies him both. [...] Jude embraces the society and the visions that are leading to his destruction. [...] He is the little man. [...] Hardy saw in Victorian industrial England the apparition of twentieth century technological society; its bigness, its materialism, its

institutional organisation, its unprincipled doublethink, its particular destructiveness” (Schwartz 1970: 801-802). Clearly, Jude as a lower class individual is oppressed by the bourgeois society to maintain his service to the society in his current social status as a stone mason. Jude cannot make any meaning in this social system, because the society does not even care about his existence. Due to the similarity between the operation of the industrial society in the late nineteenth-century England and the twentieth-century industrial society, the individual is oppressed and denied by the social system.

It can be argued that the individual is destroyed by the materialist and institutionalised benefits of the bourgeois industrial society in the age of the Industrial Revolution. Jude’s false social aspirations in a great social system destructive for the individual result from the one dimensional society, as Marcuse states: “One dimensional thought is systematically promoted by the makers of politics and their purveyors of mass information. Their universe of discourse is populated by self-validating hypotheses which, incessantly and monopolistically repeated, become hypnotic definitions or dictations” (2002: 16). The dominant social order puts the individuals under the burden of such repeated dictations like self-improvement, upward social movement, individual enterprise and contribution to the social interests through self improvement. Moreover, these hypnotic social norms only lead to misconception in the one dimensional man towards social ideals, and the social system depends on this mechanism to protect the benefits of society. The economically and socially better people can easily pass by Jude as he tries to conform to the social norms. The conflict between the individual and society results in the creation of one dimensional people that serve bourgeois interests. Jude’s lack of social and economic means put him in an impossible task in the industrial society. The social institutions, values, norms and doctrines that create the bourgeois status quo destroy the individuals who try to exceed social limits and boundaries in this hierarchical social structure. Thus, there is only a one dimensional man who is beneficial to social system as he

conforms to social expectations that assign him a socially appropriate role in the system. The working class member is simply advised to remain as a worker in the late Victorian society and contribute to the social welfare in line with his profession and social status as regards his social, economic and cultural qualities. Respectability, in this case, is available to the working class member as long as he leads a one dimensional life as a worker under control of the bourgeois society in the form of a work ethic provided for the workers and an appropriate personal life. In the social hierarchy between social classes at the end of the nineteenth century, the middle-class norms aim to shape Jude to become a one dimensional character through his conformity to social expectations. However, the protagonist objects to this form of social control after he realises the impossibility of such ideals, so that Jude Fawley begins to act like a free individual against the oppressive bourgeois industrial society following this long process of awakening about the operation of the social system.

Moreover, Jude Fawley is severely oppressed by the social norms observed especially in his relationship with his cousin Sue Bridehead. From the critical perspective in this work, Sue's portrayal as a challenger of social norms is an indicator of her individuality, whereas the bourgeois industrial society aims to submit Sue, along with Jude, to the established social order. Hence, Jude and Sue's relationship as an opposition to the normative bourgeois values needs further investigation. Ted Spivey states that "Hardy's Jude and Sue strive in much the same way. The two lovers are separated and driven by an inner compulsion to become one. [...] Those heroes who were seeking greater personal development were often doing so through some kind of union with another person" (1954: 186). Sue accompanies Jude in his struggle against the oppression of the bourgeois society. Hence, she actually enables a challenging perspective for the protagonist towards becoming an individual. For such portrayal of Sue in the novel, Robert Heilman asserts that "Sue takes the book away from the title character, because she is stronger, more complex, and more significant, and

because her contradictory impulses, creating a spontaneous air of the inexplicable and even the mysterious, are dramatised with extraordinary fullness and concreteness” (1975: 209). Due to this strong characterisation, Sue is used “as a free spirit against an oppressive society, the ethereal against commonplace and material” (Heilman 1975: 210). Similarly, Kathleen Blake emphasises “the conflict between Sue’s desire to be an individual and the femaleness that breaks her but sets the struggle in rather narrowly personal terms so that her feminism remains disconnected from a wider Victorian framework” (1978: 704). Accordingly, the heroine in the novel challenges bourgeois values of the Victorian society. By the time Sue is introduced in *Jude the Obscure*, Jude Fawley has given up his conformist attitude towards the bourgeois society as a result of his awakening. Besides Jude the nonconformist, Sue illustrates the extent of social oppression by means of her individualistic attitude. For Sue’s portrayal as an individual that suffers from social oppression, Harvey states that “Hardy draws on the contemporary phenomenon of the New Woman, who had been denied an autonomous existence and was asserting her claim to independence of thought and action” (2003: 88). As an example of the tradition of the new woman in the late nineteenth century, Cedric Watts depicts Sue as “the proto-feminist, the young woman who is educated, intelligent, emancipated in ideas and in morality, and who is resistant to the conventional notion that marriage and maternity should be the goal of any female’s progress” (1992: 41). In this respect, Jude and Sue’s challenging attitude against social norms illustrates their attempt to be individuals rather than one dimensional characters in the bourgeois industrial society. Marcuse states that “the distinguishing features of [an individual] are free and creative subjectivity” (2002: xxviii). In fact, individuality depends on this freedom and subjectivity that oppose the restrictive social order. The free spirited and nonconforming young girl exemplifies individuality in the late Victorian society. Indeed, Jude and Sue’s relationship is a struggle to be individuals against social oppression.

In this regard, Jude and Sue try to live independent from social norms, whereas the bourgeois industrial society does not allow such individualistic attempts against the established order. In spite of the apparent tranquillity and independence in Jude and Sue's relationship, the society oppresses these individuals by means of social values. Although they act as if they were secretly married out of the town, the arrival of Jude's son, Little Father Time, from his first marriage with Arabella leads to further rumours in the social environment (Hardy 2000: 260). They cannot protect themselves from the gaze of the society. The conflict between the individuals and the bourgeois society in Aldbrickham turns into social oppression on the individuals: "The unnoticed lives that the pair had hitherto led began, from the day of the suspended wedding onwards, to be observed and discussed by other persons. The society of Spring Street and the neighbourhood generally did not understand, and probably could not have been made to understand, Sue and Jude's private minds, emotions, positions, and fears. The curious facts of a child coming to them unexpectedly, who called Jude father, and Sue mother, and a hitch in a marriage ceremony intended for quietness to be performed at a registrar's office, together with rumours of the undefended cases in the law-courts, bore only one translation to plain minds" (Hardy 2000: 262). The incidents like the delayed marriage and a child of unknown origins are interpreted as immorality by the ordinary people in Aldbrickham.

No matter how independent Jude and Sue try to be from social interest, the society questions their lifestyle for the sake of a harmonious social order. In this respect, it is clear that the interest of the society is initially reflected through inquiries directed at Jude's son at the school: "Little Time [...] would come home from school in the evening, and repeat inquiries and remarks that had been made to him by the other boys; and cause Sue, and Jude when he heard them, a great deal of pain and sadness" (Hardy 2000: 262). Such inquiries and social repercussions increase especially after Jude and Sue leave the town and come back in a few days claiming that they have been married. This

fake marriage increases social suspense and interest in their relationship. Their immoral lifestyle is intolerable for the bourgeois society. Jude and Sue's nomadic life among villages in the country and their homelessness and loneliness back in Christminster when Father Time commits suicide after killing other children are consequences of social oppression on the individuals, who are forced to conform to social norms.

By the end of long discussions with Jude on the difficulties of life, Sue questions herself and her condition in the bourgeois society. After she finds her mistakes according to the social norms, she chooses to punish herself to prevent any possibility of further catastrophe. For this reason, the independent and individualistic girl observed since the beginning of the novel is replaced by a submissive and conformist woman who only cares for obeying social expectations. As Harvey argues, "Jude, the sensitive, idealistic tragic hero, in striving to overcome the social obstacles to his vision and his need for love, brings upon himself his own nemesis, but through suffering he gains a tragic understanding of his identity, and also of the forces that have shaped his experience" (2003: 92). Due to the notion of guilt engendered by Victorian understanding of morality, Sue feels herself to be guilty for violating the sacred bond established between husband and wife while leading an absolutely immoral form of life with her cousin Jude. Butler states that "when [Sue] breaks and collapses at the end of the novel she falls back into an extreme pietistic spiritual self-abasement before God and an extreme physical self-abasement before her husband. [...] Her mind quickly catches at notions of personal liberty that immediately put her in a position where she should logically feel sexually free: her freethinking derives from her early environment and from a reaction against the excessive piety of Christminster" (1990: 121-122). It is quite clear that Sue's individualistic stance changes throughout the novel.

The sense of liberty in an oppressive social environment is replaced by the sense of duty in which she conforms to social expectations in line with the established Victorian norms. From the

perspective of social harmony, the victims of the social order are punished because of their disobedience. So, Sue tries to clean herself of this feeling of guilt by submission to the social authority as she turns back to her husband Phillotson (Hardy 2000: 320). According to the critical perspective in this work, her submission denotes the end of individuality in Sue who is repressed by the late Victorian bourgeois society to conform to the normative social values as a one dimensional character. Sue becomes the submissive wife in order to feel herself secure in a domestic sphere provided by her husband and deemed to be a moral place by the society. Sue's behaviour exemplifies utmost submission to bourgeois society. The individual, thus, turns into the one dimensional man under bourgeois hegemony.

Although Jude is introduced at the beginning of the novel with his great ideals for a higher social status, he is repressed by the society to be a one dimensional man, too. The late Victorian society expects his submission to the social authority as a stonemason. In fact, Jude becomes aware of the repressive social order at the very end of the novel, as he elaborates on his individualistic lifestyle with Sue: "As for Sue and me when we were at our own best, long ago—when our minds were clear, and our love of truth fearless—the time was not ripe for us! Our ideas were fifty years too soon to be any good to us. And so the resistance they met with brought reaction in her, and recklessness and ruin on me!" (Hardy 2000: 355). Clearly, Jude realises false idealisations of the society and the futility of resistance towards these social demands. Their attempt to be individuals is regarded as an act of rebellion. Jude believes that they are living too early for their ideal to be free from social restrictions. Draper states that "they did make a heroic attempt to live not by the letter but by the spirit" (254). This spirit, however, is interpreted as an evil by society, since it leads to the individual's opposition. In this regard, Sprechman asserts that "it would be difficult to find another book of that time which brings to light so many important issues of the day, among them social problems that arose out of the changing urban-rural scene – including the class

system, inequality of educational opportunity, sexual morality, and the question of marriage. *Jude the Obscure* does have a declared social purpose: to criticise a system which could, for mainly snobbish reasons, keep out of the universities a poor but highly motivated scholar” (1995: 102). Against the rigid class structure and normative values of the late Victorian bourgeois, industrial and capitalist society, Jude presents a heroic struggle together with Sue depending on the idea that they live in an age too early for their beliefs and desires. However, the fully established social structure destroys their individuality and forces them to conform to dominant social norms of respectability and morality.

CONCLUSION

In conclusion, the individuals are oppressed by the bourgeois, industrial and capitalist society for absolute submission to social hegemony in *Jude the Obscure*. The middle class normative values oppress the individuals in such a way that the individuals are not allowed to think, act and live free from social restrictions. In the light of Marcuse’s arguments which claim that the individual is oppressed by the bourgeois industrial society to such an extent that he turns into one dimensional man, this article argues that the highly oppressive late Victorian society represented in *Jude the Obscure* oppressed the individuals so much so that the individuality of the characters has been completely destroyed. As explained by Marcuse, similar to the condition of the individual in contemporary bourgeois social order, there is no solution for the Victorian individual, but to acquiesce to the demands of society and submit to social norms. Ironically enough, it becomes impossible to mention the existence of the individual under this social oppression. So, Jude, Sue and Phillotson find themselves defeated by the established order as they are forced to become one dimensional characters. Due to the oppressive system in the late Victorian bourgeois society which has been analysed in Marcuse’s perspective, it can be argued that the middle-class values create a one dimensional society which serves the interests of the power holders. Therefore, just as Marcuse has observed in the contemporary times, the

one dimensional society aims to decrease individuality and produce one dimensional people who lack individual consciousness and subjectivity, so that they cannot challenge the system. In Hardy's *Jude the Obscure*, there are clearly one dimensional characters who are made to submit to the bourgeois social order despite their attempts to become individuals.

BIBLIOGRAPHY

Primary Source

Hardy, Thomas (2000). *Jude the Obscure*. Hertfordshire: Wordsworth.

Secondary Sources

Ausubel, Herman (1955). *The Late Victorians: A Short History*. New York: Van Nostrand.

Blake, Kathleen (1978). "The Woman of the Feminist Movement." *Studies in English Literature, 1500-1900*, s. 18, c. 4, s.703-726. www.jstor.org. [Eriřim: 20 Nisan 2017].

Butler, John Lance (1990). *Thomas Hardy*. Cambridge: Cambridge UP.

Davis, John (2009). "Enfranchisement of the Urban Poor." *Politics and Culture in Victorian Britain*. Eds. Peter Ghosh and Lawrence Goldman. Oxford: Oxford UP. s. 95-117.

Draper, Ronald (1990). "Hardy's Comic Tragedy: *Jude the Obscure*." *Critical Essays on Thomas Hardy: The Novels*. Ed. Dale Kramer. Boston and Massachusetts: G. K. Hall. s. 243-254.

Ebbatson, Roger (2006). *Heidegger's Bicycle: Interfering with Victorian Texts*. Portland: Sussex Academic P.

Harrison, John F. C (1991). *Late Victorian Britain 1875-1901*. London and New York: Routledge.

Harvey, Geoffrey (2003). *The Complete Critical Guide to Thomas Hardy*. London and New York: Routledge.

Heilman, Robert (1975). "Hardy's Sue Bridehead." *Hardy: The Tragic Novels*. Ed. R. P. Draper. Hong Kong: Macmillan. s. 209-226.

Hoopes, Kathleen (1957). "Illusion and Reality in *Jude the Obscure*." *Nineteenth-Century Fiction*, s. 12, c. 2, s. 154-157. www.jstor.org [Eriřim: 2 Mayıs 2017].

Lodge, David (1979). "*Jude the Obscure*: Pessimism and Fictional Form." *Critical Approaches to The Fiction of Thomas Hardy*. Ed. Dale Kramer. London: Macmillan. s. 193-202.

Marcuse, Herbert (2002). *One Dimensional Man*. 1964. 2nd ed. London and New York: Routledge.

Schwartz, Barry (1970). "*Jude the Obscure* in the Age of Anxiety." *Studies in English Literature, 1500-1900*, s. 10, c. 4, s. 793-804. www.jstor.org [Eriřim: 5 Mart 2017].

Schwarz, Daniel (1979). "Beginnings and Endings in Hardy's Major Fiction." *Critical Approaches to The Fiction of Thomas Hardy*. Ed. Dale Kramer. London: Macmillan. 17-35.

Spivey, Ted (1954). "Thomas Hardy's Tragic Hero." *Nineteenth-Century Fiction*, s. 9, c. 3, s. 179-191. www.jstor.org [Eriřim: 5 Mart 2017].

Sprechman, Ellen Lew (1995). *Seeing Women as Men: Role Reversal in the Novels of Thomas Hardy*. Lanham: U P of America.

Watts, Cedric (1992). *Thomas Hardy: Jude the Obscure*. London: Penguin Books.

Williams, Merryn (1972). *Thomas Hardy and Rural England*. New York: Columbia UP.