Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

English Language and Literature Programme

THE CHANGING STATUS OF WOMEN IN HORACE WALPOLE'S *THE CASTLE OF OTRANTO*, WILKIE COLLINS' *THE WOMAN IN WHITE* AND DAPHNE DU MAURIER'S *REBECCA*

Özgün ATAMAN

Master's Thesis

Ankara, 2022

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The jury finds that Özgün ATAMAN has on the date of 01/06/2022 successfully passed the defense examination and approves her master's thesis titled "The Changing Status of Women in Horace Walpole's *The Castle of Otranto*, Wilkie Collins' *The Woman in White* and Daphne du Maurier's *Rebecca*."

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ABSTRACT

ATAMAN, Özgün. *The Changing Status of Women in Horace Walpole's The Castle of Otranto, Wilkie Collins' The Woman in White and Daphne du Maurier's Rebecca*, Master's Thesis, Ankara, 2022.

Gothic novels reflect social, economic, and cultural values of society and mirror the norms and codes of their time. It is possible to analyse such novels in terms of the 'Woman Question' which diverges from the traditional gender codes of society within which men are represented as oppressors while women are depicted as oppressed and docile. In the eighteenth century, women were associated with the private sphere, which confined them to the domestic domain mainly. In this regard, women, who were perceived to be oppressed and suppressed in the patriarchal society of the eighteenth century, as represented in Horace Walpole's *The Castle of Otranto*, are among the major concerns of this thesis. In the nineteenth century, the Industrial Revolution caused a drastic change in that perception as it made women take part in the social. Besides, through the concept of the 'New Woman' (1894), womanhood was redefined and several acts in relation to women's rights were introduced. This change in the perception of women is represented in Wilkie Collins' *The Woman in White*. In the twentieth century, through the Suffragette Movement, women achieved their suffrage. Besides, different concerns such as female identity and sexuality are included on the agenda, both of which are delved into in Daphne du Maurier's *Rebecca*. In this respect, the major aim of this thesis is to analyse the changing status of women from their subjugation by the patriarchal society in *The Castle of Otranto*, to the redefinition of womanhood as exemplified in *The Woman in White*, and finally to the exploration of female identity and sexuality in *Rebecca*.

Keywords

Horace Walpole, *The Castle of Otranto*, Wilkie Collins, *The Woman in White*, Daphne du Maurier, *Rebecca*, Representation of Women, Changing Status of Women, Gothic Fiction, Patriarchal Society

ÖZET

ATAMAN, Özgün. *Horace Walpole'un The Castle of Otranto, Wilkie Collins'in The Woman in White ve Daphne du Maurier'nin Rebecca Romanlarında Değişen Kadın Temsilleri*, Yüksek Lisans Tezi, Ankara, 2022.

Gotik romanlar, toplumun sosyal, ekonomik ve kültürel değerlerini yansıtırlar ve yazıldıkları dönemin normlarına ve kodlarına ayna tutarlar. Bu tür eserleri, erkeklerin baskıcı, kadınların ise bastırılmış olduğu toplumlardaki geleneksel cinsiyet rollerinden uzaklaşmayı amaçlayan 'Kadın Sorunsalı' açısından incelemek de mümkündür. On sekizinci yüzyılda kadınlar özel alan ile ilişkilendirilmiştir ve bu onları evlerine bağlı bir yaşam sürmelerine sebep olmuştur. Horace Walpole'un *The Castle of Otranto* romanında yansıtılan erkek egemen toplumdaki baskılanmış ve ötekileştirilmiş kadınlar bu çalışmanın ana konularından birini oluşturur. Fakat, on dokuzuncu yüzyılda Endüstri Devrimi, kadınların topluma katılmalarına ön ayak olmuştur. Bunun yanı sıra, 'yeni kadın' konsepti ile (1894) Sarah Grand (1584-1943) kadınlık kavramını yeniden tanımlamıştır ve kadın hakları ile ilgili birçok yasa çıkarılmıştır. Kadın algısındaki bu değişim Wilkie Collins'in *The Woman in White* isimli romanında yansıtılır. Bu değişimler yirminci yüzyıldaki süfrajet akımının ortaya çıkmasına zemin hazırlamıştır. Ayrıca, kadın kimliği ve kadın cinselliği gibi konular da gündeme gelmiştir. Bu iki konu ise, Daphne du Maurier'in *Rebecca* adlı eserinde incelenecektir. Bu hususta, bu tezin amacı Horace Walpole'un (1717-1797) *The Castle of Otranto* (1764), Wilkie Collins'in (1824-1889) *The Woman in White* (1859) ve Daphne du Maurier'nin (1907-1989) *Rebecca* (1938) isimli romanları üzerinden kadınların değişen konumlarını incelemektir.

Anahtar Sözcükler

Horace Walpole, *The Castle of Otranto*, Wilkie Collins, *The Woman in White*, Daphne du Maurier, *Rebecca*, Kadın Temsilleri, Kadınların Değişen Sosyal Konumları, Gotik Edebiyat, Erkek Egemen Toplum

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INTRODUCTION

"The longings and anxieties of modern western civilization
are brought out in the Gothic as in no other fictional medium"
-Jerrold E. Hogle, *The Cambridge Companion to Gothic Fiction* xv

Gothic has always preserved its significance not only in world literature but also in every branch of art. In literature, architecture, sculpture, fashion, and even in music, its influences can be seen considerably. Although the word 'gothic' is actually related to the barbaric clans, Goths, as a form of art first appears between the twelfth and sixteenth century in the form of architecture (von Simson 61) which dominates much of the Middle Ages with its pointed arched buildings highlighting the fact that humans are tiny creatures when compared with God's almightiness (Pala Mull[1] 9). Despite its close relation to art, gothic is chiefly associated with fiction that emerges as a genre in the second half of the eighteenth century, which "is hardly 'Gothic' at all. [Rather] [i]t is an entirely . . . post-Renaissance phenomenon" (Hogle 1). Hence, Gothic fiction, unlike its architectural counterpart, does not attempt to praise or glorify religion and/or God. It, on the contrary, aims to break certain taboos. In other words, since Renaissance is an era in which dogmas pertaining to humans' being worthless are challenged, which is a long-lasting adopted belief, this newly-emerged fiction, likewise, targets different taboos or dogmas of its time. Pertaining to such aspect of it, it is apposite that this genre and woman as well as womanhood as a notion are tightly associated. Since women have always been defined as other and positioned at the periphery, Gothic fiction tends to delve into women's secondary positions and reflects their status in society. Thus, it would not be wrong to assert that these novels are the reflections of socio-cultural and socio-political issues within their centuries. To make the texts more vivid, they are enriched with the Gothic elements. Hence, the major aim of this thesis is not to analyse these Gothic elements but to discuss the changing status of women in the novels written in the eighteenth, nineteenth, and twentieth centuries.

[1] Translations from Turkish are done by the author, unless otherwise stated.

With regard to this, this study aims to focus on three specific centuries – the eighteenth, nineteenth, and twentieth centuries – in order to examine 'the Woman Question' as well as the status of women and also how they are represented in three different Gothic novels, Horace Walpole's (1717-1797) *The Castle of Otranto* (1764), Wilkie Collins' (1824-1889) *The Woman in White* (1859), and Daphne du Maurier's (1907-1989) *Rebecca* (1938) by taking the social, economic, and political changes concerning women into consideration. The reason why especially the eighteenth, nineteenth, and twentieth centuries are chosen is the fact that the status of women starts to be questioned in the eighteenth century in earnest. Claimed by Donovan in *Feminist Theory* (1985), before the eighteenth century, few people attempt to write pamphlets for women and their positions. These figures are Christina de Pisan (1364-c.1430), Jane Anger (1560-1600), Marie de Gournay (1565-1645), Bathsua Makin (1600-1675), Anna van Schurman (1607-1678), Mary Astell (1616-1731), and Poulain de la Barre (1647-1723) (17). Thus, serious alterations in the lives of women coincide with the emergence of the Gothic genre and targeting to transgress the borders, "from their origin in the eighteenth century, gothic novels [explore] the workings of patriarchal politics through an aesthetic based in the subjunctive realities of sensibility and the sublime" (Heiland 5). In other words, through terror and horror, significant commentaries regarding gender issues are made in such novels. Based on this, in the next Chapters, it is intended to write the changing status of women in terms of establishing their identities in English history in the specified centuries and how the changes are represented in the selected novels.

Considering the time of its emergence, which is known as the Age of Reason and the Enlightenment, and the majority of people start to get acquainted with Gothic fiction because in that century, the emphasis on reasoning is foregrounded and this is actually what this genre initially addresses. In this regard, the name of the era explicitly indicates that during that period, reason, logic and scepticism are foregrounded and/or favoured. At the time, several significant incidents and scientific developments happen to such a great extent that they lead to an increase in rationality and specific forms of knowledge with principles. Instead of dogmas,

> [m]athematics [becomes] the privileged language of natural philosophy; more than that, it [is] assumed to be its ideal form of exposition. In the hierarchy of knowledge, the place occupied by any specific form of knowledge [is] established by the degree to which its subject matter [is] capable of being treated in a manner guided by mathematical principles. Despite the considerable differences between even the better-known proponents of mechanical natural philosophy – . . . Robert Boyle (1627-1691) and Newton [(1643-1727)] – most aspired to achieve a mathematical explanation of the universe. (Reill 27)

The use of mathematics while explaining the universe and its laws indicates that through science, it is possible to understand the rationale behind certain phenomena that are regarded as inexplicable for a long time. Within this scope, Boyle's law, also known as Boyle-Mariotte or Mariotte's law, as well as Newton's laws on optics and gravity, for instance, are both examples of the discovery of laws of nature which explain the universe and its mystery through mathematics. In this regard, it can be figured out that the dogmatic ideas of religion and its huge impact on people's lives lessen because they are able to comprehend the universe through empirical knowledge. Hence, these advancements support the fact that rationalism, logic, as well as reasoning help humans explore their surroundings better, which are the very notions that Gothic fiction targets in its works.

The developments regarding positive sciences bring along drastic changes in people's mindsets, which are reflected in the literature of the time as well. Specifically, the philosophers of the period such as Michel de Montaigne (1533-1592), Pierre Bayle (1647-1706) and David Hume (1711-1776) emphasise the importance of scepticism in their works, *Essays* (1580), *Critical and Historical Dictionary* (1696), and *An Enquiry Concerning Human Understanding* (1748) respectively. According to Hartle, Montaigne's *Essays* "is non-dogmatic and non-authoritative" (184) since he is regarded as the father of modern scepticism because in the sixteenth and seventeenth centuries, there is a revival of Greek scepticism. Indeed, in his work, Montaigne rejects dogmas and welcomes a distrusting and questioning attitude. He claims in *Essays* that "whenever some new doctrine is offered to us we have good cause for distrusting it and for reflecting that the contrary [is] in fashion before that [is] produced; it [is] overturned by this later one, but some third discovery may overturn that too, one day" (n. p.). This indicates that nothing is permanent, and today's truths can be the wrongs of tomorrow.

His stance accords with the idea of constant change, which can also be related to the refusal of dogmas. When the time this work is composed is taken into consideration, his eagerness to question and reject dogmas can be thought to be revolutionary. Just like Montaigne, Pierre Bayle is another sceptic that brings about freethinking in the eighteenth century. His work entitled *Critical and Historical Dictionary* (1696) is not an ordinary dictionary but "rather . . . a hodge-podge encyclopaedia of intellectual curiosities, serious argument on a variety of topics, salacious stories, exacting textual scholarship" (Lennon and Hickson n. p.). As the content of his work suggests, Bayle is a man ahead of his time intellectually as the Protestant philosopher's ideas are shaped by Pyrrhonism[2]. In his revolutionary work, he favours philosophy over religion: "One must necessarily choose between philosophy and the Gospel. If you do not want to believe in anything but what is evident and in conformity with the common notions, choose philosophy, and leave Christianity" (Bayle, *Critical and Historical Dictionary* 429). Bayle, therefore, foregrounds questioning instead of dogmas of the religion because it is undeniable that dogmas are inherently not suitable for scepticism, and they are mostly related to abstract notions. That is why, believing in something evident or that can be proved is what Bayle is inclined to prefer.

Likewise, David Hume is a sceptical and an atheist even though he is mostly known as a historian and essayist. As a historian, he points out the intertwined relation between history and philosophy and he changes the way history is interpreted. Pertaining to his commentaries on history, Karaduman elaborates on Hume and his works and asserts that while Hume focuses on history, the terms such as 'fiction' and 'belief' have great importance because they are completely different from one another and this difference is definitely in relation with 'historical relativism' ("Dickens' Fictions" 102). Historical relativism is actually related to several interpretations of history, which is about the fact that there is no such reality as one truth. In other words, positions and locations/places of interpreters, states they are in, and time have considerable impacts on the way past incidents are narrated and/or interpreted. That is why, it can be argued that a critical gaze is needed to construe history. In the light of this mode of thinking of Hume, David

[2] Pyrrho who is thought to have lived from around 365-360 BCE to about 275-270 BCE is a Greek philosopher and founder of the school of scepticism, Pyrrhonism.

Wootton, a Professor of History, asserts that Hume is not an ordinary historian but a scrutiniser of events (Wootton 82). Concerning the Enlightenment philosopher and his stance about history, Wootton furthers that he

> [i]n the first place . . . made history into a study of the remote, or at least distant, past. In the second, he brought together for the first time erudite learning, a polished narrative, and philosophical scepticism . . . In the third, he had a sophisticated theory of source criticism, derived from a reading of the leading historical [criticism]. (82)

The elaborate commentary of the professor about Hume's interpretation of history indicates that this Enlightenment philosopher intends to abandon the traditional stance of studying on history. Instead, with his emphasis on and acceptance of scepticism, he claims that there is more than one way to construe the past. As Wootton points out Hume is also a sceptic and in his monumental work, *An Enquiry Concerning Human Understanding*, his scepticism relating dogmas can be observed. Greatly influenced by Pyrrho like Bayle, Hume rejects dogmatic acceptance in which there is no place for reasoning and questioning (Popkin, "David Hume: His Pyrrhonism" 386). In *An Enquiry Concerning Human Understanding*, he states that "*dogmas [are] invented on purpose to tame and subdue the rebellious reason of mankind*" ("Section XII" 114 emphasis in original). Understood from his interpretation of doctrines, he claims that they pose obstacles for reasoning and freethinking.

Besides such philosophers who favour rationale, knowledge, or scepticism over adopted and unquestioned beliefs, another eighteenth century figure who contributes to the changes in the modes and course of thinking of his time is Edmund Burke (1729-1797) (Karaduman, "Dickens' Fictions" 102). Burke and his ideas are rather different from the mentioned philosophers because of the fact that he can be considered a conservatist when compared with others. In his work entitled *The Reflections of the French Revolution* (1790), his stance concerning the French Revolution can be observed and it is indicated that he does not actually favour this revolution owing to its undeniable and unavoidable result in disrupting the established order. As put forward by Karaduman, "[b]eing a conservatist, [Burke] never approves of abolishing old orders whatever the conditions are" ("Dickens' Fictions" 107). When his favouritism of order is taken into consideration, living in the Neoclassical era in which order or hierarchy is

foregrounded, Burke's approval and acceptance of such ideals is inevitable. Cobban who thinks of this philosopher as a "practical politician" asserts that "the destruction of the whole ancient order of the society and the emergence of forces and ideas of social life" are what disturb Burke in the French Revolution (38, 12). Based on this, as a thinker firmly believing in the preservation of the established order, he seems quite distinguished in terms of his stance.

In addition to his conservatism, Burke also indirectly contributes to gothic as a genre in his treatise entitled "A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful" (1757) in which he redefines the term 'sublime' that is initially coined and defined by the ancient Greek philosopher Longinus (around first century AD) in his Greek treatise. In *Peri Hypsous* (*On the Sublime*) (around first century AD), the Greek philosopher elaborates on this notion and explains that "the Sublime consists in a consummate excellence and distinction of language, and that this alone [gives] to the greatest poets and prose writers their pre-eminence and [cloths] them with immortal fame" (163). As is revealed from the quotation that for Longinus, sublimity can be reached through discourse whereas for Burke, the sublime is associated with terror and fear. In his own words, he interprets the term as follows:

> Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. (58-9 emphasis in original)

Burke, accordingly, differentiates beautiful and sublime from one another. That is why, Burkean sublime is completely different than that of Longinus as Burke considers fear or terror as the source of sublimity, which is also an indicator of the transition from neoclassicism to romanticism (Pala Mull 20). In addition to the transition to romanticism, when all these advancements concerning philosophy and science are considered, it is palpable to maintain that in the Enlightenment logic, reason, and freethinking flourish to a great extent and this is what initiates the emergence of Gothic fiction because it intends to subvert the realm of rationality by foregrounding irrationality through fear.

To highlight the function of the genre, Çiğdem Pala Mull claims that resistance is peculiar to this genre as it sparks its emergence. Hence, it is apt to deduce that it targets to reveal or sometimes right inequalities and problems in societies concerning social classes, gender-related or political issues through terror and fear (11-12). In this respect, one of those long-lasting inequalities in societies is definitely about the perception of women and/or their status. Thus, in this genre, the woman identity is specifically foregrounded as well as questioned. What is meant by the woman identity is the fact that with the socioeconomic advancements and amelioration in terms of the introduced acts in relation with women's rights, it becomes possible for them to raise their voices, cease to be shadows in the patriarchal society or; namely, establish their identities. This is what Gothic fiction dwells on, and this thesis aims to focus and elaborate on the woman identity, their changing status, and the 'Woman Question' in Gothic novels. In addition to that, it is also possible to interpret as well as analyse the genre from political, social, and cultural aspects, and this is another major concern of this thesis. While elaborately discussing the prominent characteristics of the genre, Hogle, likewise, does not only focus on the feelings of fear or terror employed in it but also pinpoints how the genre dwells on social, cultural, and political issues on the agenda highlighting its close relation to psychological aspects or past deeds of characters:

> [A] Gothic tale usually takes place (at least some of the time) in an antiquated or seemingly antiquated space – be it a castle, a foreign palace, an abbey, a vast prison, a subterranean crypt, a graveyard, a primeval underworld, . . .[or] a decaying storehouse . . . Within this space, or a combination of such spaces, are hidden some secrets from the past (sometimes the recent past) that haunt the characters, psychologically, physically, or otherwise at the main time of the story. These hauntings can take many forms, but they frequently assume the features of ghosts, spectres, or monsters . . . (2)

This elaborate description points out the fact that through the supernatural and uncanny incidents or settings, secrets or past doings and their impacts affect characters. In other words, Gothic fiction's employment of supernatural issues or fear through settings that evoke uneasiness has a significant function, which is to shed a light into what is hidden or not known. In this regard, it is apposite to assert that it intends more than just creating suspense and terror. Rather, it focuses on issues on the agenda that need to be altered, discussed, questioned, or even rejected.

Thus, regarding its aspect as such, it is apparent that serious criticism can be observed between the lines. In *The Rise of the Gothic Novel* (1995), Maggie Kilgour (1957-) propounds that the genre's "escape from the real world has a deeper moral purpose, as distance enables literature to become an indirect critique of things as they are" (9). Considering this aspect of the genre, it is pointed out that through its escape from reality, a more critical gaze can be employed so as to scrutinise certain points. In the same vein, a renowned expert on Gothic culture, David Punter (1949-) defines the function of the genre as a kind of deconstruction: "[T]he Gothic is not revealed as not an escape from the real but a deconstruction and dismemberment of it" (*The Literature of Terror* 85). In spite of the fact that it is regarded merely as an escape from the real world and its realities, through its escapist nature, it actually makes a commentary of each aspect of its time. Just like Punter elaborates, Gothic fiction deconstructs issues on the agenda with its emphasis on imagination and feelings of terror.

With regard to its innately resistant nature, it is possible to deduce that it is completely the opposite of what has been considered normal, common, or accepted. In other words, it is a term "which could be used in structural opposition to 'classical'. Where the classical [is] well-ordered, the Gothic [is] chaotic; where the classical [is] simple and pure, Gothic [is] ornate and convoluted; where the classics [offer] a world of clear rules and limits, Gothic represent[s] excess and exaggeration . . . a world that constantly tend[s] to overflow cultural boundaries" (Punter and Byron 7). Its constant emphasis on chaos and disturbance of rules as well as restrictions, and the disruption of hierarchy displays the fact that in Gothic works, the classical or accepted order; namely hierarchy, is turned upside down. With regard to this, such nature of the genre makes it class-conscious. What is meant by class-conscious is that in certain works, specifically novels, gaps between classes are discussed as well as questioned and what is actually favoured is given exposure to further examination. In other words, the long-accepted truths concerning the superiority of certain classes or the priorities given to them are scrutinised. Interestingly but not coincidentally, people that are not considered the upper class or aristocrats are not protagonists in literature as well. Rather, they are given minor roles and mostly negatively stereotyped for a long time as Jonathan Rose accordingly

propounds that "[w]orkers might be depicted as respectable, impoverished, depraved, eccentric, pitiable, or criminal – but not thoughtful. . . . The lower classes . . .once [enter] literature only as buffoons or pastorals" (n. p.). In other words, such people are almost invisible not only in society but also in literature. However, regarding the mindset of society at those times, unlike most literary works, Gothic fiction deals with class struggles and in some of them, the struggle between the upper and lower class can be observable. In line with this, French philosopher and literary critic Michel Foucault (1926-1984), too, pinpoints this characteristic of the genre in *Society Must Be Defended* (1976) by defining it as politics fiction: "The gothic novel is . . . politics fiction in the sense that these novels essentially focus on the abuse of power" (212). In this framework, the English journalist, philosopher, and writer William Godwin's (1756-1836) novel *Things as They Are; or, The Adventures of Caleb Williams* (1794) can be regarded as an example in which the struggle between classes is apparent. In the novel, the author "explores the ways in which an economy of suffering that privileges the ruling classes can be used as a justification for the tyrannical treatment of the subordinate classes" (Grace 22). While doing so; however, instead of silencing the subordinate class member – Caleb –, the author gives voice to him by making him the protagonist and Caleb with his own words manifests his life and suffering.

Additionally, this genre feeds upon the current situations of its own time and incorporates such alterations as well. Regarding the social and cultural transformation of society, though it may not be seen as appropriate at first glance, Charles Darwin's (1809-1882) theory of evolution is of great significance. Both *The Origin of Species* (1859) and *The Descent of Man* (1871) cause serious changes in society because through their contentious contents, they reject the existence of sole power, namely God. Hence, Darwinism enables humans to understand the world and their surroundings more thoroughly. Besides, since he questions the dogmas put forward by the church and challenges them through his theories; thus, paves the way for critical thinking, people start to have a sceptical perspective as well (Reddy n. p.). In line with this, Gothic fiction is affected by Darwin along with his theory and Darwinism is also observed in works belonging to this genre such as Herbert George Wells' (1866-1946) *The Island of*

Doctor Moreau (1896). Doctor Moreau as a godlike figure vivisects on animals and attempts to turn them into humans. Within this context, it can be claimed that there is strong resemblance between Darwin's theory of evolution and what the doctor struggles to achieve. With regard to this, Glendening asserts that "[c]hance, contingency, unpredictability, indeterminacy – these elements, inherent in Darwinism, reflect the novel's involvement with evolution theory" (571-2). Hence, both the content of the novel and its direct analogy to Darwin support the claim that Gothic works, inspired and fed by social and cultural phenomenon surrounding them, are inclined to deal with such issues[3].

Stimulated by the social and cultural changes in society, the genre is deeply affected by women and their status in society as well. Women and womanhood and these two terms' definitions are rather problematic and disputable. The definition of womanhood is a controversial issue ever since the creation myth in the Bible. There is a ceaseless struggle between men and women, which leads to a dichotomy paving the way for gender roles. In each period, therefore, these gender roles are defined and redefined in accordance with the codes and values of the period. In this framework, it is significant to note that women are regarded as fragile, weak, and incompetent for many centuries, which is a mindset that is difficult to alter. With regard to this, considering the influences of social and cultural phenomenon on Gothic fiction, it is appropriate to claim that this genre and the 'Woman Question' are tightly intertwined as the genre's "engagement with the social structures . . . shape[s] gender relations" (Heiland 2). While employing such relations, it, in a way, aims to deconstruct them. In other words, this nature of the genre not only shapes gender relations but also aims to alter them just like Heiland aptly asserts in her book: "Gothic fiction at its core is about transgressions of all sorts: across national boundaries, social boundaries, sexual boundaries, the boundaries of one's own identity" (3). Hence, its transgressive nature makes it gender conscious. What is meant by that is the fact that Gothic works dwell on gender roles and how each sex is perceived or what kind of attributions are embedded on them. While employing such issues, it intends to alter them by making a critique of them. Besides,

[3] See Appendix 1 to read more about Gothic fiction with its characteristics, social classes in the eighteenth century and Darwinism.

the characteristics of the transgressive genre also match and are applicable to the binary conception of gender. That is to say, the socially constructed gender roles can explicitly be observed through characterisation; "a passive and persecuted heroine . . . [and] a dynamic and tyrannical villain" (Kilgour 4) are the common stereotypes of this genre. There are certainly more characters in such works than a silenced heroine as well as an evil villain; yet, the point to be highlighted here is that the villains are mostly male characters. Even these two character types and the attributions given to them by Kilgour can easily be applied to gender roles. Her claim about characterisation in the genre is further supported by Diana Wallace and Andrew Smith in *The Female Gothic: New Directions* (2009) as follows: "The heroines of Gothic novels . . . masquerade as blameless victims of a corrupt and oppressive patriarchal society" (4). Within this scope, most Gothic works focus on a relationship between an oppressor as evil and the oppressed as a victim, which makes this relation appropriate for the dichotomous relationship between men/patriarchal society and women; thus, enables works to be interpreted in terms of gender roles. Additionally, the setting of the genre is of great significance because it enables to reach the sublime through its dark and deserted zones. Within that vein, the setting has crucial functions. Reflecting the patriarchal mindset of society, mostly houses or castles, namely indoors which are claustrophobic places, are chosen as the setting, where such claustrophobic places function as "a prison, in which the helpless female is at the mercy of ominous patriarchal authorities" (Kilgour 9). This indicates that the choice of indoor locations can also be applied to interpret the positions of the 'second sex' as women are most of the time imprisoned in such locations by the patriarchs in works. Likewise, their being imprisoned may also be regarded as being colonised because when they are entrapped indoors, women can be deemed as property upon whom the patriarchal authorities claim possession.

In addition to the genre's characteristics which reveal the status of women of the time, the gender of the authors that produce Gothic fiction is also of great importance. In this regard, the term, 'Female Gothic' coined by Ellen Moers (1928-1979) is to be examined. Moers defines it as "the work that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic" ("Female Gothic"

90). As this term suggests, the gender of a writer penning a Gothic work has a function because in accordance with their gender, an author reflects her/his experiences, codes as well as norms of their time or common mindset prevailing at their time. Hence, as women writers, they are more likely to shed a light upon taboos, conventional beliefs, or stereotypical situations. A contrary term which emerges is the 'Male Gothic' (Wallace and Diana 3). Since it is not burdensome to study gender roles in such literary works owing to its features being applicable, whether a Gothic work is penned by a woman or man matters quite a lot. The differences between these two terms are identified by Wallace and Smith as follows: "The Female Gothic plot, exemplified by Radcliffe, centralised the imprisoned and pursued heroine threatened by a tyrannical male figure . . . In contrast, the 'Male Gothic' plot, exemplified by Matthew Lewis's *The Monk* (1796), is one of masculine transgression of social taboos, characterised by violent rape and/or murder" (3). In this regard, it is indicated that the gender of authors has a crucial function as whether it is written by a man or woman drastically alters its tone and content because writers too, regardless of their genders, are affected by and fed upon their surroundings. Yet, it can be a bit restrictive to define 'Male Gothic' as trespassing against social taboos specifically with the emphasis of rape or murder because male writers like Horace Walpole fictionalise women characters that mostly resemble those of 'Female Gothic.' That is to say, while male figures are violent, cruel, and authoritative, female figures are suppressed, colonised, and victimized. Within this direction, it can be asserted that though different, the characteristics of 'Female Gothic' and 'Male Gothic' can be intertwined to some extent. Moreover, it also should be mentioned that the former term is not only related to the gender of authors. It is actually "a coded expression of their fears of entrapment within the domestic and the female body" (Wallace and Smith 2). In other words, women stuck in their female bodies and domestic sphere functioning as prisons struggle to display their fears and horrors in such works. This physical and mental entrapment is put into words by Anolik in her article entitled "The Missing Mother: The Meanings of Maternal Absence in the Gothic Mode:" "[M]arriage [does not] afford a safe heaven to Gothic women. In the Gothic world, wives are frequently imprisoned by their husbands" (24). Besides, Anolik furthers that "[t]he Gothic representation of wives imprisoned, effaced and even killed by their husbands literalizes" (27) women's imprisonment by the male authorities. Thus,

women characters in Gothic works are likely to strive for expressing their concerns and worries regarding their entrapped existence and uncertain futures. Considering such aspect of 'Female Gothic,' Pala Mull draws attention to the importance of this term in *Gotik Romanın Kıtalararası Serüveni* (2008): It portrays the perception of women and how they are treated in Gothic works and also emphasises as well as dwells on women's being in search of an identity or struggles for being visible in a patriarchal world (48) and this aspect poses the core of this thesis. Within this aspect, Horace Walpole's (1717-1797) *The Castle of Otranto* (1764), Wilkie Collins' (1824-1889) *The Woman in White* (1859), and Daphne du Maurier's (1907-1989) *Rebecca* (1938) will be analysed as the representative of the changes of women in their social statuses.

Regarding the authors of the selected works, each writer is of significance in English literature with their contributions both as Gothic writers and with their genders. Horace Walpole known as the pioneer of the Gothic novel is a versatile person as is stated by Ketton-Cremer in *Horace Walpole; A Biography* (1966): "He [is] active in so many fields – in politics, social life, literature, architecture, antiquarianism, printing, *virtu*" (19 emphasis in original). It is apposite to assert that Walpole's versality can be the consequence of his family life and his life standards. As his surname reveals, Horace Walpole and his family, being considered "a family of great antiquity," had land at Walpole (Ketton-Cremer 24). At this point, prior to moving on how he penned the first Gothic novel, it is of significance that Horace Walpole was the third son of a politician as well as a prime minister – Sir Robert Walpole (1676-1745) (Punter and Byron 169). Hence, his ancestral ties helped him to be an important figure at his own time. Walpole not only dealt with the Gothic novel in his literary life but also was interested in gothic architecture. He reconstructed his house at Strawberry Hill in a baroque style; thus, "[t]he revival of Gothic as a Western architectural style is often associated with the pioneering medievalism pursued by Horace Walpole" (Hughes, *Historical Dictionary of Gothic Literature* 120). This house had also a function in creating his novel *The Castle of Otranto*. In this house, he had the dream – "'a very natural dream', Walpole wrote, 'for a head filled like mine with Gothic story'" (qtd. in Punter and Byron 169) and started to pen his work. In addition to being known as the father of the genre, Walpole

also is the forerunner of the first Gothic drama, *The Mysterious Mother* (1768) written in blank verse and his "dramatic piece was printed by our author at Strawberry hill, and distributed among his particular friends, but with such strict injunctions of secrecy" (Reed 137). With regard to Walpole's life and doings, it is apt to claim that being talented at many different fields, he contributed to the emergence and advancement of gothic in the eighteenth century. He not only caused the revival of gothic architecture by reconstructing his house, but he was also the father of the Gothic novel as well as drama.

Having lived in the eighteenth century, Walpole fed upon the norms as well as codes of his time and in *The Castle of Otranto*, women, who were perceived to be the oppressed, suppressed, and colonised in the patriarchal society of the eighteenth century, are reflected because in this period, they were associated with the private sphere, which confined them to the domestic domain mainly. They were mostly uneducated and consequently were regarded as incompetent. However, women also started to take their first steps towards their emancipation in the eighteenth century, also known as the Age of Enlightenment. As a result of easy access to books owing to the invention of the printing press, the rate of literacy dramatically increased, which enabled people specifically the middle classes to find the opportunity to read as well as to be enlightened. In the same vein, the female literacy rate also rose to a certain extent, which led the patriarchal society to 'educate' women with the norms of society aiming to make them remain faithful, submissive, and obedient through books. Such enlightenment and the increase in the literacy rate also enlightened women. Apart from being literate, certain women wrote works professionally to make a living as opposed to the patriarchal society. Yet, their works were published under pseudonyms since their gender did not allow them to be published. Among these women, Mary Wollstonecraft (1759-1797) wrote *A Vindication of the Rights of Women: with Strictures on Political and Moral Subjects* (1792) and Mary Ann Radcliffe (1746-1818) penned *The Female Advocate; or an Attempt to Recover the Rights of Women from Male Usurpation* (1799), both of which can be considered a foreshadowing of the developments to take place in the succeeding century and the first steps towards gaining their voices.

Just like Horace Walpole, the author of the novel selected to be analysed in Chapter 2 is another male writer, Wilkie Collins. Born in London as the son of a well-known painter, he had a rather distinctive physical appearance that Peter Ackroyd elaborately describes in his book entitled *Wilkie Collins: A Brief Life*: "The peculiar appearance of Mr. Wilkie Collins made him stand out in an 'omni'. . . [H]e was relatively short . . . His head was too large . . . his arms and legs were a little too short . . . his hands and feet were too small and considered to be 'rather like a woman's.' [And] [h]e was always aware of his oddity and declared that nature had in his case been 'a bad artist'" (n. p.). This odd-looking man's literary career is a fruitful one. Upon meeting Charles Dickens (1812-1870), Collins became a lifelong friend of him, and they worked on several projects together (Pykett, *Wilkie Collins* 11-13). In his literary career, he penned several novels as well as plays and it is plausible to claim that he can be regarded as the father of the sensation[4] novels. As claimed by Lycett, "Wilkie was only dimly aware of it in 1862, but *The Woman in White* and now *No Name* . . . [were] reader-friendly mysteries, [and] pioneered a popular literary genre that would endure through the 1860s" (n. p.). In spite of the fact that *The Woman in White* is also categorised as a Gothic novel, its content makes it actually a sensation novel of which possible closeness with Gothic because of its employment of such themes as crime, murder is pinpointed by Patrick Brantlinger as follows:

> Even though "sensation novels" [are] a minor subgenre of British fiction that [flourish] in the 1860s only to die out a decade or two later, they live on in several forms of popular culture . . . The sensation novel was and is sensational partly because of content: it deals with crime, often murder as an outcome adultery and sometimes of bigamy, in apparently proper, bourgeois, domestic settings. But the fictions of Wilkie Collins . . . have special structural qualities as well, which can perhaps be summed up historically as their unique mixture of contemporary realism with elements of the Gothic romance. (1)

The detailed explanation of the genre displays that Collins' *The Woman in White* is both a sensation novel and a Gothic romance because of its dealing with mysteries and crimes. As a result of his contribution to British fiction by pioneering the sensation novel, Wilkie Collins' works are recontextualised as adaptations. After his death, his novels are adapted for "the new medium of silent moving pictures" (Pykett, *Wilkie*

[4] For this genre, both 'sensation' and 'sensational' can be used but in this thesis 'sensation' will be used for the sake of consistency.

Collins 196) and also throughout the twentieth century, his several novels are adapted for cinema, radio, and television (197). In this regard, considering his prolific literary career, he is still widely accepted and known with his works and their modern adaptations. In addition, he can be thought to be the forerunner of a subgenre in British fiction.

In his novel selected to be discussed in Chapter 2, certain changes in the perception of women are reflected because the nineteenth century was of great significance in terms of the rights achieved by women. During the first half of the century, women were considered the "Angel in the House" and the Cult of True Womanhood (1820-1860) came on the scene and according to this 'true womanhood,' women were defined by their society as well as men and certain values such as purity, domesticity, submissiveness, and piety were attributed to them. The eighteenth-century woman was expected to remain in the private sphere dedicating herself to her family, have long hair indicating that she was womanly, or she was physically appropriate for the eighteenth-century ideal feminine, and not to have an occupation since her sole duty was to keep her house, took care of her family, served her husband, and taught the normative codes to her offspring. Yet, through the end of the century, the concept of the "New Woman" (1894) emerged and this concept redefined what a woman could be. In accordance with this concept, the new women cut their hair without any restriction, changed their physical appearances so that they could no longer appeal to the male-gaze, had a profession rather than being the guardian of their houses, and showed themselves in public instead of being confined to the private sphere or remaining a shadow of their spouses, all of which prove that they were eager and determined to go against the rigid norms of society. At this point, it is of significance to note that the preceding century was not ready for such remarkable changes and it was almost impossible for women in the eighteenth century to act with their free-will. In addition to the "New Woman" concept, Matrimonial Causes Act (1857), Education Act (1870), and Married Women's Property Act (1882) were introduced and through these acts, women were allowed to receive education, hold property, divorce their spouses; namely, to be treated as individuals rather than dependent beings. Even if the acts did not liberate women fully,

they enabled women to become visible in public. In *The Woman in White*, certain allusions to these alterations are made.

Unlike Horace Walpole and Wilkie Collins, the author of the novel selected to be analysed in Chapter 3 is a woman, Daphne du Maurier. Born in London as the daughter of a prominent actor and an actress, du Maurier had two other sisters. Owing to the fact that both of her parents were actors, she had the opportunity to meet several famous people such as J. M. Barrie, the creator of *Peter Pan* (de Rosnay, "Part One London, 1907-25" n. p.). Being in the world of art thanks to her parents, she wrote novels, plays, and short fictions. Among her works, *Rebecca* is the novel that makes her a still-remembered author: "[I]n 1938, her creative prodigy *Rebecca* stormed to bestseller status. The momentum was now entirely with her. Daphne's writing career, financial security and reputation were all made by the phenomenal success of *Rebecca*, and the haunting Hitchcock film that followed" (Dunn n. p.). When the genre of the widely-known and adapted novel *Rebecca*, the gender of its author, and the period it is penned are taken into consideration, it is significant to reconsider the term 'Female Gothic.' As has been explained previously, this term is related to the gender of authors producing Gothic works and also some stereotypes about female characters in such works. Nevertheless, with *Rebecca*, this term is to be redefined because it is argued that "Ellen Moers's account of the Female Gothic has its roots in Lockean, European Enlightenment, philosophy of ownership" (Wallace and Smith 6). With regard to this, women were intentionally located in the secondary position, because Enlightenment and Lockean ideologies prioritized men whereas they pushed women from the centre to the periphery. That is why, in such an order, females' focusing on their stigmatised position is what 'Female Gothic' in Moers' account targets. However, regarding the fact that *Rebecca* was written in the first half of twentieth century, the term and its themes were far from their initial definition; thus, in time they were exposed to changes. In *Daphne du Maurier: Writing, Identity and the Gothic Imagination*, Horner and Zlosnik propound that du Maurier's *Rebecca* is different from the conventional 'Female Gothic' plot and themes ("A 'Disembodied Spirit': Writing, Identity and the Gothic Imagination"). As writers feed upon incidents or phenomenon on the agenda of their

time, it is possible to claim that she was deeply affected by the serious changes in the lives of women, which results in an alteration in the definition of the term. In this regard, Daphne du Maurier is of great importance in the Gothic fiction due to the fact that she not only wrote a cult novel whose several adaptations have been made but also reinvented the term 'Female Gothic' through her novel *Rebecca* in which different concerns such as female identity and female sexuality are delved into. In the twentieth century, upon women's achieving their enfranchisement through the Suffragette Movement in the twentieth century, these concerns that are dwelled on in this novel were included on the agenda. Women, though they came across many physical and spiritual problems within their own societies to achieve their freedom, managed to alter the mindset of society gradually with their struggles and determination. Thus, they became visible not only physically but also with their mental power.

Building upon the analysis made in Introduction regarding the emergence of the Gothic genre and its relation to political, economic, social, and cultural issues, specifically 'the Woman Question,' the aim of Chapter 1 is to dwell on the changes in the perception of women in the eighteenth century and how women are represented in Walpole's novel. As for Chapter 2, it is concerned with the alterations in the status of women along with women's roles in the nineteenth century and to what extent these alterations are reflected in Collins' novel. Within this direction, Chapter 3 focuses on the twentieth century and how women characters are portrayed in a woman writer's novel. In Conclusion, regarding the claims in the preceding Chapters as well as Introduction, the conclusion is drawn by highlighting certain points. Moreover, as *The Castle of Otranto* and *The Woman in White* are written by male authors, whereas *Rebecca* is written by a female writer, how 'the Woman Question' is dwelt on by both male and female perspectives are presented.

CHAPTER 1

THE REPRESENTATION OF THE STATUS OF WOMEN IN THE EIGHTEENTH-CENTURY IN HORACE WALPOLE'S *THE CASTLE OF OTRANTO* (1764)

"Let your women keep silence in the churches:
for it is not permitted unto them to speak;
but they are commanded to be under obedience,
as also saith the law."
-Corinthians 14:34

In the eighteenth century, serious questioning pertaining to the constructed gender roles and the status of women arises. This awakening as well as its outcomes and how women in this century are represented in Horace Walpole's (1717-1797) *The Castle of Otranto* (1764) are the major aims of this chapter. In societies, not only in the eighteenth century but also in much earlier times, woman and man – the binary conception of gender – are always regarded as a dichotomy of one another rather than complementing each other. Male and female are juxtaposed in a dichotomous structure and defined in relation to one another. In this respect, it is apt to claim that the basic two genders are the oldest and most common binary since the existence of humankind. Considering them as binaries, man is the embodiment of power, wisdom, and strength, whereas woman is always associated with fragility, incompetence, and weakness. This indicates that the former is superior to the latter, which is supported even with the story of creation in the Bible, "God created man in his own image, in the image of God created he him; male and female created he them" (Gen. 1:27). It is implied that male is created before female, which highlights man's superiority. Indeed, there are several interpretations of the story of creation and "[t]he dominant reading has found in Genesis 1-3 a hierarchical creation, with woman subordinate to man" (Kvam, et al. 6-7). Besides, when the discourse of King James' Bible is considered, it is evident that the Creator has also a gender identified as a male. Thus, rather than being pictured as a divine or almighty

figure, "[t]he god of the story is highly anthropomorphized. From the very start, *he* is more of this world than a higher one" (Scult, et al. 117 emphasis added). In this sense, the anthropomorphic God's having a gender is of great importance as it also contributes to the highly believed and accepted claim that there is subordination of woman to man.

Considering the story of humankind's hierarchical creation and the fact that the Creator is thought of as male, the binary between man and woman becomes more apparent and the belief that the latter subordinates to the former causes several attributions peculiar to each sex to emerge. In this way, man is regarded as superior, strong, and powerful. Woman, on the contrary, is deemed subordinate, feeble, and powerless. In the Book of Corinthians, as well, the discriminated outlook can be noticed as it is stated that women are expected to keep their silence because they are not allowed to speak, which denotes the fact that they are actually silenced. In addition to the expectation of their being voiceless, they are supposed to remain compliant as they are 'commanded' to do so, which is also said by the law (Corinthians 14:34). Pertaining to this ideology, it is apt to claim that there is a distinction between two sexes and the opposite sex[5] in the eyes of society is always in the secondary position. What is more, the lines in Corinthians unveil the actuality that it is, in fact, a command for them, which also discloses that there is a strict hierarchy between them. At this point, the law is actually of the essence to display this undeniable hierarchy as it also is patriarchal and fortifies the hegemony of males over the supposedly inferior sex. Within this scope, such dichotomic ideas along with attributions bring about the emergence of gender roles because "gender is a social construction and . . . communities of faith use sacred texts to give cosmological groundings to their notions of social order" (Kvam, et al. 2). Thus, taking these texts into consideration, such roles are established and when the importance and impacts of the sacred texts on human beings is considered, it is obvious that it is almost impossible to change, question, or reject them for a long time.

[5] In this thesis, the phrase 'the opposite sex' will be used for women.

However, in the eighteenth century, serious questioning pertaining to the constructed gender roles and the status of women arises. Nevertheless, it should also be highlighted that no drastic actions such as the introduction of any acts are taken or any amelioration in the lives of women is made in that period. Nor the questioning is supported by any males. Concerning the roles or attitudes of males toward the status of females, Margaret Atwood (1939-) quotes from the feminist writer Marilyn French's (1929-2009) novel *Women's Room* (1977) in the "Foreword" of French's book *From Eve to Dawn, A History of Women in the World, Vol. III: Infernos and Paradises, the Triumph of Capitalism in the 19th Century* (2008): "'The people who oppressed women were men . . . Not all men oppressed women, but most benefited (or thought they benefited) from this domination, and most contributed to it, if only by doing nothing to stop or ease it'" ("Foreword" x). Based on this, it is rather safe to claim that the subordination of the opposite sex, in a way, is in favour of men because through this dichotomous relation, men can become powerholders in society.

That is why, in the eighteenth century, women are quite alone in their cause and their questioning is rather on a literary basis. At this point, it is also of significance to point out that before this era or the publication of Mary Wollstonecraft's (1759-1797) *A Vindication of the Rights of Woman* (1792), there are a few people believing in the equality of the sexes and thus attempting to write pamphlets for women and their status. These figures,[6] apparent from their names, are from all over the world, and this indicates that women, though one of them is a man, are in search of an identity and a change in their lives. Rather than spreading propaganda about the opposite sex's subordinated position, they actually yearn for recognition or raising their fellows'

[6] Christina de Pisan (1364-c.1430) with her *The Book of the City of Ladies* (1405) and *The Treasure of the City of Ladies* (1405), Jane Anger (1560-1600) with *Her Protection for Women* (1589), Marie de Gournay (1565-1645) with *The Equality of Men and Women* (1604), Bathsua Makin (1600-1675) with *An Essay to Revive the Ancient Education of Gentlewomen* (1673), Anna van Schurman (1607-1678) with *A Dissertation on the Natural Capacity of Women for Study and Learning* (1641), Mary Astell (1616-1731) with *A Serious Proposal to Ladies for the Advancement of Their True and Greatest Interest* (1694), and Poulain de la Barre (1647-1723) with *A Physical and Moral Discourse Concerning the Equality of Both Sexes* (1673) (Donovan 17). Five of the books mentioned in this part are all translations, thus their English titles are given. Besides, among these names, although Astell penned her work in the seventeenth century, she is mostly considered the first English feminist critic and also she was influenced by the notions highlighted in the Enlightenment, thus, her works will be analysed in the succeeding pages of this chapter.

awareness about the prevailing discriminated ideology in patriarchal societies. In other words, in order to have a voice in society, they start to write about themselves[7].

A century later, women continue to write about themselves, and they can raise their voices more when compared to the previous centuries. Thus, they start to take their first steps towards their emancipation in this century, also known as the Age of Enlightenment, which poses a serious cause for their awareness. Women in this century are surely inspired by their former companions; yet, what the Age of Reason favours or brings about is the actual cause for them to demand more for equality (Donovan 17). As Chisick asserts, "the idea of . . . equality was one of the key ideas of the Enlightenment" (215) and since this idea is a foregrounded notion in this period, it naturally inspires the suppressed sex as well. Concerning the constant emphasis on equality, it results in the fact that human beings are put in the centre in the Renaissance and this mindset is expanded with this succeeding period. As is stated earlier, in the Age of Reason, several philosophers, intellectuals, and scientists emphasise the importance of critical thinking and reasoning by rejecting the unquestionable dogmas favoured by the clergy. Hence, the philosophy of that era focuses on liberty and reason ("The Enlightenment and Human Rights" n. p.).

When the notions that emerge both in the Renaissance and the subsequent period merge, the need for human beings to have equal rights arises, which results in two declarations in which there is an emphasis of having an equal life. One of these two declarations is the "Declaration of Independence" (1776) and the second one is the "Declaration of the Rights of Man and of the Citizen" (1786). Although the initial reason for the former is to free America from the Kingdom of Great Britain, while demanding to be independent, the significance of equality among people is underlined. In the "Declaration," it is stated that "[w]e hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness" (n. p.). By the same

[7] To read more about these figures and their claims, see Appendix 2.

token, in the latter pronouncement, the same notions are highlighted as well: “Men are born and remain free and equal in their rights. Social distinctions may only be founded upon the common good. . . . [T]he natural and imprescriptible rights of man . . . are liberty, property, security, and resistance of oppression” (11-12). As is stressed, in both declarations, man is in the core and strong emphasis on such notions as liberty, equality, and fraternity. With regard to this, despite the fact that the pronouncements concerning human rights are declared in different countries with different purposes, they foreground mankind and their wellness along with rights. Thus, they pave the way for women to demand to have an equal life as well (Donovan 17).

Nevertheless, their demands concerning equality remain unanswered since “[t]he idea of creating a society guaranteeing equality between the sexes has never been considered by most political theorists” (Clark 699). What is more, male liberal thinkers or philosophers of that time support the idea that the opposite sex is and should remain in subjection to men. One of the most prominent thinkers of the Enlightenment, John Locke (1632-1704), dates the roots of paternal government to the Bible in the first book of *Two Treatises of Government* (1689). By claiming paternal government, Locke states that Adam, as the first representative of males, has the sovereignty and this is given him by the Creator: “God’s creation of Adam, the dominion he gave him over Eve . . .” (Chapter II “Of Paternal and Regal Power” n. p.). In this respect, it is revealed that the subjection of women to men is actually something innate/natural or a divine decision. Locke not only discusses the dominance of males over females but also dwells on the claim that female sex is the weaker one and “the source of the condition in which women are subjugated to men does not lie in law, but in nature” (Clark 700). In other words, his claims support the idea that they are fated and/or doomed to be considered the second sex. In his work, Locke also propounds that the opposite gender as the ‘female or weaker sex’ is punished and forced to bring forth children and quoting from the Bible, he justifies his arguments: “Unto the woman, he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children, and thy desire shall be to thy husband, and he shall rule over thee” (Chapter V “Of Adam’s Title to Sovereignty by the Subjection of Eve” n. p.). Actually the quote from the Bible is

unfortunately and definitely to the detriment of women since it definitely favours males and their sovereignty over females. At this point, it is of significance to note that despite being a philosopher or liberal thinker, he has rigid patriarchal ideology and his assertions considering the inferiority of women displays that the Bible has still immense impacts on shaping society's mindset even in the late seventeenth or early eighteenth century. Locke's male dominant perspective is also apparent in his another work, *An Essay Concerning the True Original Extent and an End of Civil Government* (1690). In this essay, he still declares that in the family, men are in charge of almost everything as they are natural governors of their houses: "But the husband and wife, . . . having different understandings, will unavoidably sometimes have different wills too. It therefore being necessary that the last determination should be placed somewhere, it naturally falls to the man's share as the abler and the stronger" (VII "Of Political or Civil Society" 82, n. p.). His depiction of his gender as the 'abler' and the 'stronger' makes men heads or decision makers of family. Considering his points regarding the roles and status of both sexes, it is apparent that he definitely believes that women are subordinate to men in each and every aspect of life. This dichotomic difference between the two sexes can also be foregrounded in Newton's paradigms that he elaborates in *Principia Mathematica* (1687). As he is also considered to be a pioneer in the Enlightenment with his ideas on rationality and reason, in *Principia Mathematica*, he puts forward a paradigm and according to the Newtonian paradigm, anything that is based on mathematics and reasoning can be accepted or regarded as appropriate and everything which is against mathematics or reasoning is counted as 'other.' Considering this explanation, for the liberal thinkers, women are categorised as 'other' (Donovan 17-18) because they are completely the opposite of such notions as reason, logic and so forth. This reveals that although noteworthy steps are taken pertaining to the status of men and the perception of the universe or life in the Enlightenment or the eighteenth century, such amelioration on mankind does not unfortunately include women. In other words, in all these works mentioned, the word 'man' is used all the time; nevertheless, it does not refer to mankind but solely to the male sex which complies with the prevailing patriarchal mindset in almost all layers of society in this century.

This patriarchal mind-set is promoted by not only the people in society but also by the institutions such as marriage and education and the implementation of this ideology through specifically these two institutions can also be interpretated by Louis Althusser's (1918-1990) term – state ideological apparatuses. In his article entitled "Ideology and Ideological State Apparatuses" (1970), Althusser coins this term through which he describes how states reinforce their power through certain apparatuses. Though widely known and accepted as a Marxist philosopher, his commentary can also be applicable to scrutinise how patriarchy preserves its authority. For Althusser, certain established state's official organisations such as church (namely religion), school (education), family, political parties and media are actually means to serve for the state or government ("Ideology" 696). In other words, through its official organisations, governments and/or states impose their ideologies on people. As eighteenth-century English state is utterly patriarchal, in order to preserve and fortify its power, the roles and/or functions of marriage or family and education as two most significant institutions are undeniable because through them, the androcentric status quo can be maintained and fostered. Within this context, marriage is one of these institutions in which the dominance of man is explicitly observed. Under the common law, the titles attributed to both husband and wife is of great significance to display the hegemony of husband: "[H]usband or wife; or, as most of our elder law books call them, of *baron* and *feme*" (Blackstone, Book I, Chapter 15, 279 emphasis in original). This reveals that for wives, a gender related attribution is embedded while for husbands, they are associated with a ruling figure, a lord, or a baron. Even this naming is enough to highlight the sovereignty of husband over wife. At this point, it is of importance to note that the status of women changes upon marriage. In other words, when they are single, they are called *feme sole* – a single woman – and after getting married, they become *feme covert*, which ignores the legal existence of them. Under the law, after matrimony, a woman ceases to exist as she is considered a part of her husband. This renders women to a being inseparable from their husbands. To put it more aptly, their individuality is stripped off them and they are merely shadows behind their husbands or turn into subjects. For Althusser, "*all ideology hails or interpellates concrete individuals as concrete subjects*" ("Ideology" 699 emphasis in original). When this statement of him and the eighteenth-century England are considered, it is pointed out that through matrimony, women turn into subjects of

their husbands as the fact of their being individuals when they are *feme sole* ceases upon wedlock. As for their husbands, they are responsible for protecting their wives and also they have huge impact on the inferior sex. In other words, the common law regards husband as the head of family giving him each and every responsibility including even the life of his wife.

Education is another institution that females are othered in the eighteenth century. Although the importance given to education increases to a great extent owing to the notions the Enlightenment brings about such as rationality, reasoning, and the importance of knowledge (Symes 15), unfortunately women are deprived of receiving proper education at that time. Gender roles are so well established that men are considered breadwinners of their houses whereas women are completely associated with the private sphere and their duties include taking care of their houses, raising children, and satisfying their husbands' needs (Augustin 3). In truth, what causes them not to receive education as men is the Newtonian paradigm. As stated in Introduction, the Newtonian paradigm accepts anything which is rational and rejects others among of which is females. In this respect, they with their smaller bodies when compared with men are highly regarded to have smaller brain, which is considered "an emotional rather than an intellectual equipment rendering them incapable of intellectual activity" (Augustin 3). As seen, this results in the perception that the opposite sex is inferior in terms of their intellectual inabilities; thus, they are not allowed to receive the same education as the superior sex. At this point, it is crucial to highlight that women actually get education, but its content is completely different from what men get at schools. The list of subjects includes "music and dancing, reading and reading aloud; writing, grammar, languages; arithmetic, geography, history, natural history, an outline of the sciences, including botany and chemistry; mythology; polite literature, including plays; poetry and romances; drawing and embroidery" (McDermid 316). The list reveals that they are supposed to have an idea about such subjects as they are expected to become lifelong wives as well as mothers. The sole profession a woman can have is to be a housewife doing all household chores and taking care of family members. In other words, as is stated by Laurence more aptly, "it was believed that the purpose of educating women was to prepare them for marriage by inculcating the practical skills

and moral values which would enable them to be good and dutiful wives" (165). Pertaining to this sex-based education and its aims, it is apt to assert that it also complies with what Althusser propounds in his article because through gender related education, patriarchal ideology 'prepares' the opposite sex to turn into the idealised female and/or subject. Within this context, they are expected to dedicate all their lives, energy, time, and efforts to their families, which is something acceptable to a certain extent. However, in those times, they are supposed to have no personal life outside their houses or without their families. With this scope, since the subjects they are taught are so restricted, it is almost impossible for women to broaden their horizons as men do or have an idea about the positive sciences that are highlighted during the Enlightenment.

In addition to the subjects that the supposedly weaker sex is educated, in this century, conduct books become quite popular to 'conduct' them: "Conduct books for women were published in record numbers after 1740 . . . [T]hese educational and spiritual treatises molded an image of femininity that made an important contribution to the consolidation of a middle class distinct from both the aristocracy and the working poor, with a particular type of domestic woman at its center" (Darby 335-6). What should be underlined is the point that from all layers of society, women regardless of their classes are demanded to be domestic or stay in the private sphere. Another thing which is stressed in such books is self-sacrifice expected from them. What is meant by self-sacrifice is that confined into their houses and deprived of receiving proper education, they "were urged to think of themselves collectively – not as a political unit, or as beings possessed of individual talents, capacities, or rights" (Poovey 27). Even though individualism is stressed at that time, this notion is not applicable for women as they are thought of as inseparable from their houses, children, or husbands.

In one of the conduct books published in this century, *An Enquiry to the Duties of the Female Sex* (1797), written by Thomas Gisborne (1758-1846), the significance of the private sphere is also stressed: "The sphere of domestic life, the sphere in which female exertion is chiefly occupied, and female excellence is best displayed, admits far less

diversity of action, and consequently of temptation, than is to be found in the widely differing professions and employments into which private advantage and public good require that men should be contributed" (2). Within this concept, it is explicitly observed that women are supposed to dedicate themselves to their houses that are thought of as the sole places in which they are able to show their excellence. This ideology prevents women from having different occupations as they can merely be housewives. In this framework, the chief duty of them is to rear their children and do housework. Although they, unfortunately, do not have certain careers as "[t]he choice of a career did not affect girls, for whom the only option was marriage" (Stone 127), females have important roles in domestic industry since "much of woman's productive work in the eighteenth century was agricultural" (Hill 15, 25). In spite of working on farms, they, actually, work for and also in the private sphere. At this point, it is significant to highlight that the patriarchal mindset prevents the opposite sex from being in the public sphere claiming that they are weak and need protection; nevertheless, 'female labour' is something quite common at that time and women are engaged in the "heaviest manual work" in agriculture (Hill 28). It is quite ironic that they are forced to remain in the domestic realm owing to their supposedly weak nature; nevertheless, they are allowed to work on farms doing the heaviest manual work. This ironic situation shows that women's being labelled as weak is completely political. In order not to enable them to have an equal life, they are unanimously stigmatised as feeble by the male dominant ideology. Apart from agricultural labour, another profession that this allegedly weaker sex is able to do is to become servants in husbandry. As stated by Kussmaul, "most domestic servants were women and girls" (4) and they do a wide range of tasks depending on their skills and age. Among these tasks, they can be dairymaids, or they are "hired to look after the livestock, to drive the horses at the harrow or plough, to weed, to spread muck on the fields, to take charge of the poultry" (Hill 70). In this respect, it is explicitly observed that women do the same tasks as men; yet, "the wages of the meanest man servant [is not] lower than those of the most important woman servant," which actually reveals that "wages [are] . . . paid on the basis of sex" (Kussmaul 144). Nevertheless, when women remain unmarried, are divorced, or take the consent of their husbands, they can become *feme sole merchant*. This "converted the wife of a freeman from the servile status of *feme covert* into a '*feme*

sole merchant' with the legal rights of an independent trader" (Earle 160). Upon being regarded as *feme sole merchant*, women, particularly belonging to the middle class in this century, can become merchants and work in the public sphere. Yet, such a right is eligible only for a small group of females. Thus, it is apparent that the majority of them at that time are expected/forced to remain in the private sphere.

As explicitly deduced, the patriarchal ideology prevails in all layers of society and this male dominant mindset others women and labels them as the second or weak sex; thus, it deprives the opposite sex of several rights. There are such clear-cut differences and perception between men and women that whatever is taken from the latter is given to the former freely or without any exception. As stated previously, Locke and his points pinpoint and/or state the reasons why such a dichotomy emerges. According to this philosopher, "women are '*naturally*' fit only for a restricted role in the family. Men alone can make the transition to political life; it is they who are the '*individuals*' who have the capacity to enter the social contract and to be authors of their own subjection in political life. A striking and sad corollary of this assumption is that women are seen as *lacking in the rationality* required to take these steps" (Brennan and Pateman 195 emphasis added). The statement of Locke is such straightforward that he explicitly asserts that men can be regarded as individuals that can have the potential to survive in the public sphere because they are inherently logical and rational, whereas the opposite sex owing to their lack of reasoning is naturally fated to have a more restricted life. Within this scope, it is of importance to remind that anything logical is accepted and everything illogical is excluded or rejected for the Lockean ideology. In order to put an emphasis on his perspectives as well as claim that women lack rationality, Brennan and Pateman further that women's lacking in logicality causes them to be "excluded from the status of 'free and equal individual', and so unfit to participate in political life" (195). What is to be pointed out in this statement is the mindset that women are treated neither free nor individuals; thus, they are othered and secluded in all layers of society at that time. Nonetheless, in spite of the fact that the common ideology others them, it should be noted that it is in the eighteenth century when the presumably feeble sex starts to take their initial steps towards their emancipation. The notions that the Enlightenment

brings about enlighten not only men but also women. Thus, realising the fact that they are equal to men and having equal rights or life standards is what they deserve, they are in search of stepping out of the shadows of their husbands as well as their houses by establishing their identity through the rights that are taken away from them. In order to achieve their demands, women start to take actions through their writings and also some changes they implement in their lives. However, apart from the struggles of them for their freedom, in this century, one crucial phenomenon which alters not only the status of women but also the order of life takes place. This precursor phenomenon is the Industrial Revolution starting in the eighteenth century and continuing in the nineteenth century that has a huge impact on society. Basically, the Industrial Revolution can be thought of as a transition from an agricultural society to an industrial society, which, in a way, makes it related with capitalism. In this regard, its close relation with capitalism is propounded by Hill through Pinchbeck's ideas as follows: "The Industrial Revolution dominated the scene. . . . [I]t signalled 'the separation of home and workshop' as 'one industry after another was taken from the home by invention and the development of large-scale industry'" (9). This fact about this phenomenon indicates that consumerism is foregrounded in this period. Besides, as stated earlier, Engels' claim that the emergence of the working class coincides with the Industrial Revolution highlights this phenomenon's association with capitalism. In the same vein, industrialisation has an impact "in the eighteenth and nineteenth centuries on the socio-economic position of married women" (Brennan and Pateman 187). At this point, it is crucial to remind that upon marriage, they are labelled as *feme covert*, which is a status depriving them of almost all rights. That is why, with the industrialisation, their positions are hugely affected and altered as it "helped to transform the relationship between men and women within the family and in wider society. Both status and the independence of women increased . . . [due to] the greater involvement of women in waged work outside the home" (Hudson 225). In this respect, they eventually have an opportunity to escape from the private sphere in which they are confined. However, not all of them are able to find this opportunity. Females specifically "[s]ingle middle-class women," upon starting to work in the public sphere and gaining their independence in a way to a certain extent, "became conscious of their own rights and demanded education and jobs for themselves" (Tilly 118). Thus, it can safely be argued that by stepping out of the private

sphere, they start to realise that they deserve to have equal lives as men. Besides, their realisation of the fact that they are deprived of certain rights indicates that men or male dominant ideology intend to make women remain ignorant or uninformed about their rights by exposing them to the constant stay in the domestic realm.

Even though the Industrial Revolution causes significant changes in the status of the second sex, the inequality in the sexes is still apparent. What is meant by inequality is the fact that women carry out the same duties or tasks as men; however, they are underpaid due to their sex. Thus, the impact of Industrial Revolution on the lives of females can be regarded as both positive and negative (Hudson 226; Nicholas and Oxley 724-725). Concerning its two-sided impact on them and their positions, Nicholas and Oxley further in their article that for John Stuart Mill, "industrialization opened up more economic opportunities for women than it did for men. In contrast, Mary Wollstonecraft, Harriet Taylor, Anna Wheeler, and William Thompson believed that an unequal sharing of unpaid family responsibilities prevented women from competing equally with men, intensifying female oppression in an era of individual competition" (723-724). Thus, being able to find jobs outside their houses is a promising change in the opposite sex's lives; yet, it seems that both their relatively low wages and unending responsibilities make their situation unfair. Nevertheless, considering the fact that they are already underpaid when compared with men when they are servants in husbandry as mentioned previously and they already have the responsibility of taking care of their houses. Furthermore, one more point is to be highlighted about the subordinated sex's steeping out of the private sphere; it is not an opportunity given to them by the patriarchal society; rather, it is merely an outcome of the industrialisation. The reason why such a point is to be stressed is to shed a light on the fact that the patriarchy is still not ready to provide opportunities to ameliorate the lives of women.

Within this concept, the Industrial Revolution is certainly a crucial step taken towards women's gaining their freedom. Apart from it, another point that indicates the desire of them to emancipate themselves is their writings. As stated earlier, though very few in

number, female figures attempt to write about the inequalities they suffer or experience in the previous centuries; yet, starting from the eighteenth century, their writings become more visible and acceptable. Additionally, in this century, the number of women writers increases to a great extent when compared with the preceding centuries. At this point, it is to be underlined that these writers pen their writings not only for enjoyment but also for making a living as professional authors (Bozer[8], "Giriş" *On Sekizinci Yüzyılda İngiliz Kadın Yazarlar* 2). This is actually an indication that authorship as a profession, which is once peculiar to men solely, starts to be included among the professions concerning the opposite sex. These writers' chief intention is to target the patriarchal mindset and how they are defined according to this oppressive mindset or patriarchal codes. In this respect, it is of crucial importance that women start to counterattack on male chauvinism with their literary works. Interestingly, these figures "believed deeply that reason [the most prominent notion highlighted by the Enlightenment philosophers], if properly cultivated through education, could set men and women free" (Rossi, *The Feminist Papers* 3). In addition to that, these pioneers of feminism also counterattack all the points highlighted and supported by the patriarchal mindset of that time. These points include gender roles in marriage, their confinement in the private sphere, and the strong claim that the opposite sex is inferior to men

Mary Astell (1616-1731) is the precursor of this radical change in the eighteenth century. Astell has two prominent works one of which – *A Serious Proposal to Ladies for the Advancement of Their True and Greatest Interest* (1694) – dwells on the common belief that her sex is unable to get proper education and the other one – *Some Reflections upon Marriage, Occasion'd by the Duke and Dutchess of Mazarine's Case; Which is also Consider'd* (1700) – targets marriage as an institution. What makes Mary Astell a significant figure is that she is considered 'England's first feminist critic' and also that uses a straightforward rhetoric. In other words, she addresses women saying 'you' and it would not be wrong to argue that she does it intentionally to make her fellows feel included or to make them realise that she targets or points at each and every woman regardless of their classes or status. Besides, as mentioned previously, one of

[8] The paraphrases belonging to Deniz Bozer have been translated by the writer of this thesis.

the most common complaints these women write in their works is the fact that they are unable to get proper education. On this serious issue, Astell claims that the supposedly weaker sex is deprived of receiving education which results in their being ignorant (*A Serious Proposal* 60). The same point is raised in Makin's essay which affects Astell (Teague 1), interestingly but not coincidentally, Astell's points in *A Serious Proposal* are extended by Mary Wollstonecraft in her prominent work, *A Vindication of the Rights of Woman* which is listed as a proto-feminist work (Deluna 232). Wollstonecraft, too, wants to "persuade women to endeavour to acquire strength, both of mind and body" (*A Vindication* 42) as she claims that through education, one can strengthen their mind, which women are unfortunately denied. Concerning this problem, she affirms that "the neglected education of my fellow-creatures is the grand source of the misery I deplore; and that women, in particular, are rendered weak" (40). In this respect, for Wollstonecraft, women's being weak is directly related to their being unable to receive education. As for the reason for their remaining uneducated, Wollstonecraft accuses "the patriarchal system, in which [women] are imprisoned in their homes to be submissive, obedient, compliant and amenable" because they are not allowed to "raise their consciousness about life, itself. [Rather] [t]hey are presented false realities" (Karaduman "Women's Pursuits" 40). What Karaduman points out is the fact that females are forestalled from gaining consciousness or awareness by the patriarchy and they are imposed on false realities such as their being weak or incompetent. In addition to Wollstonecraft, English poet Mary Robinson (1757-1800) focuses on men and their desire to be served and she claims that because of this desire, men or the patriarchal mindset prevents females from being educated in her *A Letter to the Woman of England on the Injustice of Mental Subordination* (1799): "[M]an exclaims, if we allow the softer sex to participate in the intellectual rights and privileges we enjoy, who will arrange our domestic drudgery? . . . who will rear our progeny; obey our commands" (12-13). This argument of men actually reveals that for selfish reasons, they want to deprive women of participating in the intellectual rights and this mindset is also the indication of their perception of the opposite sex as the weaker or 'softer sex.'

Within this scope, apart from her claims on education, Robinson's points also centre on the common belief favoured by the male dominant society that her fellows are weak and inferior and throughout her work, she problematises this perception and attempts to reject the mindset asserting that "women . . . will not be your slaves; they will be your associates, your equals in the extensive scale of civilized society; and in the indisputable rights of nature" (*A Letter* 13). In her statement, her choice of the word 'slave' to depict the position of her sex should not be ignored. Robinson assumes that by deeming women as feeble, soft, needy, or incapable, the patriarchy actually perceives them as slaves because through such attributions embedded on them, her sex is in a way forced to serve their male acquaintances. Just like Robinson, the emphasis on gender inequality is also pointed out by Mary Ann Radcliffe (1746-1818). Although Radcliffe is widely known as a Gothic novelist, she also has writings on feminism. In *The Female Advocate or an Attempt to Recover the Rights of Women from Male Usurpation* (1799), Radcliffe's arguments on the inequality of the sexes are based upon Christianity as she asserts that "[n]otwithstanding all are of the same nature, and were formed by the same Divine Power, yet their comforts differ very widely indeed. Still, as women seem formed by nature to seek protection from man, why, in the name of justice, refuse the boon?" (19). In line with her claims, it is deduced that on the basis of being created similarly, both sexes are to be equal, which is quite a logical and natural deduction. In the same vein, Judith Sargent Murray grounds her ideas on inequality in Christianity and the story of creation. In *On the Equality of the Sexes* (1790), she propounds that "[y]es, ye lordly, ye haughty sex, our souls are by nature *equal* to yours; the same breath of God animates, enlivens, and invigorates us; and that we are not fallen lower than yourselves" (21 emphasis in original). This indicates that like Radcliffe, Murray also believes in the innate equality of the sexes and she, in a way, puts the blame on the patriarchal ideology as for her, it distorts the story of creation. Concerning women's emphasis on the unfair inequality, Abigail Adams (1744-1818) – the wife of the American statesman John Adams (1735-1826) – dwells on the point that her fellows are similar to men in terms of their capacity or potential. Among her series of letters, in her letter to American minister Isaac Smith Jr., Abigail Adams focuses on the fact that women are as curious as men, which indicates that they have the same potential or capacity as men do. While claiming this characteristic of them, Adams also in a way

rejects the common perception of the opposite sex which renders them to a solely domestic being: “Women you know Sir are considered as Domestick [sic][9] Beings, and although they inherit an Eaquel Share of curiosity with the other Sex, yet but few are hardy eno’ to venture abroad, and explore the amazing variety of distant Lands” (9). As is shown, Abigail Adams stresses the fact that women are confined to the private sphere by the androcentric mindset although they are equal to men in certain aspects such as their capacity to be intellectual and the fact of their being curious.

Regarding the rejection of domestic life, beside Abigail Adams, Mary Robinson is another figure refusing the idea that her sex is solely domestic beings. In her work, unlike Adams, she puts her perspectives into words rather directly: “I shall remind my enlightened-country women that they are not the mere appendages of domestic life, but the partners, the equal associates of men” (*A Letter* 3). Robinson’s depicting her fellows as ‘the equal associates of men’ is definitely crucial because it seems that she intentionally chooses the word ‘associate’ as this word connotes such words as ‘companion’ or ‘business partner,’ which displays that in all layers of life including work, women and men should be equals. Concerning the rejection of domesticity, it is pointed out that this urge of her sex can be the outcome of the industrialisation. What is meant by this is that as stated previously, the Industrial Revolution causes the supposedly subordinated sex to work outside their houses. Since they experience a completely different life outside their houses, their desire to alter the conventional mindset is inevitable.

This demand to work outside their houses or to have an occupation is also apparent in Wollstonecraft’s and her “protégée” (Gates 124) Mary Hays’ (1759-1843) works as well. Just like Wollstonecraft, Hays in *Appeal to the Men of Great Britain in Behalf of Women*[10] (1798) “affirms Wollstonecraft’s vision that women achieve self-respect and autonomy, in part, through professional and that women have a special role in guiding

[9] In the original text, several words are misspelled; that is why, while quoting from the original source, the misspelled versions are written.
[10] Since the original text is not accessible, a secondary source is used.

others' career development" (Gates 125-126). Since they are also responsible for guiding their children by rearing them, females not only improve their autonomy by having a profession but also enable their offspring to have a better future. At this point, it should be underlined that both writers demand their sex to have professions not solely for their betterment but also for the nation's or country's benefit. What distinguishes Hays' work from Wollstonecraft's is the fact that the former's writing is "the practical complement to Wollstonecraft's theory" as in *Appeal to the Men*, Hays propounds that the supposedly weaker sex has natural talents to have professions but it is society and its expectations that hinder them from working (Gates 131-132). Just like other women writers, she, as well, accuses the patriarchal system and/or code of their confinement and being kept ignorant as well as uninformed. Concerning the demand of the second sex to have occupations, in addition to these two figures, Priscilla Wakefield (1751-1832) is another woman expecting the same amelioration in lives of her fellows. What Wakefield specifically pinpoints in her *Reflections on the Present Condition of the Female Sex* (1798) is the point that when women have professions in accordance with their talents or skills, it is both for their and society's benefit: "There are many branches of science, as well as useful occupations, beneficially to themselves and to the community, without destroying the peculiar characteristics of their sex, or exceeding the most exact limits of modesty and decorum" (8-9). In this respect, Wakefield's points are quite similar to Hays' in terms of the aim of the betterment of the nation; yet, when compared with other's stance, as a person "who generally adhered to society's gender norms regarding the separate spheres" (Gates 129) Wakefield's perspective is rather milder.

Among these figures' objections, the last point on their agenda is the fact that they are not treated fairly. Actually, the inequality between sexes is already discussed earlier; yet, at this point, the inequality in marriage or, to put it more aptly, the sovereignty of husbands over wives is discussed by the precursors of the feminism. The first objection is raised by Mary Astell in her *Some Reflections upon Marriage* (1700). In her work, she ironically comments on matrimony as an institution that actually makes spouses miserable or unhappy: "But if Marriage be such a blessed State, how comes it, may you

say, that there are so few happy Marriages" (13). Her ironic comment is of importance because she directly makes a critique of an institution that is highly praised in society. Within this concept, Astell seems to believe that in marriage it is actually women who are the unhappy ones as the institution holding the androcentric mindset takes sides with husbands. She furthers her argument considering the fact that this state of being married is somehow unhappy condition for specifically wives by asserting that husbands having the sovereignty over their partners expect blind obedience from them and for her "[a] Blind Obedience is what a Rational Creature shou'd never Pay" (88). Astell's emphasis on rationality can be regarded as the outcome of the notions that the Enlightenment philosophers underline in their works, and this reveals that the Enlightenment very much causes women to awaken with its aspects. Astell encourages her fellows to employ their reasoning so that they can reject unquestioning submissiveness. Similarly, Abigail Adams mentions the same desire in her well known letter to her husband, "Remember the Ladies:"

> I desire you would Remember the Ladies, and be more generous and favourable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands. Remember all Men would be *tyrants* if they could. . . . That your Sex are Naturally *Tyrannical* is a Truth so thoroughly established as to admit of no dispute. (10-11 emphasis added)

In her letter to her husband, Adams underlines the fact that the unlimited power of husbands, which complies with the prevailing patriarchal mindset at that time, causes men to be tyrants and thus, she seems to suggest that such power given to them should be curbed or at least controlled.

Abigail Adams is not the sole woman calling men as tyrants. Apart from Abigail Adams, Mary Wollstonecraft, Mary Robinson, and Mary Astell employ the word "tyrant" in their works (Adams, "Remember the Ladies" 10-11; Wollstonecraft, *A Vindication* 44; Robinson, *A Letter* 4; Astell, *Some Reflections* 48). It is of crucial significance of women to use such a word in their texts because concerning the dominant mindset of their time and their restricted status in society, it indicates that they are very enthusiastic about undergoing a series of changes in their status and realise that they have the potential to achieve that. Pertaining to the word 'tyrant,' the 'Byronic

hero' can be considered its equivalence in Gothic fiction and when analysed closely, it can safely be claimed that their functions are rather alike. As the name of this character type reveals, the Byronic hero is definitely related to the Romantic poet Lord Byron (1788-1824): "Byron's most notable contribution to Romanticism is the Byronic hero, a character type that was influenced by the Gothic hero-villains in novels by such authors as Horace Walpole . . . The Byronic hero has been likened to Byron himself, and is a . . . man, often with a dark past, who eschews social and religious strictures" (Bomarito and Hogle 241). In this regard, hero-villains, namely the Byronic heroes, in this genre are the tyrants in women's lives in the eighteenth century.

In addition to the nonfiction works of the female figures, a new type of woman transgressing the borders emerges in the literary cycles that is called 'coquette' and in the eighteenth-century literature, works with coquette characters appear. Theresa Braunschneider elaborates on the emergence of this type in her work entitled *Our Coquettes: Capacious Desire in the Eighteenth Century* (2009) by defining such characters as vain women defying codes of their time:

> Before 1660, English readers and theatregoers had never heard of a 'coquette'; by the early 1700s, they could hardly watch a play, read a poem, or peruse a newspaper without encountering one. Vain young women who defy dominant codes of sexual conduct by encouraging several suitors at once, the 'coquettes' that abound in early eighteenth-century literature were consistently represented as creatures of their historical moment. (1-2)

These female characters undergo drastic changes as they refuse the dominant, prevailing, and suppressing codes of their time. Karaduman pinpoints the characteristics of a coquette as a woman "enjoyed the courtship game and delayed the final choice of a husband, and she often encouraged several suitors at the same time. The most distinguishing features of this type of heroine were 'vanity' and 'unsteadiness'" ("The Reformed Heroine" 9). Concerning the characteristics of this new type of heroine, it can be argued that women characters' trespassing against the dominant codes also indicates that they are ready for such a change in their lives as the pioneers of feminism already mention this demand in their works. Apart from that, the coquette women also tend to be in the public sphere and thus enjoy life. As stated by Ioannou, "[t]hey love luxury and fashion, are gifted in music and dance, and are drawn to laughter and pleasure

rather than domestic sobriety" (n. p.). The emergence of this type of heroine is also an outcome of capitalism (Howe n. p.) as is made apparent via the coquettes' inclination to consume and purchase anything they want. Nevertheless, this materialistic aspect of them enables them to have their freewill or an ability to choose as Braunschneider regards a coquette "as a woman who resists any constraint upon her choices" (2). The appearance of such a character at the time reveals that the English women of the eighteenth century are eager to experience such changes in their lives.

In this respect, Walpole's novel elaborately portrays the status of women in the eighteenth century. As has been pointed out Gothic fiction aims more than evoking fear or tear in readers. Rather, it intends to touch upon the socio-economic and political concerns on the agenda of its time. Women and their social position in society are among the issues it dwells on. Within this scope, the Gothic genre and 'the Woman Question' are rather intertwined because of the fact that it immensely scrutinises this concern since the eighteenth century (Ellis 457; Millbank 53). Accordingly, the representation of the status of women in this century can be studied in the first Gothic novel, *The Castle of Otranto* (1764) by Horace Walpole (1717-1797) regarding women's inferior position in society. In the novel, almost all female characters are depicted as fragile, weak, and silenced, whereas the male characters are the embodiment of the patriarchal code and/or system. Thus, the synopsis of the work chiefly centres upon the constructed gender roles and how each character embodies his/her role.

Otranto, in a nutshell, is about a tyrant/Byronic hero and how he exploits his power. Manfred, the lord, has two children and though his daughter is healthier and more promising than his son, Manfred lays his hopes on his son and his son's marriage. The son, Conrad, is killed by a mysterious giant helmet. Isabella, the bride-to-be of the deceased son, continues to stay at the castle of Otranto. Upon realising that his wife, Hippolita, is unable to give him a male child, Manfred decides to marry Isabella after he divorces his legal wife and when he expresses this decision to Isabella, she attempts to

flee and a peasant, who is taken prisoner on the wedding day because of his comment on the way how Conrad is killed, helps Isabella to find her way in the labyrinth-like castle. Meantime, Matilda, the daughter, hears the voice of the peasant, Theodore, and without knowing who he is, she starts talking to him and helps him to escape from the prison by giving him an armour. On his way, Theodore comes across Isabella and helps her again. Meanwhile, the men of Manfred look for Isabella in the woods. Theodore and Isabella come across a knight and accidentally Theodore wounds him since he thinks that the knight is one of the tyrant's men; however, this wounded knight turns to be Isabella's father who is later healed at the castle. Isabella informs Hippolita about her husband's treacherous plans and the mother decides to stay at the convent and pray for her lord and daughters. Manfred explains his plans to Frederick and offers him his daughter. While such incidents are taking place, the giant helmet along with the giant body parts continue to be seen and everyone especially the ones serving at the castle are full of fear. It is revealed that the mysterious spectre and the apparition are related to a prophecy, and it comes to light that Theodore is the legitimate heir of the castle. Meantime, since Manfred suspecting an affair between Theodore and Isabella hears Theodore speaking to a female, stabs his own daughter accidentally resulting in her death. Realising his faults, Manfred along with Hippolita decide to retire in a convent and Theodore becomes the lord.

The synopsis of the novel explicitly displays the fact that through characterisation, gender roles are tightly established and discussed as well since "[g]othic authors were engaged in probing a broad spectrum of contemporary concerns, ranging from national history, politics, religion and *gender/*race/class *relations* to the nature of parental and social authority fundamental to identity formation" (Davison 33 emphasis added). In this respect, each character in this work is of crucial importance. Riely aptly lists the characters with their functions in his article as follows:

> The usurping tyrant, threatened by ancient prophesy; the beautiful but persecuted heroine; the handsome and mysterious peasant who turns out to be of noble birth . . . they are all present in *The Castle of Otranto*, moving about a gloomy and portentous setting dominated by the castle itself, with its ruined towers, . . . cavernous vaults, dank dungeons, and underground passageways. (7)

The castle itself is of significance while discussing the gender roles; thus, the setting can also be considered a functional character. The castle brings to mind, "the term iconography [which] can be used to refer to the study of . . . symbols and images signifying the displacement of reason or collapse of value systems in *The Castle of Otranto*" (Frank 200). In other words, it can be claimed that Walpole intentionally imagines the setting of the novel because through these details, it seems that he aims to make a critique of the norms of his time. Frank further explains the meaning as well as the function of iconography in his article: "As a general term, [it] means any set of symbols, images, and spatial motifs which give form to the work and thematic substance to the work's intentions" (200). Actually, iconography in *Otranto* addresses not only its genre but also what the author targets to criticise. The characters such as the Byronic hero, a helpless young maiden, and the castle are some significant components of the Gothic unquestionably; nevertheless, when examined in depth, such elements serve other functions as well. In this regard, when the setting which also is included in the title of the novel is regarded, apart from its connotation of being haunted, "[m]any modern critics of the Gothic interpret the haunted castle as a type of hell where 'Nobody is entirely safe; nothing is secure'" (Frank 202). Indeed, when Manfred's immorality, his passion of being the authority and desire of an incestuous affair are taken into consideration, it is plausible to assert that the castle is a place in which nobody can feel safe, and all kinds of disasters can take place. Even the ancient prophecy regarding the castle denotes that there is something unsettling about Otranto: "*That the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it*" (*Otranto* 17 emphasis in original). Frank further suggests that while "[t]he castle appears solid and indestructible . . . as a traditional icon of spiritual order and moral safety, [it] now represents disorder and the disintegration of hope" (202). Manfred's desire to divorce his docile wife and marry Isabella (*Otranto* 21-23), his stabbing of his own daughter (76), and the most importantly his usurpation of the throne are all related to disorder and the disintegration of hope that prevails in the novel.

When the setting is considered a microcosm of society, the hegemony of him, his ceaseless desire to preserve and fortify his supremacy, and in order to maintain his superior position, how Manfred others as well as oppresses the opposite sex and he illegally takes the possession of Otranto, and the fact that all of the mentioned points take place in this castle imply that through this microcosm, the prevailing inequality and the discriminated as well as biased outlook in the macrocosm can be questioned. That is why, the castle signifies disorder and disintegration of hope. In addition to these, Otranto signifies power, as well. What is meant by this is the fact that Manfred is the lord of this castle and he both rules Otranto and his family and actually the setting itself provides him such authority. Aware of his power, he verbalises his superiority over others as follows: "'Heaven nor hell shall impede my designs'" (23). Such statement of him denotes that he is in an omnipotent position. Hence, as a person longing for preserving his power and a usurper of the throne, Manfred and his castle can easily be identified with one another. Another iconographic component in the novel is the maze in the castle. In the course of the work, Isabella struggles to escape from the tyrant and is stuck in the maze. Symbolically, her vicious attempts indicate the power relations in terms of gender. That is to say, Isabella's father-in-law is aware of the fact that she cannot find a way to the outside through the maze and is found by him eventually as he shouts at his domestics: "'Talk not to me of necromancers; I tell you she must be in the castle; I will find her in spite of enchantment'" (26). This entrapment of the bride and the sureness of Manfred are actually rather symbolic and an indication of the hegemony of men over women.

Along with the setting, the characters in *Otranto* can also be considered iconographic because almost all of them comply with the values and norms that are dominant in the eighteenth century. The Byronic hero of the novel definitely represents patriarchy because of both his gender and class. He perceives all members in his family along with servants as his subjects and also he rules, colonises, and looks down on them. In that regard, Manfred's title associates him directly with aristocracy. He completely accords with the patriarchal mindset because he is superior both gender-wise and class-wise. In the course of the novel, he treats all female characters as if they are second class and in

order to sustain his authority, he can abuse both his wife and his daughter-in-law. this Manfred also dominates the servants in the castle through his constant contempt and resentment of them. For instance, when he is suspicious of Isabella's having an affair, he directly asks the domestic, Bianca and says to her that "'I do not question thy honesty; but it is *thy duty* to conceal nothing from me'" (71 emphasis added), which indicates his superior position over lower classes.

Apart from this, his usurpation of the throne is another indication of his ceaseless craving for power. French claims that "[m]en conquered more territory than they could rule, and they feared their subordinates' ambition" (*From Eve to Dawn, A History of Women in the World, Vol. II The Masculine Mystique from Feudalism to the French Revolution* 19). This statement, related to feudalism, highlights Manfred's ambition as a feudal lord who strives to gain more power through his castle and attempts to fortify his hegemony. His longing for a male heir also reveals his hunger for supremacy because a son is more precious than a daughter owing to the fact that all laws such as owning property, financial assets, and voting are for the sake of males in the eighteenth century England. That is why, when his son suddenly dies, he ponders that "'I have lost the hopes of my race'" (*Otranto* 22). In order to restore his hopes and continue his race, he craves for a male heir. When all aspects of Manfred are regarded, it is displayed that as an aristocrat male, he knows that he is the powerholder and misuses his authority.

Frederic, the father of Isabella, is also a representative of the male dominance mindset. Just like this Byronic hero, Frederic desires to marry a much younger woman than him. Upon seeing Matilda whose age is close to that of his own daughter, "he was . . . struck with the lovely form of" her (58). Hence, his mentality is in accordance with the eighteenth century perception of women because mostly young females are forced to marry men much older than them by their parents. What makes Frederic a dominant male figure is actually the fact that he consents Manfred's wish to marry his daughter in return of his marrying Matilda. Such an agreement displays that as a father, Frederic actually does not have any affection towards his daughter; rather, for him the opposite

sex is objects of desire that he can possess, which again complies with the general perception of the othered sex in the eighteenth century England.

As for the docile wife of Manfred, Hippolita can be thought of as a representative of the ideal female of that time. Her deeds, words, and mindset are in accordance with the normative codes of society. Throughout the novel, she remains in the private sphere, which is the castle, mostly confined to her chamber. The farthest place she can go is the convent, which as a religious place offers her a safe sanctuary where she will be under the watchful eye of God this time. Besides, she never interferes with what her husband does or plans because she believes that she lacks the intellect or capacity to grasp a man's business. Accepting her status in society, Hippolita also enforces her children, specifically her daughter, to internalise the norms of society. She wishes Matilda to obey her parents especially her father without any questioning. When Matilda does not want to marry Frederic, her mother tries to convince her saying that "'[t]hy fate depends on thy father'" (66). This approach of her gives Matilda no room to have her own decisions. With regard to her attitudes and mindset, she is definitely a *feme covert* in marriage.

The younger characters in the novel, on the contrary, have a more sceptical stance towards the normative codes of society. They cannot be regarded as completely resistant; yet, they, particularly Matilda and Isabella, have agency. Matilda's secret meeting with Theodore and Isabella's flee through which she "hope[s] for some form of salvation" (Frank 202) can be considered as tokens of their agency. Against them, "Walpole's novel offers the plan for the violent plotting of many Gothics to follow in which social institutions and authority-figures are twisted, barbaric, and dehumanized" (203). Manfred, once is the sole authority in the novel, is forced to question his misdeeds because his twisted and barbaric aspects are unveiled through these two female characters' actions. Finally, the last character belonging to the younger generation is the true heir of Otranto, Theodore. He, unlike Manfred, pays attention to the needs and desires of the opposite sex and in his eyes, women are not solely objects

but rather more like entities having unique interests, desires, or needs. That is why, he aids Isabella's fleeing from Manfred twice because he is aware of the young maiden's distress; thus, heeds her feelings (*Otranto* 25-26, 54-55). In this respect, the characters in terms of iconography provide thematic substance through which gender roles, the status of women, and the dominant ideology in this century can be discussed as well as examined.

To begin with, in *The Castle of Otranto*, the most important male character is Manfred[11]. The reason why he is the most important male figure is the fact that he represents the patriarchal mindset prevailing in the eighteenth century. As it is displayed in the opening pages of the novel, he is the prince of Otranto. Obvious from his title, he is the ruler or lord of the castle. The position of Manfred is actually in accordance with the ideas of Thomas Hobbes (1588-1679) in *The Elements of Law* (1640). Hobbes pinpoints the father as the sole authority in the family: "[T]he whole consisting of the father or mother, or both, and of the children, . . . is called a FAMILY; wherein the father or master of the family is sovereign of the same; and the rest . . . subjects" (291). This ideology renders women or mothers to be the objects of fathers, whom they obey as the master of the family. Likewise, in the novel, Hippolita, too, calls Manfred as her *lord*. This status given by her to her husband also overlaps with what Blackstone explains in *Commentaries on the Laws of England* relating to the titles of a spouse – lord and *feme covert* – in marriage. Blackstone elaborates on the meaning and function of the term *feme covert* and also the alterations which make the opposite sex dependent on their husbands upon marriage in his work:

> By marriage, the husband and wife are one person in law: that is, the very being or legal existence of the woman is suspended during the marriage, or at least is incorporated and consolidated into that of the husband: under whose wing, protection, and *cover*, she performs everything; and is therefore called in our law-french a *feme-covert* [woman covered, married woman]; is said to be *covert-baron* [covered by her husband], or under the protection or influence of her husband, her

[11] The character in Byron's first verse drama is *Manfred* (1817) and he is a "quintessential Byronic hero: [he is] consumed by his own sense of guilt for an incestuous relationship with his sister . . . [and he] lives in a Gothic castle" (Bomarito and Hogle 241). The striking resemblance between Byron's verse drama and Walpole's *Otranto* in terms of the name of their heroes, the setting, and the content may not be a coincidence. Inspired by Walpole, Byron could have adopted/adapted Walpole's novel.

> *baron*, or lord; and her condition during her marriage is called her *coverture*. (Book I, Chapter 15, 284-5 emphasis in original)

Hence, Manfred is the sole authority in the castle and for him, the rest is solely his subordinates.

This position, however, reveals him as "the traditional power-hungry father figure," (Watkiss 524) for he empowers himself and enforces his authority through the obedient people in his castle. In spite of his being the mere powerholder in the castle, Manfred is not the real owner of the castle as the prophecy reveals. Hence, aware of being a usurper of the real owner's rights and owing to the sudden as well as inexplicable death of his son, in order to "secure his line against a prophecy" (Kilgour 19) Manfred decides to marry his daughter-in-law which is actually an "inverted or perverted oedipal fantasy of self-perpetuation" (Kilgour 19). As for the reason why he chooses Isabella to secure his line, he claims that "'[t]oo long she [Hippolita] has cursed by her unfruitfulness: my fate depends on having sons'" (*Otranto* 22). This decision of Manfred certainly displays the common mindset of a patriarchal society as having sons means the continuation of one's race or line. In addition to this, a male heir is also of importance in succession because according to Hobbes, male children are preferred as they are thought to be endued with "wisdom, courage" (295) and "reason" (143) and these attributions make males "naturally fitter than women, for actions of labour and danger" (296). The perception of Hobbes prevails in almost all layers of English society at that time and Manfred successfully represents this ideology in which women are seen as inferior; thus, he craves for a male heir.

Upon Manfred's declaration of his intention to marry Isabella, she desperately flees from him, and Manfred furiously looks for her with his men. As the father of the Gothic novel, Walpole "set[s] the genre's pattern of male stalkers and pursuers of females" (Snodgrass, *Encyclopaedia of Gothic Literature* 118). Indeed, Walpole's character makes his men search for Isabella ceaselessly almost throughout the novel as his future depends on his having a male heir from her. At this point, the function of the castle is to be highlighted. As is mentioned previously, the setting can also be considered as a

character and an ally of Manfred, though it also signifies disorder. What is meant by being an ally to the tyrant is that Walpole's "use of a Gothic castle and its array of machinery (trap doors, vaults, dungeons, rattling chains, etc.) was original not only in its inclusion but in its off-handed presentation" (Bomarito and Hogle 431). By the same token, Davison accords the castle with Manfred in terms of its association with authority: "The castle is . . . an emblem of secular power and authority, one that William Blackstone selects as a metaphor for the authority of the English constitution" (71). In this respect, Isabella struggles to escape from this labyrinth-like castle as well as the authority of Manfred and the perplexing setting somehow seems to assist him and his plans.

While Isabella is trying to escape from him through the mazes in the castle, she ends up at the convent and comes across Father Jerome who attempts to discourage Manfred from marrying her. Upon realising the intention of Father Jerome, the prince becomes furious as his authority is challenged and angrily interrupts him claiming that "'I am sovereign here, and will allow no meddling priest to interfere in the affairs of my domestic'" (*Otranto* 37), which is in line with Manfred's ceaseless urge to hegemonise others. However, as the holy man, Jerome continues to object to his sinister plan asserting that "'I am no intruder into the secrets of families. My office is to promote peace, to heal divisions, to preach repentance, and teach mankind to curb their headstrong passions. I forgive your highness's uncharitable apostrophe: I know my duty, and am the minister of a mightier prince than Manfred'" (37). The objection of the priest is rather significant as it means that Jerome is aware of the prince's extreme ambitions, and strives to tame his urges as a holy man. Nevertheless, through his continuous impulse to reinforce his power and ambitious nature, Manfred somehow manages to change the Father's decision by arguing that this marriage is necessary for the prosperity of the state. Although Jerome deeply grieves for the unfair and cruel intention of the prince about his wife and his daughter-in-law, he gives in when the future of the state is at stake: "'I love my order; I honour devout souls; I respect the piety of thy princess – but I will not betray the confidence she reposes in me, nor serve even the cause of religion by foul and sinful compliances – But forsooth! *The welfare of*

the state depends on your highness having a son'" (39 emphasis added). What is noteworthy in Jerome's statement is the fact that the future of the state is far more important to him than anything. Even though he completely opposes the intention of his prince's incestuous marriage to his daughter-in-law by divorcing his docile, pious, and domestic wife, the prosperity of the state outweighs other factors, which can be associated with Althusser's ideological state apparatuses. To make it clearer, even a priest gives up his missions and responsibilities so as to protect the state. In other words, since patriarchal culture is among ideological state apparatuses, Jerome is aware of the significance of having a male heir; thus, submits to Manfred's sinister plan.

The Byronic hero of the novel also treats both his wife and daughter unfairly, and this is another indication of the fact that he is the embodiment of the androcentric ideology. The castle is a prison not only for Isabella but Hippolita and Matilda as well. Kilgour dwells on the prison-like setting of Gothic novels in *The Rise of the Gothic Novel* as follows: [T]he private world is turned temporarily into a house of horrors; the domestic realm appears in distorted nightmare forms in the images of prison, the castle, in which men imprison helpless passive females, angels in the house" (38). In the course of the novel, just like Isabella, Hippolita and Matilda are confined in the castle, even in their chambers. When Manfred decides to talk to the priest about his wish to marry his daughter-in-law, he prefers his wife to retire to her chamber claiming that "'I do not let my wife be acquainted with the secret affairs of my state; they are not within a woman's province'" (*Otranto* 37). This mindset of Manfred is completely in accordance with the dominant ideology of the eighteenth century concerning women and their status as he not only intends to confine his wife to the private sphere – her chamber in this case – but he also wishes her to be uninformed about his business since as a woman, she is believed to lack the capacity. In line with Hobbes and Locke's thinking, she is 'naturally fit' for her restricted position in the household due to her lack of capacity and potential. That is why, Wollstonecraft intends to encourage her fellows to "acquire strength, both of mind and body" (*A Vindication* 42) because this enables them to gain power so that they can no longer be considered incapable, inferior, or subordinate. Not only Wollstonecraft but also other liberal feminists such as Mary Astell (*A Serious*

Proposal 60), Judith Sargent Murray (*On the Equality of the Sexes* 19), and Mary Robinson (*A Letter* 12-13) delve into similar concern in their writing, through which they initially aim to raise awareness of their fellows similar to Hippolita. When Manfred's claim about his wife and his belief that the affairs of his state are not within her providence are taken into consideration, it is apparent that he utterly acknowledges the different spheres each sex should belong to. Hence, as a male, he certainly accepts that he is associated with the public sphere; thus, he is capable of dealing with the affairs of his state or castle.

Apart from Hippolita, Matilda is also entrapped in her chamber. Upon the death of Conrad, the son, the father becomes furious and when his daughter asks him if he needs anything, Manfred in a frenzy state dismisses her to her bedroom saying that "'Begone, I do not want a daughter'" (*Otranto* 21). Actually, his claim about not wanting a daughter is not because of the sudden death of his son and his being frustrated, he, in fact, does not show any affections towards his daughter as Conrad is "the darling of his father" although he is "a homely youth, sickly, and of no promising disposition" (17). Considering how Manfred treats his daughter as well as wife, it is certainly evident that women are considered as the second sex by the patriarchal authority.

Just like the Byronic her of the novel, Frederic – Isabella's father who appears later in the books as a disguised knight – is another male character perceiving the opposite sex as propriety that he can claim possession. Yet, when compared with Manfred, Frederic's actions and intentions can be considered milder as he shows great affection to Isabella because he finds his daughter several years later. During his stay at Otranto, he comes across Matilda who is much younger than him and he immediately falls in love with her. In other words, regardless of her age, he wishes to marry her, which indicates that for him, females are solely objects of desire. What is more, he accepts Manfred's offer concerning the supposedly father-in-law's marrying his daughter and him marrying Matilda. Though he seems caring and loving at first glance, Frederic's "qualities are called into question . . . when [he] is overwhelmed by desire for Matilda and seems

willing, in order to satisfy his lust, to command the 'impious deed' of granting his daughter Isabella in marriage to the lascivious Manfred" (Davison 76). This decision of him can be regarded as a bargain since he discards his own daughter for his own good. Meanwhile, realising the weakness of Frederic, Manfred in a way promotes his daughter by throwing "in such artful encomiums on Matilda" (*Otranto* 73). In line with this, both male characters entitle themselves as the owners of the opposite sex. Manfred does this through ruling and mistreating them. Frederic, similarly, perceives them as objects that he can possess. Concerning the stance of two male characters, it is obvious that they can definitely be associated with the male dominant mindset in this century.

In addition to male characters, Hippolita is a female character as the epitome of an ideal eighteenth-century woman by accepting the dominant ideology about her sex that they are inferior and weak. Throughout the novel, "Hippolita's unbounded submission to the will of her lord" (*Otranto* 46) is straightforward and explicit. Actually, her complete submission is normative; thus, expected from an eighteenth-century woman. According to Locke, a total subjection of wives to their husbands is expected: "[T]hat subjection they should *ordinarily* be in to [sic] their husbands" (Chapter V "Of Adam's Title" n. p. emphasis added). As the embodiment of a 'proper/ideal' wife, through her actions and statements, Hippolita indicates that her fellows are subjected to men and as her "lord and husband" (*Otranto* 64), Manfred is superior to her throughout the novel and this is what Mary Robinson opposes in *A Letter* as she claims that women should be associates of men, not their subordinates (13). However, since Hippolita internalises her inferior role in marriage, she does not consider herself as the associate of her husband. For her, matrimony is a destination and adopting the duties of a *feme covert*, she thoroughly complies her lord. That is why, her wedlock is not actually a happy one as Astell points out in *Some Reflections upon Marriage*. When there are several inequalities in terms of the roles of spouses in a matrimony, mutual happiness seems almost impossible. However, in the course of the novel, Hippolita never mentions that she is actually unhappy owing to her internalisation of her secondary position. She solely focuses on her duties among of which are bearing children, remaining pious as well as domestic, complying her lord, and teaching the normative codes to her offspring. Throughout the

work, neither physical nor emotional bonding between Manfred and her is noticed. Wedlock for her is a state in which she automatically and obediently carries out her roles. Furthermore, even after she learns the cruel plan of her husband in order to preserve his power and sovereignty, she accepts his offer concerning their divorce and even though she is constantly blamed because of her "sterility" (*Otranto* 17), she does not alter her stance towards her lord and husband: "'Think not thy ever obedient wife rebels against thy authority'" (69). However, Hippolita as the ideal eighteenth century female acknowledges her husband's superiority and puts unlimited power into his hand. Thus, aware of his wife's total compliance, Manfred, without any hesitation, plans to divorce her and his confidence in his unquestioned authority is such strong that "[p]resuming on the unshaken submission of Hippolita, he flattered himself that she would not only acquiesce with patience to a divorce, but would obey, if it was *his pleasure,* in endeavouring to persuade Isabella" (*Otranto* 31 emphases added). Unfortunately, though unhappy, Hippolita never ventures to question her husband and his deeds or "his causeless rigour" to her – an "amiable princess" (19). Additionally, Manfred also silences her by ignoring her ideas. To make it clearer, when Hippolita expresses that it can be hazardous to marry her son so early, "she never receive[s]any other answer than reflections on her own sterility, who [gives her husband] but one heir" (17), through which it is explicit that he does not heed what she thinks; instead, he solely puts the blame on her sterility. Such attitude of the prince certainly complies with what is written in the Book of the Corinthians: "[I]t is not permitted unto them to speak; but they are commanded to be under obedience, as also saith the law" (14:34).

Although in the novel, Manfred does not command her to keep quiet, by ignoring her idea, he actually silences her because what she thinks does not interest him as her opinions are worthless. What is more, according to the Book of the Corinthians, the belief that the second sex's thoughts are in fact valueless is also promoted by law. Within this context, an analogy between the attitudes of Manfred as well as Blackstone's commentaries and Althusser's ideological state apparatuses can be made. That is, the husband in *Otranto* unquestionably aims to silence and oppress his wife and his desire is actually supported by both religion and the law. As both institutions are

apparatuses of patriarchal state, their initial function is to preserve its power; thus, by othering and locating women in the secondary position, they seek to maintain the status quo. Accordingly, Hippolita is colonised, silenced, and suppressed by both her husband and the androcentric society.

Hippolita's compliance with the patriarchal dominance is not only observed in her case; instead, she also wishes both Matilda and Isabella to obey their father, which indicates the fact that "a woman's fate is not hers to decide" (Davison 74). Indeed, in this century, a woman is not deemed competent enough to make decisions on her own. Hence, instead of her, a male acquaintance mostly determines almost everything for her as he is intellectually superior, abler, and stronger. Within this context, by becoming objects, a woman's freewill, desires, interests, and preferences are taken from her, and she is expected to submit blindobediently. Since Hippolita already adopts this ideology without any questioning, she intensely as well as submissively wants to make both young females turn into subjects, as well. Subsequently, the mother is merely a shadow of her husband and does not behave as an individual but as an inseparable entity from Manfred. Her mindset can also be observed in one of the domestics at Otranto, Bianca who is much lower in terms of social position. Just like Hippolita, Bianca acknowledges the superiority of men, specifically husbands over women and she even does not care whether a husband treats his wife cruelly or not as for her, "'a bad husband is better than no husband at all'" (*Otranto* 32). Regarding her statement, it is evident that her stance complies with the normative codes of her time, and she obediently accepts the title, *feme covert*, attributed to her by the patriarchal system because marriage is a destination for her and her fellows. The outlook of Bianca and others similar to her is actually what Karaduman touches upon while analysing Wollstonecraft's *A Vindication*. As she aptly postulates, the second sex is in fact "presented false realities" ("Women's Pursuits" 40). In order to hegemonise them, the androcentric society through ideological state apparatuses such as marriage, religion, and education makes them believe and internalise that matrimony is the sole destination for them, houses are the mere places where they can show their excellence, and husbands are the ultimate authority figures that they are expected to submit completely even if they treat them unfairly. In other

words, it is constantly implied that there are no other alternatives for them. What is more, concerning the fact that Hippolita as an upper class woman and Bianca belonging to the lower class acknowledge the sovereignty of males over women, it is plausible to claim that the hegemony of men is accepted by the opposite sex regardless of their classes.

The other two female characters, Matilda and Isabella, carry out the roles and duties of an ideal eighteenth-century woman to a certain extent. Both of them, confined into the castle, execute the duties of a young woman. Matilda, for instance, unquestioningly obeys what her mother and father dictate upon her. Upon the sudden death of her brother, Hippolita sends her daughter to Manfred's chamber to check on him and although she has some hesitations concerning seeing his furious father, she fulfils her mother's desire (*Otranto* 20-21). Besides, in the course of the novel, she is looked down on by her father owing to her sex. Both Matilda herself and her domestic, Bianca, actually though not directly, are aware of the fact that only sons or grandsons are important to Manfred. During their conversation, Bianca comments on the craving of Manfred for male relatives: "'I warrant he is now impatient for grandsons'" (32). Knowing the significance of male relatives, she does not even mention a granddaughter. By the same token, Matilda, too, accepts her father's ceaseless desire to have male relatives and acknowledges the fact that he does not feel any affection towards her as she sadly expresses that "his heart was ever a stranger to me – but he is my father, and I must not complain" (32). She submits to her father so blindly that although her father is the one responsible for her fatal wound, she still insists on heeding her father and forgives him: "'May heaven bless my father, and forgive him as I do'" (76). This indicates that no matter what her father does to her, even if he kills her, Matilda is determined to be a submissive and dutiful daughter. Within this context, it is apparent that in the eyes of Manfred, she is in the secondary position owing to her sex and both through his deeds and words, he utterly makes her aware of his perception.

However, in spite of her awareness of her discriminated position, she does not object to this, yields to the stigmatisation she experiences, and absolves her father eventually. Considering her attitudes, it is apt to claim that she somehow internalises what her mother tries to impose on her about her 'duties' in life. Isabella, likewise, carries out the duties of her sex in Walpole's work. Since virtue is an indispensable characteristic that all young women are supposed to have at that time, Isabella is resolute about always remaining virtuous. To make it clearer, when she comes across Theodore while escaping from Manfred, he suggests hiding in a cavern and as a young woman aware of her responsibilities, she feels hesitant and unwilling: "'Though all your actions are noble, though your sentiments speak the purity of your soul, is it fitting that I should accompany you alone into these perplexed retreats? Should we be found together, what would a censorious world think of my conduct?'" (55). Her fear of being seen with a man alone is owing to the fact that this is considered inappropriate and thus trying to carry out her duties, she resists Theodore even if he wishes to help her escape. In this context, it is apt to claim that she actually acquires the roles of an idealised female. At this point, it should be highlighted that although she is introduced as the future wife of the deceased son, Isabella in fact spends some time at Otranto. Upon her coming across her father in the woods while trying to flee from Manfred, it is that his father has "learned no news [of his daughter] since his captivity" (58) as "she had already been delivered by her guardians into the hands of Manfred, that he might celebrate the wedding as soon as Conrad's infirm state of health would permit" (17). Pertaining to the time she spends at the castle with Hippolita and Matilda, it is apparent that the mother has enough time to teach her the duties of her sex and Matilda can be considered an idealised exemplification of this.

Both Matilda and Isabella are actually victims of patriarchy as "[t]he victimization of tender, vulnerable young women is the heart-thumping stuff of Gothic lore" (Snodgrass, *Encyclopaedia of Gothic Literature* 118). Both Matilda and Isabella are the sufferers of Manfred, who is the epitome of patriarchy in the novel. He sacrifices Matilda so that he can marry Isabella, and also victimises Isabella due to his ceaseless drive to be the sole

authority. When these two young women along with Hippolita are taken into consideration,

> Horace Walpole's *The Castle of Otranto* certainly appears to be no feminist tract; Hippolita announces the dominant patriarchal system at work in the novel when she declares to her female charges (Isabella and Matilda), "it is not ours to make election for ourselves; heaven, our fathers, and our husbands must decide for us" [*Otranto* 65]; moreover this masculine-ordered system enacts a precariousness and silence that women of the novel seem destined to be subsumed by. (Gokey 43)

Although feminist tracts are not observable from the mother, it can be argued that both Matilda and Isabella seem to question what is dictated to them through their actions. As stated previously, these two young women represent in a way the ideal eighteenth-century woman by carrying out their duties; nonetheless, they also attempt to reject certain ideas or responsibilities. To explain it more elaborately, Isabella, upon Manfred's force her to marry him, decides to escape instead of obeying him. In other words, rather than accepting her fate calmly, she becomes a "tremulous virgin who traverses unknown terrain or the passageways of convoluted architecture to escape apprehension, rape, cloistering, forced marriage, torture, or death" (Snodgrass, *Encyclopaedia of Gothic Literature* 118) and she manages to flee from Manfred. Her struggle to run away is an indication of her free-will and also reveals the fact that she somehow questions what is expected from her. In this respect, she rejects blind obedience that both Wollstonecraft and Astell resist to accept. Similarly, Matilda meets Theodore and helps him escape by providing him an armour in spite of the fact that she promises her mother not to see him again (*Otranto* 78). At this point, it should be noted that she not only breaks her vows but also challenges the idea that it is the parents who choose the children's future spouses. Pertaining to the impact of family on choosing a partner, Stone claims that "[t]he moral justification for parental control was derived, as has been seen, from the social values of the society and from the Fifth Commandment. 'Honour thy father and mother' was a sacred precept" (128). Regarding the norms in society about accepting what parents wish, Matilda opposes this idea by meeting and falling in love with Theodore. Her refusal of what her parents dictate to her displays the fact that she chooses to resist rather than submitting blindobediently. Matilda's decision to meet Theodore denotes that she in a way ventures to remove herself from the sphere of subjectivity into rationality.

Considering Matilda's and Isabella's challenge towards Manfred and his wills, these young women also seem to resist against the prevailing patriarchal mindset of that time. Nevertheless, they do not intentionally act to lessen the power of the androcentrism; instead, they mostly challenge the father out of their instincts because he cruelly forces them to accept his plans. Even if their objection is the outcome of their impulses, their attitude and status is defined by Gokey as "feminine agency" and she relates this to "the 'subversive agenda' that is the hallmark of the Gothic" (45). At this point, it should be reminded that this genre intends to subvert what is normative at that time and in this century, the opposite sex's being submissive as well as obedient is what is expected from them. In Walpole's novel, young women's having agency complies with the subversive nature of the genre because these characters in a way challenge the expectations of their time. What is more important is that Gokey furthers her claims concerning the subversive agenda of the Gothic as follows: "[T]he subversion nonetheless haunts the below-ground space and continues to subvert and interrupt Manfred's patriarchal world of Otranto – punctuated further, in fact, by the utter ruin of Manfred's monarchy" (45). In this respect, the role of Matilda and Isabella is of crucial significance as their questioning of the authority figure – in other words patriarchy – and their rejecting what is dictated to them undermine the power of Manfred and destroy it in the end. By rejecting his will, both women indirectly refuse the norms prevailing in society.

Apart from this, both characters fall in love with Theodore and "[t]heir confessions of love, expressive of their desiring subjects, subvert the traditional view of women as objects of desire" (Davison 76). In this respect, it can be claimed that unlike Hippolita, Matilda and Isabella distort certain perspectives concerning the roles of their sex at that time. These women are able to change their status; once they are objects that men, Manfred and Frederic, can claim their possession; yet, they turn into subjects that can desire or have free-will. Through their agency, they trespass against the borders of their sex and bring about changes in their status. What is more, their transgressing actions can be regarded "as a precursor to the later Gothic heroines who also disrupt the *status*

quo" (Gokey 45 emphasis added). So, Hippolita and her actions definitely reflect the status quo or what is normative in the eighteenth century; nevertheless, Isabella and Matilda belonging to the next generation have the agency to challenge the status quo.

Ironically, while Matilda and Isabella cause Manfred's power to be subverted, "the throne to Theodore occurs through women" (McKee 46) as well. At this point, it should be reminded that Theodore is the true heir of Otranto and because of his striking resemblance to Alfonso the Great – his descendant –, Manfred attempts to keep him captive. As a male character, Theodore is completely different from other male characters in the novel in terms of his attitudes towards the opposite sex. As stated previously, he not only helps Isabella escape twice but also has an opportunity to talk to Matilda while he is being captive. During the course of his intimacy with both females, it is apparent that "Theodore is allied with women in the novel, both personally and politically. He is always sensitive to their needs and interested in their concerns" (McKee 46). When he is compared with Manfred, Theodore is a foil character of the Byronic hero. His attitude towards women completely contrasts with the dominant hegemonial mindset of that time. Interestingly but not coincidentally, just like Isabella and Matilda, Theodore belongs to the younger generation, which can be an indication of the fact that younger generations may have some questioning concerning the prevailing androcentric mindset and they actually have the agency or determination to bring about serious changes in the normative codes in society. Because of Theodore's different attitudes towards the female characters, "in this first of the classic Gothic tales the male ingenue has almost no active role, not even as an object of persecution" (Wilt 27). Indeed, in the novel, it is explained that he is the true heir of Otranto, but he is nowhere to be found for a long time. Also, when he appears in the work, he is thought to be an ordinary peasant and thus ignored until Manfred realises his striking resemblance to Alfonso the Great. He does help Isabella twice, but he does not do it intentionally. Since he comes across her while they are both in vault, he finds the opportunity to assist her. Eventually, he can gain the throne that is taken from him, but it happens only through the female characters. Thus, it can be argued that in a world in which hegemonic patriarchy prevails, Theodore remains rather passive.

Within this concept, when the characters are taken into consideration, it can safely be argued that Manfred is the representation of the male dominant society and Hippolita is the embodiment of the passive, weak, fragile, and inferior woman. Nonetheless, Theodore, Matilda, and Isabella are regarded as characters that venture to trespass against the borders of their sex. Theodore, for instance, cares women and their feelings. Likewise, Matilda and Isabella are rather active in terms of their choices or actions when compared with their mother. Both women, in a way, manage to disrupt the status quo by subverting a patriarch's power. Regarding the end of the novel, Manfred and Hippolita retire to the neighbouring convents, Matilda unfortunately is stabbed to death by his father, which also indicates that "the sins of the fathers are visited on their children" (Wilt 29), and Theodore and Isabella marry and continue to live in the castle. In this respect, older generation's retirement is of importance because it is apt to assert that the ones having or adopting the hegemonic patriarchal mindset decide to take their leave. What is more important is the fact that Manfred realises his faults, and this is "[o]ne of the Gothic's primary objectives, at least from the perspective of its 'godfather', Horace Walpole, was to counter tyranny" (Davison 43). Besides, regardless of the death of Matilda, both Isabella and Theodore manage to escape tyranny or usurpation and they can continue their lives. In this sense, this can be interpreted as such: the ones trespassing against the borders or restrictions of their gender can survive. Since Horace Walpole "plans his book as an assault on Enlightenment norms" (Punter 45), the retirement of the characters adopting the male dominant ideology and survival of the characters that struggle to transcend what is expected from them might be rather intentional. Even the end of the novel indicates that the emancipation of women takes its first steps and continue in the succeeding centuries.

Building upon the discussion concerning the incidents and phenomena about women as well as the dominant and oppressive patriarchal ideology, the ardent writings of female writers, and the analysis of the first Gothic novel written in the eighteenth century, it is apt to assert that this century paves the way for the liberation of women and the impact of the writings and demands of the awakened and aware women writers on this process is undeniable. Nonetheless, it is completely apparent that patriarchy prevails in almost

all layers of society and is accepted by people without hesitation. Despite this, the Enlightenment and the notions it promotes cause the suppressed sex to awaken and question their surroundings. Hence, several women write about their status and demand certain rights in their writings. Such inclination of them, for sure, is not supported by the patriarchal society but another phenomenon – the Industrial Revolution – helps them step out of their houses indirectly. These changes taking place in this era lead to certain alterations in the status of the opposite sex and through the plot and characterisation in *The Castle of Otranto*, such changes in the minds of people as well as the dominant-yet-starting-to-shatter patriarchal mindset can definitely be observed specifically through the characters belonging to the younger generation.

CHAPTER 2

THE CHANGING STATUS OF WOMEN IN THE NINETEENTH CENTURY IN WILKIE COLLINS' *THE WOMAN IN WHITE* (1859)

"[I]ntellect is not sexed; that the strength of mind is not sexed;
and that our views about the duties of men and the duties of women,
the sphere of men and the sphere of women, are mere arbitrary opinions,
differing in different ages and countries, and dependent
solely on the will and judgment of erring mortals."
-Sarah Moore Grimké (1792-1873),
Letters on the Equality of the Sexes, and the Condition of Woman (1838)

In the nineteenth century, women's secondary position in society remains unchanged until the second half of the age just like the reigning patriarchal code. This contrasting situation is propounded by Barbara Welter as follows: "In a society where values changed frequently, where fortunes rose and fell with frightening rapidity, where social and economic mobility provided instability as well as hope, one thing at least remained the same – *a true woman* was a true woman, wherever she was found" (151-2 emphasis added). The term, 'true woman,' has great significance because it is used to label the opposite sex as idealised or fallen/bad. Pertaining to the dichotomous definition towards them, it is maintained that females can either be ideal or fallen. Considering what is expected from women, the 'true womanhood' "prescribed a female role bounded by kitchen and nursery, overlaid with piety and purity, crowned with subservience" (Smith-Rosenberg 13). The reason for the emergence of such an opposing label to define them is the fact that the urge to keep the second sex in boundaries or confinements is still valid at that time. In the previous century, they start to step out of their houses owing to the Industrial Revolution and the notions favoured by the Enlightenment cause them to demand equality, and these changes enable women to awaken as well as demand or desire more. That is why, so as to establish dominance over the othered gender, between

1820 and 1860, a new term emerges for them which is ‘the Cult of True Womanhood.’ According to this new perception,

> woman was the hostage in the home . . . [and] [t]he attributes of True Womanhood, by which a woman judged herself and was judged by her husband, her neighbours and society could be divided into four cardinal values – piety, purity, submissiveness and domesticity. Put them all together and they spelled mother, daughter, sister, wife – woman. (Welter 151-2)

At this point, it should be highlighted that these cardinal values are attributed to the second sex by the patriarchal society, which is the husbands, neighbours, and even religion, and also when these values are embedded on them, they turn into ‘mother,’ ‘wife’ or ‘sister.’ In this regard, it is to be noted that apart from being a mother, wife, sister, or daughter, they cannot have any other titles. In other words, it is not possible for them to dream other labels except for the mentioned ones. This restrictive ideology aims to prevent females from having other roles or statuses like being a teacher, scientist, factory worker and so on. Moreover, such mindset is so effectual that it is agreed “‘true womanhood’ was the centerpiece of nineteenth-century female identity” (Roberts 150).

Another point concerning the nineteenth century perception of woman is the fact that when these four major values are regarded, it is apparent that this limitative system and religion go hand in hand. Welter further argues in her article that “[r]eligion or piety was the core of woman’s virtue, the source of her strength. . . . Purity was as essential as piety to a young woman, its absence as unnatural or unfeminine” (152, 154). In this regard, the opposite sex is expected to be pious as well as pure and in order to have such traits, they are supposed to remain in the private realm, which is the last attribution for them. The reason why they are completely associated with the private/domestic sphere is the fact that they are thought to be the “guardian of the family against the moral corruption of the marketplace” (French, *From Eve to Dawn: A History of Women in the World. Vol. III* 129). In other words, they are ‘the angel in the house’ just like Coventry Patmore (1823-1896) presents the idealised woman in his widely known poem. When this mindset is compared with the patriarchal ideology of the eighteenth century, it is palpable to maintain that they are still associated with the private sphere. In this respect,

in order to be regarded as feminine or a true woman, they are supposed to reign in their houses and protect their family from corruption through their pious and pure nature. Cogan aptly pinpoints the overall characteristics of an ideal Victorian woman as follows: “The Cult of True Womanhood held that woman was to fulfil herself in the ‘instinctive’ arts of child rearing, domestic pursuits, and spiritual comfort” (68). This rigid way of thinking renders woman to a being wholly devoting herself to her family and its wellbeing, and unfortunately prevents her from having her own dreams or desires in life. Thus, the aim of this chapter is to discuss the amelioration made for women in the nineteenth century and how the changing status of them is reflected in Wilkie Collins’ (1824-1889) *The Woman in White* (1859).

Submission is the mostly foregrounded virtue that they are supposed to have (Welter 158). Within this scope, for the androcentric system, acknowledging the supremacy of the superior sex is expected. That is why, women are supposed to be submissive. The common mindset of the eighteenth century about their being weak and inferior to men is still dominant and females are still seen as the second sex; thus, ought to submit to the superior gender. The dichotomous and discriminative difference between the sexes cause men to become “the movers, the doers, the actors” while it makes women to be thought of as “the passive, submissive responders” (Welter 159). In spite of the fact that the latter is quite enthusiastic and willing to be regarded as equals to men and display their desires through their writings in the preceding century, it seems that they cannot make inroads into their cause. Regarding the expectation that women should be submissive, one point is to be highlighted: it is ironic that “while a True Woman was assumed to be a pillar of moral strength and virtue, she was also portrayed as delicate and weak, prone to fainting and illness” which results in their need to be “protected by a male family member” (Cruea 189). With regard to this, this ideology, though put forward in the nineteenth century, is strikingly similar to the roles of a husband and wife in marriage in the eighteenth century.

In addition to ‘the Cult of True Womanhood,’ one more term is widely used to define women and their status, which is ‘the angel in the house.’ This is actually a poem

penned by Coventry Patmore between 1854 and 1862. Carol Christ asserts that “it is culturally significant, not only for its definition of the Victorian sexual ideal, but also for the clarity with which it represents the male concerns that motivate fascination with that ideal” (147). In this respect, this work veritably reflects the androcentric mindset’s perception of the opposite sex through Patmore’s eyes. As the title of the poem reveals, women are regarded as angels but in their houses. This cast of mind is perfectly in accordance with the cardinal value – domesticity – attributed to them. In Patmore’s poem, Patmorian woman is portrayed as in subjection to men and also is the embodiment of the domestic sphere while men belong to the public sphere (Hartnell 458; Hogan and Bradstock 1). Labelling females as angels in their houses, the patriarchy solely allows them to exist in the private sphere because if they are eager to be a part of the public realm, the label is already ready for them, which is the fallen women. Within this scope, the subordinated sex is unable to gain new experiences or broaden their horizons because an “ideal woman [is defined] as domestic woman, woman who has no existence outside the context of her home and whose sole windows on the world is her husband” (Hartnell 460). Regarding this ideology, they are merely shadows of their husbands without whom their existence may be questioned or even cease. At this point, it is of significance to note that today, these distinctive spheres and their confinement in the private sphere can be regarded as both oppressive and discriminative but in the nineteenth century, it is a part of the social order. In other words, “the most jarring element of *The Angel in the House* seems to have been its attempt to cast the everyday events and details of Victorian middle-class existence in verse” (Moore 42-43). In this respect, considering Patmore’s portrayal of women as misogynistic can be anachronistic because their being angels in their houses is among the norms and codes of the nineteenth century and widely accepted by almost all layers in society.

Building upon the discussion about the terms such as ‘the Cult of True Womanhood’ and ‘the angel in the house’ that emerge in the nineteenth century, and the undeniable impact of religion on women to make them ideal through rendering them to mere subjects, it is blatant to claim that male supremacy is still prevalent in English society; however, the allegedly weaker sex is also still in search of establishing their identity just

like they aim to do in the previous century. When compared with the preceding century, women's liberation movement in the nineteenth century seems more organised or planned and besides females, certain important male figures support their cause, which assists the opposite sex's receiving more solid outcomes or achievements regarding their emancipation. Hence, the nineteenth century is of great significance for their liberation in terms of the amelioration made for women. Initially, it is to be noted that concerning the second sex and their cause, a term emerges and marks the Victorian era, which is called 'the Woman Question' that is commenced by the middle class in order to question the social and economic status of women (Bozer "Giriş," *On Dokuzuncu Yüzyılda İngiliz Kadın Yazarlar* 3). In this respect, it is of importance to highlight that through the debate known as 'the Woman Question,' how each sex approaches to the status of women can be analysed as well as discussed. Thus, 'the Woman Question' almost aims to target or problematises similar issues concerning the so-called feeble sex and their status in Victorian England. Pertaining to this debate in England, Helsinger aptly argues that a

> [c]lose study of public opinion between 1837 and 1883 suggests that the traditional model of 'a' Victorian attitude – patriarchal domination, expressed publicly as 'woman worship' – is inadequate. The predominant form of Victorian writing about women is *not pronouncement but debate*. Moreover, the arguments in this debate were both more complex and fluid . . . [Thus], the Woman Question . . . really was a question. Almost any public statement bearing on the Woman Question . . . was likely to generate a chain of responses, and to be read as a response to prior statements in an ongoing public discussion. (xi emphasis added)

Within this scope, it is indicated that the discussions about the status of the opposite sex are more organised and planned and also writings of these women have serious arguments, which makes their demands more than a sole pronouncement. Since 'the Woman Question' is prevalent throughout the century in Victorian England, each and every alteration in their status is related to this debate. In the nineteenth century, just like in the preceding century, a number of female figures[12] pen several non-fiction works on their emancipation. Their primary intention is to achieve their sex's economic, social independence. Besides, these figures are significant in their fellows' liberation movement since they are regarded as the first wave feminists; thus, precursors of the

[12] In this thesis, the most notable and leading women figures' works will be discussed. In fact, there are much more women as well as men who have written about the women's emancipation in the nineteenth century.

feminist movement. As Evans claims, “British feminism was chronologically the second after the American movement to emerge in an organised form. It really dates from the 1850s, though a few organisations were founded earlier” (63). Besides, in the nineteenth century, along with female figures, prominent men writers such as Irish philosopher and reformer William Thompson (1775-1833) and the utilitarian as well as philosopher John Stuart Mill (1806-1873) dwell on the need of the opposite sex’s liberation in their works. Furthermore, regarding ‘the Woman Question’ debate, noteworthy acts in relation to women’s rights are introduced and once and for all, a new concept intending to change the portrayal of them both physically but functionally is presented, which is the concept of ‘New Woman.’ Considering such substantial changes, it is apparent that solid steps are taken for the suppressed sex’s emancipation in the nineteenth century.

In the Victorian era, a significant number of Victorian women writers, on the contrary, continue to write about themselves as well as their cause delving into a wide range of issues among of which is religion, resulting in the impact of ‘the Woman Question’ on them. What is notable about their dealing with religion is the fact that they intend to reinterpret religion and religious sources which are always used to subjugate them claiming that it is the “Word of God” (Stanton, *The Woman’s Bible* 402). Both Sarah Moore Grimké (1792-1873) and Elizabeth Cady Stanton (1815-1902) assert that the Bible is misinterpreted by the hegemonic patriarchy to make their fellows feel inferior and excluded in society. Sarah Moore Grimké and her sister Angelina Grimké (1805-1879), the first woman to address a state legislative committee in Massachusetts in 1838 (Rossi, *The Feminist Papers* 282), are notable figures writing on women’s emancipation. The common point in both sisters’ writings is that they include religion into their works. What is more, they aim to use religion or religious sources – the Bible – to alter the suppressive attitudes towards them. Angelina Grimké, for instance, comments on the holy female figures in the Bible and attempts to prove that they are strong and efficient (*Appeal to the Christian Women of South* 301-2) even though her writing is mainly on slavery and how to abolish it. She attempts to convince her sex about the fact that they are actually capable beings and strong as well as efficient enough to cause changes in the patriarchal mindset through her claim that “*you are the*

wives and mothers, the sisters and daughters of those who do" (*Appeal* 297 emphasis in original). In a way, she seems to suggest that woman-man relations reciprocally have impacts on one another and the oppressed gender has actually the potential to alter the minds of men who are the lawmakers or suppress them. Thus, she encourages them to take action thinking that they may bring about promising outcomes. Her sister, likewise, foregrounds religion specifically the Bible in *Letters on the Equality of the Sexes and the Condition of Women* (1838). What distinguishes her from Angelina Grimké is that the former deconstructs the Bible through reinterpretation. In the story of creation, it is stated that "God created man in his own image" (Gen. 1-27). Reinterpreting this line, she acknowledges that man and woman "were both made in the image of God; dominion was given to both over every other creature, but not over each other. Created in perfect equality, they were expected to exercise the vicegerence intrusted to them by their Maker, in harmony and love" (*Letters on the Equality* 4-5). In this regard, since she propounds that the subjection of woman is not implied in the Bible but it is speculated by the male dominant ideology, Grimké blatantly claims that it is *men* not man (mankind) who misinterprets it: "Men and women were CREATED EQUAL; they are both moral and accountable beings, and whatever is *right* for man to do, is *right* for woman . . . MAN has laboured to teach her" to be dependent or feel inferior (*Letters on the Equality* 16-17 emphasis in original). Her commentary points out that religion is misused as an apparatus by the androcentric system to hegemonize the second sex. In the same vein, Elizabeth Cady Stanton's (1815-1902) points regarding the interpretation of the Bible are quite similar to Grimké's; thus, with the intention to eradicate or lessen the masculine theology, Stanton writes *The Woman's Bible* (1895 and 1898). Just like Grimké, Stanton proffers that the Bible through its being regarded as a sacred text, is used as a means to make her fellows subjugate to men. Hence, when women demand rights, they are thought of as "irreligious, dangerous to the stability of the home, the state and the church" (*The Woman's Bible* 402). For Stanton, the masculine hegemony, in a way, abuses religion to suppress her sex. When these writers' stance is taken into consideration, it is plausible to maintain that the allegedly feeble sex through their improving intellectuality and increasing knowledge aim to challenge the authority and cause changes in the dominant perception regarding their status in society.

Within this context, even if patriarchy with its full power attempts to curb the potential of the opposite sex by entrapping them into the domestic sphere using religion as an apparatus, women continue to step out of their houses in order to make a living, which is, at the same time, the result of their will to resist. This situation is actually initiated with the Industrial Revolution in the previous century, and in the nineteenth century, the number of working women keeps increasing to a considerable extent. Their professions, for sure, vary based on the class they belong to and whether it is a requirement for them to work to make their living. Considering the fact that females belonging to the upper class do not have the problem of earning money to meet their needs, they are mostly engaged in outdoor activities such as hunting parties, charity organisation and so forth (Bozer "Giriş," *On Dokuzuncu Yüzyılda İngiliz Kadın Yazarlar* 2) as they have spare time and convenience to enjoy themselves. Nevertheless, the middle or lower class women are supposed to work as life conditions and standards become more and more difficult, and depending on their educational background, the former group is mostly teachers or governesses while the latter is destined to work in the factories with poor working conditions or become shop girls (Bozer 2; Cruea 187). Although these women have occupations and work as much as men do, they are underpaid because of their sex and the reason for their being underpaid is the fact that the patriarchal society aims to make them return to their domestic realms. Regarding the wages of the opposite sex, Smith-Rosenberg argues that "[l]ow wages, the absence of upward mobility, depressing and unhealthy working conditions, all made marriage an attractive survival strategy for working-class women" (13). In this regard, it can be stated that through hardships, inequality, and "economic discrimination" (Cruesa 187), females are made to choose marriage; thus, remain in the private sphere.

Within this scope, Victorian female writers also make a critique of commonly accepted separate spheres and occupations that are thought to be appropriate for them as well as their unfair wages. American women's rights advocator Margaret Fuller (1810-1850), for instance, harshly criticises the belief that her fellows belong to the domestic sphere where they are happy as well as content through a supposed dialogue in which the sorrowful trader sadly expresses that "'you must be trying to break up family union, to take my wife away from the cradle, and the kitchen hearth, to vote at polls, and preach

from a pulpit?'" ("The Great Lawsuit" 160). Regarding his choice of words and discourse, the supposed trader seems to blame Fuller as he believes that if the opposite sex ceases to remain in the private sphere, family union will be harmed; however, his actual desire to confine them into the domestic sphere is to satisfy his needs or provide his comforts. For Fuller, her sex should step out of their houses and upon their leaving the domestic realm, the drastic change in their lives becomes possible: "What woman needs is not as a woman to act or rule, but as a nature to grow, as an intellect to discern, as a soul to live freely, and unimpeded to unfold such powers as were given her when we left our common home" ("The Great Lawsuit" 164).

Harriet Martineau (1802-1876), likewise, focuses on the insistence of her comrades being kept in the domestic sphere and its result in the limited range of occupations they have. In her essay "Occupation[13]," Martineau claims that "[t]he greater number of American women have home and its affairs, wherewith to occupy themselves. Wifely and motherly occupation may be called the sole business of woman there" (*Society* 245). Since the prevalent idea concerning their occupation is merely limited to household chores which are already predestined for them, there is not a wide range of professions suitable for the opposite sex both in England and America. Abbott lists the occupations women are able to have in America when Martineau visits there: "[I]n 1836 . . . seven occupations were open to women: teaching, needle-work, keeping boarders, work in cotton-mills, typesetting, book-binding, and domestic service" (615). This displays that except for teaching, others only require mostly manual work, which is also an indication of the belief that the second sex is not capable of doing jobs requiring intellect or mental activity. Science, mathematics, physics, medicine and so forth are some fields peculiar to men. Besides, as stated in Chapter 1, although women work outside the domestic sphere, they are underpaid when their wages are compared with men's. The same issue is still observable in the nineteenth century and Lydia Becker (1827-1890), as well, problematises both the limited range of occupations for them and their unfair wages in her works. At this point, it is to be highlighted that Becker refuses the attribution of being 'the angel in the house' by remaining single or rather as a

[13] Martineau divides her book *Society in America* (1837) into several sections one of which is about women. In this section, there are three different subcategories: "Marriage," "Occupation," and "Health."

'spinster' and also "she reversed her sexual identification both in taking on a masculine role as a political agitator[14] and in attempting to become accepted as a scientist" (Parker 40). As a woman transcending the borders of her sex or "regarded as a social failure" by patriarchy, "her work was directed towards liberating women into employment and the professions with equal pay" (Parker 29). Actually, by struggling to be accepted as a scientist, it seems that she desires to be a role model for her fellows as she supports the idea that they should have the same professions as men have and their wages should be in accordance with those of the latter group.

Though being a male, the utilitarian John Stuart Mill, similarly, propounds that the opposite sex should no longer remain in the private sphere; instead, they have the potential to have occupations. In his work – *The Subjection of Women* (1869) in which both John Stuart Mill's and his wife Harriet Taylor Mill's (1807-1858) ideas are intertwined and which "had an incalculable influence on feminism almost everywhere" (Evans 63) – he touches upon the need and importance of the half of the race for a nation to progress and believes that women's confinement to the private sphere excludes "half of the human race from the greater number of lucrative occupations, and from almost all high social functions" (*The Subjection* 174). In this regard, it is pointed out that in order for a country to prosper, each and every individual/citizen should have contributions, which can be obtained through an equal life. Thus, "as a consistent (and consistently high-minded) utilitarian" (Schultz 114), Mill stipulates that females should be provided with a wide range of professions through equal schooling so that a nation can easily and successfully develop. With regard to what Fuller, Martineau, Becker, and Mill argue in their works, women living in the Victorian period demand equal pay and work for an equal life.

Nevertheless, despite the unfair conditions and sex-based prejudices, owing to the need of earning money to meet their needs, women are expected to work outside even if they face poor conditions and even some of them not being able to find any jobs become prostitutes in the Victorian period. Hence, prostitution increases considerably as it is

[14] Becker is also a prominent suffragist, and the founder of the *Woman's Suffrage Journal* (Parker 39).

asserted by Laurence that "[i]n 1857, the medical journal *The Lancet* estimated that one house in every sixty in London was a brothel, and one female in every sixteen (of all ages) was a whore. On the basis there would have been more than 6,000 brothels in London and about 80,000 prostitutes" (39). In this sense, it is revealed that harsh economic conditions and inequal working environment of the second sex cause them to become prostitutes so as to make their living. This reality is called 'the Great Social Evil' and it "was seen as the social problem, not simply an affront to morality but as a vital aspect of the social economy as well" (Walkowitz 106). Regarding this reality of the Victorian period, it is apt to assert that economic reasons and the ideal status of the opposite sex come into collision and the urge or necessity for survival outweighs for women in the nineteenth century. In addition to that, it is also plausible to argue that the name attributed to this reality is not coincidental and is of significance. Considering the fact of a dominant patriarchal system in almost all layers of English society, the dramatic increase in prostitution is named as 'the Great Social Evil' because the subordinated gender ceases to be obedient or docile or the 'angels in the house'; instead, they step out of their houses and lose their purity along with piety by turning into prostitutes. In this regard, it is apposite to assert that several females do not have the attributions such as piety, purity, and domesticity embedded on them; thus, they are labelled as 'the fallen women' as they go against the expectations of the androcentric ideology.

Within this scope, the unfair conditions the second sex face, sex-based occupations, and their becoming prostitutes in order to earn money cause several women writers to focus on the necessity of receiving equal education because through proper schooling, they would have better working standards and conditions. Women writers who demand to have equal wages and fair working conditions discussed in the previous paragraphs are actually aware of the fact that when their fellows are properly educated, equality to a certain extent can be obtained because the wide gap between the sexes in terms of knowledge and experience would be reduced. Hence, this desire of females can be thought to be the first aim or their priority in their lives in terms of amelioration they wish to experience. Thus, in the eighteenth century, a new term emerges to describe such women which is the bluestockings. *OED* defines this as "any woman showing a

taste for learning, a literary lady (Much used by reviewers of the first quarter of the 19th century" ("Bluestocking"). Although this term is commonly used in the nineteenth century, it can actually still be observable in the twentieth century women's movement as well. Thus, it can be maintained that since the oppressed sex's liberation movement starts in the eighteenth century, so does this term, which is an indication of females' ceaseless urge to broaden their horizon.

In spite of the fact that this notion is actually used to describe women, in the eighteenth century, it is also applicable for men as it is stated by Guest that "[t]he group of women writers we now think of as the Bluestockings were . . . a conservative group . . . [T]hese women did not obviously or vociferously attempt to reform the condition or treatment of women. They spent much of their time socializing with men – the Bluestocking circle included men as well as women" (59). Nonetheless, in time, its association with men ceases and it is solely applied for the opposite sex. The term, the Bluestockings, is of significance for their cause as they "as a specific cultural, social, and political phenomenon played a crucial part in widening and redefinition of women's social roles" (Pohl and Schellenberg 3). Therefore, it is explicitly seen that since the commence of the women's movement, they are constantly eager and willing to increase their knowledge and they claim that this can be achieved through education. Thus, both in the preceding century and the nineteenth century, mostly they dwell on being educated equally.

The female authors' chief aim is to enable their sex to receive proper education in a utilitarian sense. Among these feminists, Harriet Martineau is of crucial importance as she is known as the first woman sociologist (Rossi, *The Feminist Papers* 118). In her works, as being a member of the opposite sex experiencing both English and American system as well as culture, she mainly focuses on and tends to compare American and English women in terms of their standards and status. In "On Women's Education," she puts an emphasis on the fact that they are companions or partners of men so that they should be able to engage with their partners intellectually and she believes that this can be achieved through education: "Let woman then be taught that her powers of mind

were given to her to be improved. Let her be taught that she is to be a rational companion to those of the other sex among whom her lot in life is cast . . . that there she is to provide, not only for the bodily comfort of the man, but that she is to enter also into community of mind with him" (93). In line with her argument, it is possible to argue that she does not blame the hegemonic patriarchy severely; instead, she highlights the point that both sexes are equals as well as companions of one another. By the same token, Margaret Fuller, too, aims to raise awareness of her fellows or educate them herself through her series of lectures. At this point, it should be noted that she has great literary taste, and she is completely into improving herself through vigorous studies. In her journals, it is observed that she knows Greek, studies Italian and French literature, and is interested in philosophy (Rossi, *The Feminist Papers* 147). In this regard, Fuller, completely devouring herself to intellectual pursuits, establishes a series of lectures called "Conversations" through which she intends to talk about her "unusual education" and inspire her fellows about educating themselves. Indeed, her attempts pave the way for a group of women called 'feminine fifties' who are more informed about their rights and letters. (Rossi, *The Feminist Papers* 148-149). Apart from these two figures, Frances Wright (1795-1852) dwells mostly on education in her work – *Of Free Enquiry* (1828). She propounds that through equal education, freedom can be obtained and quotes the emphasis of freedom from "American Declaration of Independence" (1776) and wittily deconstructs it: "[W]ithout knowledge, can your fathers have conquered liberty? Equality! where is it, if not in education? Equal rights! they cannot exist without equality of instruction. 'All men are born free and equal!' they are indeed so *born*, but do they so *live*? Are they educated as equals? and, if not, can they *be* equal? (*Of Free Enquiry* 110 emphasis in original). Of course, aware of the fact that the word 'men' targets merely males, she demands freedom as well as right of receiving education for her sex and expresses her wishes grounding on the statements in "American Declaration of Independence", which is certainly quite subtle. Also, Wright makes commentaries on the inequality concerning the quality or type of education each sex receives. To make it clear, she claims that while sons are thoroughly educated and given a chance of exercising political rights, for daughters, "'little trouble or expense is necessary. They can never *be any thing*; in fact, they *are nothing*. We . . . fit them out for the market of marriage'" (*Of Free Inquiry* 113 emphasis in original). For Wright,

just like Wollstonecraft, through critical thinking which can be obtained through schooling, women can ignore the implanted false beliefs concerning themselves (Donovan 27).

Lydia Becker, who is a botanist – an occupation requiring certain knowledge and believed to be appropriate for men at that time – , writes about her sex and the fact that their mind as well as intellect is not different from men's. Becker suggests a non-gendered education because of the fact that there is no difference between a man's intellect and a woman's intellect. In her article, "Is There any Specific Distinction between Male and Female Intellect"[15] (1868) published in *Englishwoman's Review of Social and Industrial Questions*, she states that "'the attribute of sex does not extend to mind'" (qtd. in Murphy 18). Considering her stance, Becker's ideas resemble Wright's as both propound that women are capable of receiving the same schooling as men do. Building upon the analysis of the Victorian writers' works, it is explicitly observed that literacy as well as knowledge are among the most essential issues that the supposedly inferior sex dwells on both in the preceding century and in the nineteenth century since they believe that in order to be accepted as equals and demolish the discrimination against themselves, they primarily are in need of getting proper education.

Considering the appeals of the Victorian writers to gain equality in all layers of life, in this century, indeed, various acts are introduced, through which significant amelioration in their lives[16] can be noticed as it is stated by Anderson that "[t]he question of women's rights was at that time a hotly debated topic in England" (563) because even though the androcentric system still opposes the idea that they are to be given certain rights that are denied them, the number of females as well as males supporting this idea increases to a considerable extent in the nineteenth century. When the acts introduced in this century are categorised, it is seen that they are mostly in accordance with what the pioneers of feminism demand through their writings. Hence, owing to their ardent desires to have better working conditions as well as a wider range of occupations, and

[15] Since the original text is not accessible, secondary sources are used to discuss her ideas.
[16] These changes pave the way for the Suffragist Movement.

school themselves, certain rights are given and also reforms are made concerning their working conditions and education. One of the acts that is passed to reform the former is the 1847 Factory Act. Although this decree is not solely aimed to better female workers' circumstances, it includes them and their working hours. At this point, it is important to remind that with the industrialisation, a large number of women start to work at factories for unfairly long hours and with significantly low wages (Bozer, "Giriş," *On Dokuzuncu Yüzyılda İngiliz Kadın Yazarlar* 1-2). Unfortunately, it is not merely them working under such harsh conditions, but grown up children experience similar hardships at that time. In order to improve their conditions, 1847 Factory Act is released and according to this amendment, women as well as children should not work more than ten hours a day ("Later Factory Legislation" n. p.). Regarding its content, even though considerable betterment is obtained, the release of such an act is rather late. Abbott attributes the late introduction of such amelioration to the reluctance of people to better the opposite sex's circumstances: "[A]n unwillingness to grant that working-woman had peculiar grievances delayed the progress of very necessary reforms" (614). In spite of the act's delayed release, their working conditions are considered and improved, which is an indication of the fact that the presence of the second sex is no longer ignored. Moreover, in this century, a varied range of occupations are granted them. As discussed previously, in the preceding century, they mostly work in the private sphere or at factories under tough conditions. In 1859, Society for Promoting the Employment of Women is established (Cook 121). This reveals that they no longer accept to have limited or predetermined job opportunities and with the increase in their education level or chances, they are eager to have a wide range of professions as men do. In this respect, through their Society, they intend to raise their chances of employment and actually achieve their intention as "professional opportunities widened . . . [and] [t]eaching, nursing and other professions expanded rapidly in the 1870s and gave employment and economic independence to increasing numbers of women" (Evans 66). This improvement pertaining to the subordinated sex's gaining economic independence is of crucial significance as they are no longer dependent of their husbands and since they can earn their own money, they can demand divorce.

Besides the prominent improvements regarding the allegedly weaker sex's professions, considerable advancements about their rights for education are also obtained. One of the acts relating their educating themselves is the 1870 Education Act. This decree enables all children to receive elementary education in both England and Wales (Mitchell x). With regard to the introduction of the Education Act, girls are no longer deprived of their elementary education, and they are considered equals to boys in receiving their basic education. In addition, in 1876, women are given the opportunity to educate themselves in medical schools and they are able to become licenced physicians upon graduation (Cook 122; Mitchell x). Actually, this is a crucial advancement for them because men are always considered suitable for the medicine field as they are thought intellectually superior to the opposite sex. Concerning these two statutes, women are given almost equal opportunity to get education in certain schools. Furthermore, in the nineteenth century, several universities admit female students and it is definitely crucial for them since as university graduates, they are legally and officially suitable or qualified for several occupations. As Evans aptly elaborates, "[a]t the end of the 1840s, secondary schooling for girls began a new era with the foundation of Queen's College and Bedford College in London, and during the 1850s informally organised groups of women began to press actively for further educational reforms" and in consequence of their demand, "women were admitted to Oxford and Cambridge and in 1876 gained the right to register as physicians" (63-64, 66). Once and for all, in 1878, Association for the Education of Women in Oxford is formed, and University of London admits the discriminated sex to all degrees (Cook 122; Mitchell x). Within this scope, throughout the century, several reforms are made relating to women's education and also it must be highlighted that they actively contribute to the process. In other words, it is possible to deduce that their determination and eagerness for schooling paves the way for these significant changes. Indeed, the amelioration in women's status is quite apparent as they are able to improve themselves much more easily when compared with previous times.[17] With regard to this, it is blatant to claim that through this series of acts, the secondary position of females commences to alter.

[17] Indeed, in the nineteenth century, women pioneers in many fields emerge. See Appendix 3 for details.

Through the ardent writings and reforms on the legal basis, the visibility of the opposite sex in the public sphere increases to a considerable extent. In order to bring about similar alterations in the private sphere, Victorian writers also dwell on marriage which is another biased issue in their lives. As has been discussed, in marriage, the complete hegemony of husband is still noticed in matrimony, which renders wife to be a shadow or subject. Based on this, Martineau, for instance, criticises it as a patriarchal institution since she argues that it is chiefly regarded as a market for women. What is meant by market is that instead of girls, their families decide whom their daughters marry, which is also a custom of the previous century. While deciding their children's spouses, they mostly focus on wealth of the partner and also the chosen partners are much older than their daughters. To criticise this, Martineau shares an anecdote in her essay: "The girl had been engaged to a young man whom she was attached to: her mother broke off the engagement, and married her to a rich old man," which Martineau calls as "mercenary marriages" ("Marriage," *Society in America* 242-243). This custom-like practice reveals that this institution is not the outcome of an emotional relationship, but it is mostly regarded as a trade for families. Girls, for sure, are not the only ones adversely affected by these mercenary marriages but marrying a person whose age is close to their fathers must definitely be shocking and disappointing for females. In addition to Martineau, Mill, likewise, scrutinises this institution in *The Subjection of Women*. At this point, it should be highlighted that despite his gender, Mill considers marriage "being the destination appointed by society for women" (153), which is an indication that it is an androcentric institution for him. Another point to be stressed is how it is perceived at his time: a destination for women. This oppressive mindset explicitly displays that except marriage, there is no other reality for women. Moreover, Mill alludes to the title Blackstone attributes to husband and wife, which is lord and *feme covert* respectively. He does not employ the word *feme covert*; instead, he prefers the word 'subject' – a word having rather adverse connotations. In order to point out the dichotomous position of a husband and wife, he claims that "[a]fter marriage, the man had anciently the power of life and death over his wife. She could invoke no law against him; he was her sole tribunal and law" (154). Such a commentary of him exposes that a wife is expected to depend on her husband at all times and in every respect and the discourse he employs in

his work discloses that the utilitarian writer is against the subjection and dependence of the opposite sex.

Considering his ideas on their education and marriage, Smith elaborately pinpoints the gains that women's liberation would bring as follows:

> Among these benefits are: (1). . . women . . . are no longer legally subject to the will of a cruel husband but are, instead, equal partners . . . ; (2) the removal of the 'self-worship' instilled in men who believe they are better than women merely because of their gender . . . ; (3) the creation of family as a model of the "virtues freedom"; (4) most importantly, the promotion of human progress . . . which will result from improved and equal education and opportunities for women. (181-182)

The points that he explains reveal that on condition that equality is obtained, not only the supposedly weaker sex would benefit from its outcomes, but also the nation would prosper. Also, equality in sexes definitely changes the perception of family and through this change, serious alterations regarding the roles of spouses would arise. With regard to what these figures focus on in their works, it is apparent that marriage is an institution which is an apparatus to make females subjects of men or patriarchal society.

Since they are more confident in expressing their ideas and demanding what is forcefully taken from them when compared with those living in the preceding century, they are able to dwell on several issues that cause obstacles in their lives, among of which is sexuality which is mostly a marriage related concern at that time and women's rights activist Annie Besant (1847-1933) has challenging points about this issue although her ideas about her sex's political rights are more prominent. She advocates birth control initially; yet, after a while her ideas shift concerning it. While advocating it, she claims that contraception enables her fellows to "enjoy sexual pleasure without fear of pregnancy" and she furthers that "[w]omen as well as men have sexual needs" (Anderson 565). In this regard, it is deduced that Besant has rather radical stance about their sexuality. In fact, she ponders that it is actually a necessity for them that needed to be satisfied. Hence, it is apt to assert that she is against the cardinal values promoted by 'the Cult of True Womanhood.' For Besant, each and every individual has a right to have sexual affairs without restriction. As for the reason for the alteration in her mind about birth control, she supports the idea that it can also be used for "unlimited sexual

abuse of women" (566). In other words, she believes that through contraception, it is possible for men to exploit the suppressed gender sexually without fearing. Actually, all of her points on birth control are definitely in support of the well-being of her sex.

In this regard, it becomes apparent that the demands of women have notable impacts; thus, as a result of their ardent writings about equality in marriage, through a series of acts, their status is also bettered in matrimony which is a patriarchal and discriminatory institution. At this point, it should be reminded that this union is like a prison for most women that are seen as subjects of their husbands at that time. In addition, they cannot have a right to own property as highlighted previously and as lords of family, husbands claim possession of their children. With regard to these privileges provided for men, the acts pertaining to marriage focus on custody of children, divorce and other proceedings concerning this union, and wives' right to own their property. In the Victorian era, three separate acts regarding guardianship of children are introduced. Prior to these acts, "William Blackstone describes custody of children under the age of twenty-one as 'the empire of father.' Blackstone advances as evidence of this empire that a father could appoint a guardian to his children by his will, thereby continuing this power 'even after his death'" (Abramowicz 1344). This is an indication that father is the sole authority over his children and even the presence of mother is not mentioned about guardianship of children. Among the acts, the earliest one is The Custody of Infants Act 1839 which gives "mothers of '*unblemished character*' access to their children in the event of separation of divorce" (Cook 121 emphasis added). About this decree, the emphasis of mothers' having unblemished character is of significance as this emphasis accords with the codes for 'true womanhood' favoured by the patriarchy. In other words, a mother is expected to be pious and pure so as to be in touch with her children. This act is extended twice in the nineteenth century; Custody of Infants Act is introduced in 1873 and Guardianship of Infants Act is passed in 1886. Although amelioration is made through the extensions, [u]ntil 1886, a mother could be excluded altogether from guardianship of her children, in favour of someone of her husband's appointment" (Perkin 28). That is to say, throughout the century, after two extensions, a mother is eventually permitted to be the sole guardian of her children. Considering the patriarchal ideology prevalent in the former decrees about the custody and the *presence* of a mother in the latest one, it is

pointed out that the impact of male dominant mindset is still efficient yet diminishing gradually.

Moreover, two statutes are passed in favour of oppressed wives in the nineteenth century; Matrimonial Causes Act is introduced in 1857 and extended in 1878 and 1884 respectively. These amendments aim to provide convenience for females to divorce. Concerning them, Jacobs puts Harriet Taylor Mill's points into words as follows: "Women need divorce more than men do because men have all the power and women have none" (21). Indeed, before the Matrimonial Causes Acts, divorce is only possible through ecclesiastical courts and with the introduction of the amendment in 1857, spouses are able to divorce in secular courts. This act; however, is not completely in favour of the opposite sex as "[t]he new law recognised only adultery as grounds for divorce. A husband merely had to prove simple adultery; a wife had to prove adultery compounded by some other marital offense such as cruelty or desertion" (Savage 103). The extended version of the decree gives more rights to a wife during the divorce process though it is not fully women-friendly. Perkin elaborates on the details of the extended version of Matrimonial Causes Act in *Women and Marriage in Nineteenth-Century England*: "[I]f a woman refused to comply with a decree for restitution of conjugal rights the husband's remedy was to try to get a judicial separation on the ground of her desertion without reasonable cause" (306). In this respect, it can be maintained that the amendments enable wives to divorce their husbands much more easily and women start to be seen as separate entities at courts. In addition to the possibility given them to take custody of their children and divorce, a series of acts related to their having property is introduced; Married Women's Property Act is first released in 1870 and reformed in 1882 and then 1884. Before the introduction of the statutes, married members of the second sex are unable to hold property since they are not thought of as individuals. Barbara Leigh Bodichon (1827-1891), who is an important Victorian woman writer and women's rights activist, dwells on the laws concerning her gender and her work – *A Brief Summary, in Plain Language, of the Most Important Laws Concerning Women* (1854) – helps the necessary laws to be released for them. In *A Brief Summary*, she initially mentions the fact that wives are regarded as inseparable beings from their husbands under the English law: "What was her personal

property before marriage, such as money in hand, money at the bank, jewels, household goods, clothes, &c., becomes absolutely her husband's, and he may assign or dispose of them at his pleasure whether he and his wife live together or not" (6). This is actually what makes the opposite sex *feme covert* upon marriage. If a woman is not single, all decisions concerning her depend on her husband including her property. Nevertheless, in 1870, this situation alters to a certain extent. Married Women's Property Act 1870 enables women to keep £200 of their income (Cook 122). This right is reformed in 1882 and through the reform, they start to be regarded as a feme sole all the time, which curbs the authority of husband to a considerable extent: "A married woman shall, in accordance with the provisions of this Act, be capable of acquiring, holding, and disposing by will or otherwise, of any real or personal property as her separate property, in the same manner as if she were a feme sole, without the intervention of any trustee" (Baker, "Addenda: The Married Women Property Act, 1882" 1). Within this scope, the drastic change in the status of the suppressed sex related to their right to hold property is undeniable and with the extension, married women are no longer considered *feme covert;* instead, they are treated as if they are single. In 1884, the significant alteration in their status takes another step: they are no longer regarded a "chattel[18]," rather, they are thought of as individuals just like men (Cook 122). Consequently, when all these amendments are taken into consideration, females are able to be perceived as separate entities in marriage. They are given the rights to take care of their children even if they are divorced or separated, to divorce their husbands as existent beings and/or individuals, and to have their own property or income which they can spend in accordance with their wishes.

However, even though notable reforms are made in different aspects to better the status of women, no serious amendments concerning their political life are made in the Victorian England. As stated by John Stuart Mill, "[w]omen cannot be expected to devote themselves to the emancipation of women, until men in considerable number are prepared to join with them in the undertaking" (*The Subjection* 204). In fact, Mill struggles very much to make an act regarding the enfranchisement of the opposite sex to

[18] *OED* defines chattel as "[p]roperty; goods; money" ("Chattel" 302). Considering this definition, it is explicit that women are thought of as property that their husbands can claim possession.

be passed. When he is elected to the Parliament, he tries to bring about a major change by allowing them to vote (Schneewind, "John Stuart Mill" xii). In order to realise his demand, he uses the Second Reform Bill (1867) for such amendment. However, it is not accepted because 194 people are against it and, just 73 people support such an alteration ("John Stuart Mill Amendment" n. p.). The unanimity displays that the male hegemony still prevails in society and minds of citizens. However, although the suppressed gender cannot obtain their rights to vote, they ceaselessly write about their enfranchisement because when they have certain rights introduced through acts, it displays that their presence is actually acknowledged by the patriarchal hegemony, and they can eventually cease to be shadows of men in their lives. That is why, such an appeal by several women and men is of crucial importance so as to ameliorate the status of the opposite sex in the nineteenth century.

Within this scope, although their suffrage is not given, considering the noticeable and substantial alterations and amelioration in the subordinated gender's lives in society, it is obvious that a new phase starts for them because they are able to pursue their education, have various occupations, and become visible in marriage. In this respect, at the beginning of the century, the patriarchal system defines woman and womanhood through 'the Cult of True Womanhood' and attributes certain values to a supposedly true or angellike woman, and by the end of the century, womanhood is redefined utterly. This is called 'New Woman' concept coined by Sarah Grand (1854-1943) in her article entitled "The New Aspect of the Woman Question" (1894). In her work, Grand pushes the limits that the androcentric code draws for women, and she accuses men for the situation they are in:

> *Man deprived us of all proper education*, and then jeered at us because we had no knowledge. *He narrowed our outlook on life* so that our view of it should be all distorted, and then declared that our mistaken impression of it proved us to be senseless creatures. *He cramped our minds* so that there was no room for reason in them, and then made merry at our want of logic. Our divine intuition was not to be controlled by him, but he did his best to damage it by sneering at it as an inferior feminine method of arriving at conclusions; and finally, after having had his own way until he lost his head completely, *he set himself up as a sort of a god and required us to worship him*, and, to our eternal shame be it said, we did so. (272 emphasis added)

Her stance supports the idea that the hegemony of men is the reason why her fellows are perceived as such. When the discourse Grand employs in her essay is taken into consideration, it is palpable that she is rather direct and accusatory. For her, it is the patriarchal ideology that prevents them from accessing knowledge, broadening their horizons, becoming rational individuals. She also highlights the actuality that men's privileged and superior status makes them act like a sort of god; thus, expects her fellows to worship them, which denotes the strikingly biased ideology about two sexes. Furthermore, in her thought-provoking essay, Grand dwells on the physical appearance of her sex, and just like American feminist Charlotte Perkins-Gilman (1860-1935) and Sarah Moore Grimké, she reminds her women readers that they do not need to wear womanly clothes in order to be a doll-like figure (Perkins-Gilman 274; Grimké 71): "[W]e shall be afflicted with short hair, coarse skins, unsymmetrical figures, loud voices, tastelessness in dress, and an unattractive appearance and character generally, and then he will not love us any more or marry us" ("The New Aspect" 274). In other words, in order to be appreciated or accepted, the liking of the male gaze is not required. This manifestation is so strong and deliberate that it certainly aims to break the taboos of society and pave the way for a new life for the oppressed sex.

With respect to the solid steps taken towards the emancipation of women in the nineteenth century, the novel selected, *The Woman in White* (1860) by Wilkie Collins (1824-1889), definitely reflects Victorian England and the changing status of them to a considerable extent. In the novel, there are various characters matching each and every layer in English society. In order to be more precise, since Collins' characterisation is diverse, some of his characters are the embodiment of the patriarchy, whereas some others are the representation of ones questioning or rejecting this hegemony. Since *The Woman in White* is a sensation novel, it actually mirrors the changes taking place in Victorian England. Although Mary Rimmer defines this genre that includes "'murder, blackmail, illegitimacy, impersonation, eavesdropping, multiple secrets, a suggestion of bigamy, amateur and professional detectives'" (qtd. in Pykett, "Collins and the Sensation Novel" 50), the sensation novel has other functions as well. Through such characteristics, it also touches upon codes and norms of its time. Feeding upon incidents, changes, and phenomenon that take place in the nineteenth century (Brewster

xvi)[19], it dwells on as well as discusses concerns on the agenda and this aspect makes sensation novels "[bring] forward to some extent dogmatic but existed issues which could not be spoken loudly within the society" (Karaduman, "Representation of a New Victorian Woman" 82). Within this scope, through the genre, a commentary of the time or period is made. At this point, it is of importance to highlight that the plots of such works are mostly taken from newspapers (Pykett, "Collins and the Sensation Novel" 52), which accords with the idea that they are indeed inspired by current issues of its time. When the foregrounded concerns of the nineteenth century are taken into consideration, as discussed previously, 'the Woman Question' dominates the period since women are no longer willing to accept submission and oppression. Hence, in sensation novels, the changing status of them and their roles in society can explicitly be observed (Karaduman, "Representation of a New Victorian Woman" 83; Pykett, "Collins and the Sensation Novel" 52). Since 'the Woman Question' is a controversial issue of the nineteenth century, which turns almost all codes and norms of society upside down, through the novels that "were often linked to social change and disruption" (Pykett, "Collins and the Sensation Novel" 51), these changes are examined as well as discussed. With regard to such aspect of the genre, in *The Woman in White*, the representation of the changing status of women and society can be delved into.

Collins' novel is a compilation of narrations, the first of which starts with Walter Hartright, a teacher of drawing who is hired by Mr. Fairlie in order to teach his niece and her half-sister how to draw. While on his way to Cumberland, he comes across a woman in white and helps her go to London. After this incident, he arrives at Limmeridge House and mentions this incident to Marian – one of his pupils –, and upon hearing the name of her mother from this woman in white's lips, she has a look at her mother's journals so as to find out who this woman in white is and mentions this

[19] According to the different sources, the woman in white which gives the novel its title can actually be a real figure in Collins' life, which complies with the idea that the plots of sensation novels are taken from real life incidents and also the author seems to observe the reality of women in his time. In Peters' article, it is claimed that while Collins was trying to find out how to introduce Anne – the woman in white -, in a newspaper, he read about a woman's escape from an asylum, which helps him form the beginning of his novel (208). In Hyder's article and Brewster's "Introduction," Collins while on a night walk with his father, came across an anguished woman in white and learned that she was abused and exploited by a brutal man (Hyder 298; Brewster vi). Both sources indicate that Anne Catherick in the novel is a character or rather say a real persona that actually has an impact on the author.

woman's striking resemblance to Laura – her half-sister – to Walter. During his stay, he falls in love with her and so does she. Yet, he learns that she is supposed to marry a man much older than her upon her father's will on his deathbed, which makes him leave Limmeridge House but before that one day, Laura receives an anonymous letter in which it is written that her future marriage will make her wretched. Since the letter is written by the woman in white – Anne –, they receive another letter from Anne's mother explaining that her daughter is mentally disturbed and thus taken to the Asylum, Marian relieves that Sir Percival is not evil. However, since Laura is quite young and rich, a marriage settlement should be made, and the future husband's solicitor demands a settlement that completely favours his client not the wife. According to the arrangement, if she dies, all her money will be transferred to her husband and the interesting point is that her uncle, Mr. Fairlie, does not object to this. They get married and go on honeymoon for a long time. When they return, they bring Count Fosco and his wife, Laura's aunt with them. Marian learns that her sister is quite unhappy, and her husband is after her money, which makes their marriage quite problematic. The husband forces his wife to sign a paper and later he locks his wife in her bedroom. Since Marian is suspicious of both the husband and Count Fosco, she eavesdrops on their conversation and gets soaking wet in rain, which causes her to become seriously ill.

Meanwhile, according to Fosco and Percival's plan, they exchange Laura and Anne's identity so that they can get all her money. Yet, an unexpected thing happens, Anne dies owing to her heart disease, and they put Percival's wife in the Asylum as Anne. Rescued by her half-sister, the actual Laura starts to live with her sister. They come across Walter and tell him everything. In order to give her taken identity back to her, he decides to reveal her husband's secret and find Anne's mother. After some investigation, he finds out that Sir Percival's mother is not married to the rich man who is the father of him, which makes the son disinherited. Furthermore, it is revealed that Anne is the half-sister of Laura, which explains their striking resemblance. While Walter is learning these truths, he comes to find him yet is killed in a fire. He forces Count Fosco to write their conspiracy so that she regains her identity. In the end, she and Walter marry, and their son inherits Limmeridge. With regard to the synopsis of the

novel, the devices employed that have the work categorised as Gothic are pinpointed by Pykett as follows:

> These novels frequently employ devices which echo the Gothic, such as menacing villains (some of them 'foreign'), the incarceration of heroines, suggestions of the supernatural and the uncanny in the settings, the use of dreams and coincidence and so on, but they all have plots focusing on the implosion or disruption of domestic stability as a result of secrecy or concealment of one kind or another. The families at the centre of these novels are not what they seem. ("Collins and the Sensation Novel" 54)

In this regard, through Collins' diverse characterisation, the themes as well as the devices he employs that comply with the Gothic genre, gender roles or the changes in the status of women as well as the patriarchal structure in society can be dwelt on.

As is seen in the synopsis of the work, not only Sir Percival but also Count Fosco are the embodiment of the diminishing patriarchal structure in English society, which makes them the villains in the novel. As stated by Hyder, "a victim can hardly exist without a villain" (302), both characters intend to make women subservient with their deeds as well as intentions throughout the novel. Sir Percival is "adequately but conventionally characterized as a particularly English type of shabby bully, cruel in speech and violent in action" (Peters 218). In addition to his being a male, his title – sir, a baronet – empowers him in the course of the work. Within this scope, he resembles Manfred in *The Castle of Otranto* as both characters misuse both their status in society and gender to subjugate the opposite sex. Collins' character's suppression of females is explicitly observed through his marriage with Laura Fairlie. Actually, he elaborately reflects what is normative in terms of marriage in the nineteenth century. What is meant by this is the fact that "[t]he novel is set in 1851" (Bachman and Cox 10) and at that time acts concerning matrimony are not released yet and the hegemony of men/husbands is prevalent in this institution. That is why, through the union of Sir Percival and Laura, marriage as a patriarchal foundation is undermined. Actually, since sensation novels deal with concerning issues of their times, in *The Woman in White*, a serious critique of marriage is made (Vanden-Bossche 93; Bachman and Cox 27). Indeed, in the course of the work, these two characters' connubiality impedes this institution rather than foregrounding its positive aspects. In this respect, the first point to

be highlighted is the age gap between Laura and her future husband. While Marian and Walter talk about the future husband, Walter is shocked when he learns his age: "Forty-five; and she was not yet twenty-one! Men of his age married wives of her age every day" (*The Woman in White* 63). Although he is shocked, his further comment about the age gap indicates that it is almost a custom in society. This mindset is actually what Martineau calls "mercenary marriages" ("Marriage," *Society in America* 242-43). Rather than love or mutual feelings, the wishes of families are realised. For Laura's case, it is her father who wishes her to marry Sir Percival on his deathbed. Marian's words about this arranged marriage reveals the impact of fathers on daughters. She states that

> [i]t is an engagement of honour, not of love; her father sanctioned it on his deathbed, two years since; she herself neither welcomed it nor shrank from it – she was content to make it. Till you came here she was in the position of hundreds of other women, who marry men without being greatly attracted to them or greatly repelled them, and who learn to love them (when they don't learn to hate!) after marriage, instead of before. (*The Woman in White* 55)

As she touches upon, daughters have no right to claim about their future husbands that their families choose themselves. Their future is completely up to their parents and in relation to this, Mill in *The Subjection of Women* asserts that "[o]riginally women were taken by force, or regularly sold by their father to the husband" (153). In Collins' work, Laura is veritably sold to her husband by her father and cannot go against her father's will. At this point, it is to be pointed out that although her father is dead for years and not an actual character in the novel, his impact on her is undeniable. That is to say, both her father and husband make her life miserable. Besides, prior to their marriage, Sir Percival wants his wife to sign a settlement, which is completely to the detrimental to her interests. According to the settlement, with Laura's permission, he is able to use three thousand a year and if she dies, he will have a right to have a claim on her money. Additionally, if he has a son, the inheritance of their house in Cumberland will be for the son (*The Woman in White* 115). Such an arrangement is actually an indication of the intention of him. Since husbands in marriages are considered to be powerholders in the household and have rights to own their wives' property, Percival aims to benefit from such priority that is given to men. As Cvetkovich elaborately points out, "the legal system is not extensive enough to protect Laura Fairlie from exploitation by her

husband" (73). Aware of his superiority, he resolves to exploit his future wife's property by marrying her. Another point which the husband abuses her through the prerogatives that the Common Law of England provides him is the age of his future-wife. To be more precise, Percival wishes to marry Laura before she becomes twenty-one (*The Woman in White* 113) because at the age of twenty-one a woman is regarded as mature and unless she is twenty-one, she needs a guardian and for Laura's case, it is her uncle, Frederick Fairlie (117). Since she is not thought to be an individual, she "[has] to be protected from the crimes made possible by the husband's legal prerogatives" (Cvetkovich 73). Nevertheless, her uncle is another male character in the novel that has certain hesitations to act on behalf of the opposite sex though he is not a typical man acknowledging the patriarchal code.

Mr. Fairlie is more like an "effeminate" man (Liddle 39) and a "hypochondriac" (Peters 218), which brings Frederick further away from the attributions embedded on the superior sex. In the course of the novel, he determinedly stays in his room because of "the wretched state of [his] nerves" (*The Woman in White* 31). Pertaining to his confining himself into his room, Bachman and Cox propound that "Fairlie's complaints about his health are fraudulent, that he suffers from an illness simply fabricated so he does not have to interact with the world at large" (11). In this regard, it is plausible to assert that he prefers not to see or meet others around him unless necessary, which actually can be associated with his pure selfishness. His egoism becomes also apparent when a problem arises about Laura's marriage settlement. When their family lawyer explains the content of it to Frederick, he simply responds that

> Was it likely that a young woman of twenty-one would die before a man of forty-five, and die without children? On the other hand, . . . was it possible to over-estimate the value of peace and quietness? If those two heavenly blessings were offered in exchange for such an earthly trifle as a remote chance of twenty thousand pounds, was it not a fair bargain? Surely, yes. (*The Woman in White* 117)

His reaction towards Sir Percival's malevolent settlement can be considered an indication of his fondness of his own comfort. In addition to that, his physical appearance as well as his surprise upon seeing strong people around him are other reasons that cause him to be regarded effeminate. When Walter Hartright meets him for

the first time, his description of Frederick is rather detailed: “He was dressed in a dark frock-coat . . . His feet were effeminately small, and were clad in buff-coloured silk stockings, and little womanish bronze-leather slippers” (30). His physical appearance and clothing disclose that he has a more feminine description rather than masculine. Besides, when Walter proposes to carry the portfolio to his room on his own, Frederick is amazed at his strength and explicitly shows his hypochondriacal attitudes: “‘Will you really? Are you strong enough? How nice to be so strong! Are you sure you won’t drop it? So glad to possess you at Limmeridge . . . Would you mind taking great pains not to let the doors bang, and not to drop the portfolio? . . . Gently with the curtains, please – the slightest noise from them goes through me like a knife” (34).

With regard to his responses and attitudes, Frederick does not seem to be as strong as men are expected. His case is appropriately explained by Lyn Pykett in “Collins and the Sensation Novel” as follows: “Frederick Fairlie seems to belong to an intermediate sex or gender” (55). He neither performs what is expected from his sex nor his effeminate behaviours or hypochondriacal attitudes make him a man sensible towards women and their interests. His approval of such an evil-intentioned settlement discloses his nature as well. Since the father of the Limmeridge House is dead, and Frederick is the head of the house in the novel, his negligent decisions for his own relative reveal that “Limmeridge House is anything but a safe haven from the outside world; it is the site, rather, [the hegemonic male] is well within his legal rights to exercise an absolute and sinister power over” females and through this house “Collins shatters the myth of the domestic sphere as a repository of peace, security, and moral values” (Bachman and Cox 27). This aim of Collins actually is in accordance with the stance of him as while penning the novel, he also intends to make a critique of marriage as an institution. Additionally, although commonly homes or houses connote security, peace, or happiness, in Gothic works, their function or connotation is more like a prison specifically for the oppressed sex (Kilgour 9). In Walpole’s *The Castle of Otranto*, the castle itself is a claustrophobic place for the women especially Isabella and in this sense, it is evident that both settings are rather similar in terms of their function.

Count Fosco, as mentioned previously, is another male character adopting the hegemonic patriarchy. Like Sir Percival, he resolves to colonise the female characters in the novel. Relating to his character, Collins bluntly expresses that he is a flesh and blood persona: “Though Wilkie Collins once said that ‘Fosco is not modelled on any one or any half-dozen persons’, he also wrote, ‘many models, some living, and some dead, have ‘sat’ for Fosco’” (Peters 215). Hence, it is understood that the character is actually a blend of several men living in the nineteenth century, which complies with the fact that sensation novels feed upon incidents as well as issues of their own time. Similar to his friend, Fosco is another villain and “[c]ertainly, what makes [him] such a fascinating and memorable villain in Collins’s novel is the mesmeric power he exerts over practically every character in the novel—his wife, Sir Percival Glyde, Marian Halcombe, even his pet mice” (Bachman and Cox 22). Unlike the husband of Laura, Fosco has the capacity to dominate both women and his friend, which makes him a rather powerful figure. His dominance over his friend is purely because of Percival’s being a bad-tempered man and his decisions that he makes rather hastily. As a man thoroughly considering each and every point prior to making up his mind, Fosco certainly leads him so that both parties can be content at the end. To make the point clearer, when the husband forces Laura to sign the document that is about her permission for him to use her money and she does not want to sign unless she reads it first, he becomes enraged and explicitly humiliates his wife. In order to settle the problem, “[t]he Count took one of his hands out of his belt and laid it on Sir Percival’s shoulder . . . with unruffled composure” and he says that “‘Control your unfortunate temper, Percival, . . . Lady Glyde [Laura] is right’” (*The Woman in White* 190).

Fosco’s behaving as such is not due to his belief of the rightness of her; instead, aware of the danger they are in, he solely tries to decide wisely. Such attitude of him merely makes him a cautious character, not an advocate of women’s rights as his perception of the opposite sex can explicitly be examined through his marriage. Besides, Count Fosco and his wife’s conjugality is another example through which marriage as a patriarchal foundation can be scrutinised. Both parties perform rather traditional roles of a spouse during their union. What is meant by traditional is that Fosco’s sovereignty over his wife is apparent whereas the wife without any questioning accepts the hegemony of her

husband. In the course of the novel, Fosco almost all the time and "habitually addresses her as 'my angel'" (172). Actually, his calling her as an angel is rather symbolic as it is apt to assert that he perceives Madame Fosco as a woman possessing the attributions mentioned by Patmore in *Angel in the House*. She is docile as well as a silenced woman. Whenever the Countess' opinion is needed or asked, she replies that "'I wait to be instructed, . . . before I venture on giving my opinion in the presence of well-informed men'" (181). Her reply definitely accords with what is expected from the angels in the nineteenth century. At this point, it is to be pointed out that the Count "looks like a man who could tame anything" (168) and indeed "Countess Fosco [is] the woman who has been 'tamed'" (Gaylin 318). As for the reason why the wife is said to have been tamed, she is a former advocate of women's rights prior to her marriage (*The Woman in White* 181) and upon their union, she is completely colonised by her husband and has lost all her previous enthusiasm to have a contribution to provide a better life for her own sex. In this respect, regarding the considerable change in the Countess relating to her stance, Fosco's sovereignty over her is crystal clear.

As stated beforehand, the Count has the charm to impact almost everyone in the novel including Marian. His influence over her is of importance because she is a prominent female character "who most strikingly refuses to conform to gender type" (Brewster xiv). She is definitely opposite of what her half-sister represents in the novel. Actually their striking difference in terms of their characterisation is pointed out by Marian herself when she first meets Walter: "'I am dark and ugly, and she is fair and pretty. Everybody thinks me crabbed and odd (with perfect justice); and everybody thinks her sweet-tempered and charming (with more justice still). In short, she is an *angel*; and I am – Try some of that marmalade, Mr. Hartright, and finish the sentence, in the name of female propriety for yourself'" (*The Woman in White* 26 emphasis added). Her portrayal of her sister as a sweet and fairylike angel whereas her self-portrayal as ugly and odd explicitly reveals their distinction. Although Marian wishes Walter to attribute her appropriate characteristics, Walter out of courtesy does not finish her sentence; nevertheless, he expresses his opinions of her in his narrations: "The lady's complexion was almost swarthy, and the dark down on her upper lip was almost a moustache. She had a large, firm, masculine mouth and jaw; prominent, piercing, resolute brown eyes . .

. Her expression – bright, frank, and intelligent" (25). The depiction of Walter is crucial to comprehend Marian and her stance as she does not have angellike physical features which is something expected from Victorian women; rather, she has masculine-like traits and seems intelligent. Within this scope, as Gaylin aptly propounds, "Marian Halcombe, the most compelling female character and narrator in the novel, represents 'anima virilis in corpore muliebri inclusa': a man's spirit imprisoned in a female body" (311). Indeed, her remaining unmarried, appearance, and being intelligent are some of her aspects that make her far from the expectations of her gender. Additionally, her interests are rather distinct when compared with those of her half-sisters. While Laura likes to draw and play the piano, Marian can play chess, backgammon, écarté, and billiards (*The Woman in White* 27). Considering her preferences and capabilities, she accords with the idea of "'the attribute of sex does not extend to mind'" (qtd. in Murphy 18) that Becker asserts in her work entitled "Is There any Specific Distinction between Male and Female Intellect." By the same token, Perkins-Gilman also rejects the supposed relation between mind and sex: "There is no female mind. The brain is not an organ of sex" (*Women and Economics* 149). Unlike the mindset of the hegemonic patriarchy that blindly and insistently claims that there is distinction between a female and a male mind, nineteenth century women writers such as Becker and Perkins-Gilman refuse such a discriminative ideology. In this sense, in accordance with the arguments of the female writers, though a woman, Marian has the potential to do almost everything that a man can. Pertaining to her representation, Matveenko elaborates that "Charlotte Brontë's Jane Eyre and Collins's Marian Halcombe are far from beautiful, but they are strong, and they are loved for their firmness as well as for their purity of motive. That said, *Jane Eyre* and *The Woman in White* still challenged more traditional conceptions" (120). Through her authority-challenging portrayal, she transcends the borders of her sex.

In the course of the novel, aware of the intentions of Sir Percival and Count Fosco, Marian does her best to save her sister from both patriarchs. While attempting to help her sister, she "is morally irreproachable; more importantly, she acts bravely and intelligently in investigating the crime committed against her half-sister, Laura Fairlie" (Matveenko 124). Since both males are in fact after her money, they secretly make a

plan to take possession of her fortune as she hesitates to sign the document which allows her husband to use it. While planning how to get her money, Marian secretly listens to Percival and Fosco and through "her defiant act of eavesdropping on Count Fosco and Sir Percival's conversation in the library, violates established Victorian assumptions about gender" (Gaylin 313). As a woman, she is not expected to intervene in affairs or business of men; yet, she not only listens to them but also writes their conversation down in her diary, which gives her agency as a narrator:

> In listening to and then writing down Fosco's private conversation with Sir Percival, Marian transforms private knowledge into a form which can be easily circulated, reproduced, and transmitted to others who can frustrate the criminals' plots. By transcribing the secret conversation she overhears into her diary, Marian possesses the information necessary to forestall their devious plans, or so she thinks (Gaylin 316).

In this respect, her actions disclose that unlike the Countess, she is not docile or tamed; instead, she is rather resolute and willing to trespass against the expectations of her gender. During her eavesdropping, another significant point that is to be highlighted is the fact that she takes off her petticoat so as not to be noticed (*The Woman in White* 250-1). Although her main motive is not be found out by Percival and Fosco as the latter believes that "[s]he is sharp enough to suspect something, and bold enough to come downstairs and listen" (249), her taking off her petticoat can also be regarded as her stripping off the attributions embedded on her by the patriarchal system. Within this scope, self-fashioning[20] herself, she attempts to go beyond what is expected of her. Since "[b]odies are sites in which social constructions of differences are mapped onto human beings" (Brown and Gershon 1), through petticoats, the desired virginial femininity is imposed on women because the female body "is both socially shaped and colonized" (Brown and Gershon 1) by the androcentric mindset. However, Marian's taking off her petticoat is of essence because through her action, it is plausible to argue that her stance resembles Sarah Grand's or Charlotte Perkins-Gilman's points of view as both women point out that her fellows do not have to wear doll-like clothes such as

[20] Self-fashioning is a term coined by Stephen Greenblatt in *Renaissance Self-Fashioning: From More to Shakespeare* (1980). In his work, Greenblatt propounds that self-fashioning is "a way of designating the forming of a self" (2). Although he may have grounded his theory on Renaissance, it would not be wrong to use self-fashioning to change or establish identity. Within this scope, when Marian's case is examined, it can be claimed that by taking off her petticoats, a symbol of femininity, she intends to transcend the restrictions of her sex; thus, establish her identity regardless of her gender.

petticoats to remain more feminine. What is more, Perkins-Gilman furthers her argument that such clothing restricts their physical activity; thus, curbs their freedom (Grand 274; Perkins-Gilman 55).

When the stance, actions, and attitudes of Marian are taken into consideration, she is a woman having agency and Pykett elaborates on as follows:

> Marian is certainly full of passion and purpose. She rails against the restraints of her petticoat existence, engages in a battle of wits with Count Fosco (Glyde's fellow plotter and mentor in villainy), and joins forces with Walter to solve the mystery of Anne Catherick, and to restore Laura to health and reclaim her half-sister's social identity and property. Unlike Laura or Anne, Marian also has a role in telling her own (and their) story, as her journal is one of the several sources of 'testimony' from which the narrative is (re)constructed. ("Collins and the Sensation Novel" 57)

In this respect, it is apt to assert that Marian is an "unconventional" or "transgressive" (Pykett "Collins and the Sensation Novel" 56) female character as she resists being silenced, the attributions embedded on her, remaining docile and such characteristics of her can be the reason why Fosco "is challenging as well as warning Marian, whom he admires for her courage and unconventionality, when he advises her to stay within acceptable female boundaries" (Peters 215). He appreciates as well as realises her intelligence and courage; nonetheless, as a man adopting the patriarchal ideology, he decides to tame her just like his wife because Marian resists to stay within her gender's boundaries. Upon her eavesdropping on both patriarchs, since she is exposed to heavy rain, she becomes fatally ill. Fosco finds her diary and "possesses her narrative, and controls its ending" (Gaylin 317-8), which can be considered a serious abuse or even rape. In this way, he usurps the agency of Marian. She once is a narrator through whom Laura's story is told, which gives her authority in a way; nevertheless, seizing her diary, Fosco denies her agency. As Peters propounds, "[e]ven the strongest, most masculine of women is often at the mercy of men" (225). Indeed, the Count is successful in taming her.

While Marian is actually regarded as a transgressive woman owing to her deeds, her half-sister is completely opposite of her. Just like the way she describes; Laura is an

angel with her preferences or stance. Her submissive nature is explicit in the course of the novel. In the very first pages, it is revealed that her father wants her to marry Sir Percival on his deathbed because Sir Percival is "[a] man of the rank of Baronet, and the owner of property in Hampshire" (*The Woman in White* 58). This is what Mill elaborately pinpoints in his work; marriage as a destination for women by being sold by their fathers (*The Subjection* 153). Nevertheless, the point that needs to be highlighted is that Laura submissively accepts whatever his father wishes, and this is an indication of the blind obedience that Astell passionately rejects (*Some Reflections* 88). Her acceptance of her fate that first her father then her uncle weave is actually what makes her different from Marian. Besides, such reaction of her displays that she acknowledges the sovereignty of men over her since it is "the only possible fate for a woman in a world controlled by men" (Kilgour 120). This outlook of her is also apparent when she decides to confess Percival that she is in love with someone else. Upon her confession, she tells her future-husband that "'[t]he breaking of our engagement must be entirely your wish and your act . . . not mine'" (*The Woman in White* 130). Even though she does not wish to marry him and loves Walter, she leaves the final decision up to Percival, which discloses that she cannot decide upon her own future on her own; thus, she becomes "the gentle, pretty [and] the ideal innocent girl of Victorian male fantasy" (Peters 223). Actually, throughout the novel, Marian is aware of such nature of her half-sister because when Laura cannot come downstairs to have breakfast due to her headache, she informs Walter that her half-sister suffers from an "'essentially feminine malady, a slight headache'" (*The Woman in White* 25). This shows that she has almost all attributions that the patriarchal structure embeds on the second sex and also she submits to male hegemony. Her acknowledgement of the dominance of men and submission of her sex becomes obvious when she comes across her aunt after she marries Count Fosco. That is to say, for Laura, her aunt "so much changed for the better – so much quieter, and so much more sensible as a wife than she was as a single woman" (156). Since her aunt, once an advocate of women's rights, is tamed and colonised by the Count, Laura claims that she has changed for the better as her "vision of female maturity is that of total acquiescence to male authority" (Kilgour 120). Hence, as a docile and suppressed woman, she is acquiescent to the dominance of the supposedly superior gender.

Upon her marriage to Sir Percival, “the new world [Laura] enters is also clearly a nightmare version of her own . . . past” (Kilgour 117). After both her father and uncle – two male powerholders in her life – choose her future by themselves regardless of her interests or wishes, her husband becomes the new authority figure. However, her husband’s authority is slightly more different than her relatives’. Since Percival definitely perceives the opposite sex as weaker or beings prone to being dominated owing to their gender, he constantly positions himself superior to her. His main motive to marry Laura is to have her money as under Common Law, women’s right to possess property or money is denied from them until the Married Women’s Property Act 1870 and in order to obtain her inheritance, Percival forces her to sign a contract allowing him to use her fortune. Nevertheless, when she reluctantly wishes to read its content, her husband’s positioning himself superior to her is explicit: “‘I have no time to explain . . . [I]f I had time, you wouldn’t understand. . . . What have women to do with business? I tell you again, you can’t understand it’” (*The Woman in White* 190). Regarding his reaction, he has the mindset of a patriarch. For him, there is a clear-cut distinction between the roles of two sexes and women do not have the potential to comprehend a man’s business. In this regard, Sir Percival and Walpole’s Manfred are definitely alike as both men passionately believe that there are certain boundaries that the female sex should not go beyond. In this sense, pertaining to the relationship between Laura and her husband, it is plausible to argue that the sovereignty of the husband is apparent. That is why, Marian, aware of the fact that her sex is “condemned to patience, propriety, and petticoats for life” (*The Woman in White* 153), resolves to stand for her sister by her “transgress[ing] of the unwritten laws of proper female behavior” (Gaylin 309). Actually, her initial motive is not to support her during her marriage but to be a companion; yet, upon realising that Percival does not treat her fairly, she manifests the hegemony of men and decides to protect her half-sister: “‘Men! They are the enemies of our innocence and our peace – they drag us away from our parents’ love and our sisters’ friendship – they take us body and soul to themselves, and *fasten our helpless lives to theirs as they chain up a dog to his kennel’*” (*The Woman in White* 140 emphasis added). Her resembling her sex to a dog being chained up to a kennel is both factual and pathetic. Since until the amelioration made in the Married Women’s Property Act in 1884, women are regarded as chattels (Cook 122), for Marian, her fellows’ both bodies

and souls are captured by their men which results in the fact that their individuality is denied.

The metaphor that she uses is definitely applicable for her half-sister as well and what is more, the husband's hegemony takes one step further when his future is in danger. Since the beginning of the novel, there is a secret which is detrimental to the wealth and future of Percival and in the course of the novel, his secret is about to be unveiled by Laura through the aid of the woman in white. Realising that a light can be shed on his past, he increases the severity of his dominance, and this actually indicates that there is "the disruption of the family by female transgression" (Cvetkovich73). What is meant by such a claim is that if Marian did not intervene in her sister's marriage or Anne did not insist on revealing his secret, or she obediently accepted to sign the contract, all of which actually are female transgression, Laura and her husband's marriage would last without any problems since there would be his total sovereignty because women "are expected to conform to nineteenth-century conceptions of purity, constancy, and fidelity, both toward other siblings and toward the family at large" (May 82). Nevertheless, these three females' deeds not only challenge Percival's sovereignty but also risk his future. In order to secure his future, he imprisons his wife for her actions (*The Woman in White* 228-9), which is an indication that Blackwater Park in Hampshire becomes another insecure place for Laura just like Limmeridge House in Cumberland. Such attitude of Percival is elaborated by Bachman and Cox as follows: "Collins engages the topical question of wrongful incarceration in *The Woman in White* to expose the wicked and sadistic nature of men who will go to extraordinary lengths to control and silence those women who threaten their power and privilege" (21). Within this scope, it is pointed out that men, specifically husbands, can treat the opposite sex cruelly or abuse them until the act (Matrimonial Causes Act 1878) that enables a woman to divorce her husband provided that he treats his wife cruelly is passed in 1878 (Perkin 174). Aware of the fact that women are protected under Common Law, Marian challenges Percival: "'There are laws in England to protect women from cruelty and outrage. If you hurt a hair of Laura's head, if you dare to interfere with my freedom, come what may, to those laws I will appeal'" (*The Woman in White* 229). Her such courageous reaction is actually expected because she is more prone to go beyond her

boundaries because as it is pinpointed, “[t]he old behavioural stereotypes also came under challenge as women themselves started to struggle for their rights in the spheres of education, labour and the family” (Matveenko, et al 119). In that sense, the changes taking place in the society concerning the status of the suppressed sex that result from the willingness of them to demand an equal life along with their rights denied from them are the causes that challenge the old behavioural stereotypes. In other words, the desire for a change changes the way females behave or react.

Although Marian struggles very much to rescue her half-sister from the hands of Percival, Count Fosco and the husband scheme a devious plan to obtain her fortune. According to their plan, the only way to take possession of her money is to kill her (*The Woman in White* 256). They desperately need the fortune of Laura because Percival has certain debts (117) and the Count can be regarded as a fugitive owing to his relations to a society in Italy (476). Additionally, if Percival’s long-hidden secret is unveiled, his life would be ruined (259), which is actually the chief motive of him to let her get killed in a way. Pertaining to both villains’ desperate situations from which they crave for finding a way to free themselves, it is apt to claim that “[m]ale carceral representations, ‘more consciously and objectively’ elaborated, tend to be ‘metaphysical and metaphorical:’ whereas female ones remain ‘social and actual’” (Miller 119). In relation to how Miller propounds, both men are not physically or literally imprisoned but they feel entrapped because of their deeds whereas both Laura and Anne are incarcerated physically and literally. Actually, in order to free themselves from their metaphysical incarceration, the male characters intentionally confine the female characters because of the fact that “[m]ale security in *The Woman in White* seems always to depend on female claustration” (Miller 119). Consequently, through their sinister plan, the Count and Percival decide to switch Laura’s and Anne’s identities by putting the former into the asylum and killing the latter so that as her husband, Percival is able to obtain her money and it would be almost impossible for his secret to be unveiled. As blatantly propounded by Liddle, “the theft of the identity of Lady Glyde/Laura Fairlie is matched in the novel by a strong thematic concern with how the identities of all Victorian women were constituted and regulated” (38). Indeed, in the nineteenth century, the patriarchal mindset forms women’s lives along with their roles and their identities are mostly

shaped by this structure just like Welter elaborates in “The Cult of True Womanhood: 1820-1860” (151-2). Likewise, in the novel, Laura’s future is at first designated by her father, then her uncle and lastly her husband and the Count. Besides, her pseudo death and actual incarceration are authorised by the androcentric system as well. What is meant by this is that her supposed death is made up by two men; the narrative of the doctor along with the death certificate make her pseudo death official (*The Woman in White* 319), and the statement of the doctor at the asylum concerning Laura’s being Anne (331) causes the former to be imprisoned at the asylum in place of the latter. All these narratives belong to the patriarchs in the novel and her fate is determined by them. Furthermore, even the narrative of the tombstone represents patriarchy and acknowledges her existence through the attributions that the male dominant mindset embeds on the second sex: “Sacred to the memory of Laura, Lady Glyde, *wife* of Sir Percival Glyde, Bart., of Blackwater Park, Hampshire, and *daughter* of the late Phillip Fairlie Esq., of Limmeridge House, in the parish” (320 emphasis added). As obvious from the narrative of the tombstone, she is solely identified with her roles as a daughter and wife, which also discloses that her life is thoroughly constructed by the hegemonic patriarchy (Gaylin 318).

When Laura’s and Anne’s identities are switched so that Percival can obtain his wife’s money, it is actually Anne that dies in the novel, which makes her the victim of patriarchy. She is one of the “physically and mentally debilitated characters who struggle against the devious plots of educated criminals” (Wynne 38) because so as to guarantee their futures, Fosco and Percival include Anne into their devious scheme. Nevertheless, her portrayal is far more different than Laura’s owing to both her physical entity, deeds, and stance. Her physical entity remains completely mysterious in Collins’ work: “From the beginning to the end of the novel, Anne Catherick remains a specter. She first emerges from the shadows in a ghostly fashion. She is pale as a ghost . . . she comes and goes like a ghost, she is mistaken for a ghost . . . and, both living and dead, she haunts the novel” (May 87). Her constantly clothing herself in white (*The Woman in White* 16-9, 78), wandering in the graveyard (71-82), and specifically appearing at the midnight (16-9, 71-82) are the causes of her remaining a ghostlike figure in the novel. Besides, another reason for her persistence as a spectre is Percival and his imprisoning

Anne into an asylum (81). Just like Laura, she poses threat for the future of Percival due to the fact that he thinks she knows his secret, that is why, he shuts Anne up into a madhouse that "is not simply the conventional site of Gothic imprisonment, but rather is a target for social critique" (Pykett "Collins and the Sensation Novel" 56). Her confinement into a madhouse is rather symbolic because Anne goes beyond her boundaries stating that she knows his secret and has the potential to ruin Percival. In this respect, "madness could be interpreted through the lens of virtually any kind of socially disturbing or disruptive behavior. Anyone who overstepped the bounds of acceptable conduct — particularly women— invited an accusation of madness" (Bachman and Cox 18). In this sense, when a woman struggles to transcend the borders of her sex or cease to be the 'angel in the house,' she is destined to end up in an asylum.

Actually, in the nineteenth century, women and madness are tightly related (Showalter, *The Female Malady* 29; Pykett, *The 'Improper' Feminine* 89). Since the nineteenth century is a period full of particular changes especially in the status of the oppressed sex, women who attempt to transcend their boundaries are labelled as mad. Moreover, Elaine Showalter (1941-) furthers her argument that the relation between madness and women intensifies the hierarchies of gender ("The Rise of the Victorian Madwoman," *The Female Malady* 51-73). Her claim actually has serious grounding as according to the Newtonian paradigm, anything that is grounded on rationality is regarded as appropriate or normative and everything which is beyond normative is categorised as 'other,' which causes females to be perceived as 'other' (Donovan 17-18). In this sense, the dichotomy concerning the sexes is still prevalent in Victorian England within a different concept. Hence, in Collins' novel, owing to Anne's knowledge and threat to Percival's future, "her narrative voice has been silenced" because "[t]hose individuals who threaten and transgress of law, narrative, and gender are punished" (Gaylin 306). Anne's punishment is her imprisonment at an asylum. Sir Percival's confining her into an asylum is of essence because during her stay at the institution, she is constantly kept under the surveillance as Foucault asserts that "[i]nspection functions ceaselessly" (*Discipline and Punish* 195). In the Victorian period, women are expected to be under the watchful eye of men. In this respect, considering the actuality that women and madness are tightly associated, and their being institutionalised to be surveilled by men

when they attempt to trespass against the borders of their sex, Anna's confinement into the asylum and being surrounded by male doctors is rather symbolic. Since she claims that she has the secret of Percival; thus, poses a threat to him, she is ceaselessly inspected by patriarchy. Hence, Foucault's panopticon can easily be applied for her situation as she "is totally seen, without ever seeing . . . [and male doctors see] everything without ever being seen" (202). Her permanent visibility and doctors' constant inspection are tightly related with the balance of power. Through continuous surveillance, patriarchy via male doctors hegemonises and silences Anna.

Apart from that, another point that makes her entity mysterious is her resemblance to Laura. As Peters points out, "the resemblance between Laura and Anne is vital to the plot, and is finally given a rational explanation, as it might be in the Gothic novels of Mrs Radcliffe. But in its uncanny aspect, in which one girl becomes the *doppelganger* of the other . . . it creates deep unease in Hartright, and in the reader" (220). Indeed, their striking resemblance is of significance because their alikeness enables the male characters to scheme to save their future. Nevertheless, her being the *doppelganger* of Laura creates an uncanny atmosphere and causes Walter to distress: "There stood Miss Fairlie, a white figure, alone in the moonlight; in her attitude, in the turn of her head, in her complexion, in the shape of her face, the living image, at that distance and under those circumstances, of the woman in white" (*The Woman in White* 46). Considering this situation, such aspect of Anne also contributes to the Gothic elements in the work. Because of her alikeness, being silenced by being shut up at an asylum, and her physical appearance, Anne is regarded as a spectre in the novel. Nevertheless, despite her apparitional appearance, she has agency; that is why, Percival wishes to silence her.

Regarding her agency, the first point to be highlighted is that she is able to escape from the asylum through her critical thinking and her strategies. Upon Walter's enquiring about her getaway, Anne explains that "'[I]t was easy to escape, or I should not have got away. They never suspected me as they suspected the others. I was so *quiet* and so *obedient*, and so easily *frightened*" (77 emphasis added). Actually, she manages to deceive doctors at the asylum because she uses the patriarchal norms that are expected

from women to set her ground to flee, which is an indication of the ability of her to think critically and this is what Wollstonecraft, Wright and several others foreground in their works. Through her strategy to display herself as docile, she attempts to challenge a patriarchal institution and succeeds. Apart from that, upon her escape from the asylum, she has the courage to wander in the streets alone at night (15-21, 71-82). Even though it does not seem significant initially, when the androcentric ideology is considered, it is almost impossible or rather inappropriate for a woman to walk in the streets unaccompanied at night since the subordination of women is commonly believed, which "includes the possibility of voluntary acceptance of subordinate status in exchange for protection" (Lerner 234). However, Anne, without any doubts or fear, wanders outside at midnights, which is a display of her going beyond her boundaries just like Marian. Besides, she has the potential to change the course of events for Laura, which also supports the fact that she has agency. With her letter, again a kind of narrative, Anne casts certain doubts on both Marian and Walter (*The Woman in White* 60-4) and it is specifically Walter that strives for unveiling everything hidden. In this respect, when Anne with her stance and agency is taken into consideration, she is actually a capable woman, which is the reason why Percival at first silences her through imprisonment and then kills her. Upon her death, her story is also found out by Walter and it is revealed that she is half-sister of Laura, which complies with her resemblance to her (439-40).

In Collins' *The Woman in White*, Walter Hartright is of crucial importance as the novel starts and ends with his narrative. As Wynne points out, "Walter Hartright, the novel's main narrator, positions himself as the 'editor' of various first person testimonies, a self-imposed task" (42). Considering his being the main narrator, as a male figure, he has the greatest authority in editing others' narratives in spite of the fact that he pays more attention to the female characters' needs, desires, or interests unlike other male characters. In other words, though not so masculine as the Count, Percival, or the deceased father, it can be claimed that Walter represents the patriarchal mindset to a certain extent. He not only helps Laura regain her identity as "the romantic hero and principal detective figure of the novel" (Thomas 181) but also sheds light on the lineage of Anne, which accords with the idea that women actually are in need of an

accompaniment of a man. In Walter's narrative – a narrative of a male –, it is indicated that the "internment that renders Laura's body docile, and her mind imbecile, also fits her to incarnate the norm of the submissive Victorian wife" (Miller 122). In other words, she desperately needs Walter to survive, which highlights the fact that he is indispensable for her.

Apart from her, after the Count's grasp of Marian's narrative, a striking change in Marian is also apparent, which is her feminisation process. As Gaylin propounds, she "is indeed given a life sentence, 'condemned' to wear again the narrative petticoats that she had earlier removed to eavesdrop . . . Thus, in Walter's second narrative, Marian appears completely femininized. Her first words to Walter, simultaneously invoke patriarchy and designate him as prime actor: 'Father! strengthen him. Father! help him in his hour of need' [*The Woman in White* 324]"(319-320). Her calling him as father discloses that she perceives him as an authority figure and indeed in Walter's narrative, he is the main character. At this point, it is of importance to remind that his authority is quite different than other two villains in the novel and his letting Marian finish their story (*The Woman in White* 498) is an indication that women are not subordinate to men; rather, they are companion of men, which is actually what Martineau foregrounds in "On Women's Education" (93).

With regard to this, it can be concluded that the nineteenth century is a noteworthy period for the emancipation of women because their status in society and family is ameliorated to a significant extent. Certain acts are introduced, through which their visibility both in public and domestic spheres increases. Rather than being perceived as dependent entities, they are given opportunities to become more individualised. Even though these reforms have undeniable contribution to their status, they do not completely liberate the second sex because their enfranchisement is still denied, and the emancipation process of women is in progress. Through the acts passed in this period, they can be admitted into universities to study, earn their money and hold their property, take the custody of their offspring, divorce their husbands in certain circumstances, and cease to be regarded as chattels. Considering these reforms, their secondary position

both in domestic and public spheres is altered significantly. Besides, while at the beginning of the century, women are defined through 'the Cult of True Womanhood' through which restrictive attributions are embedded on them, at the end of this period, with the 'New Woman' concept coined by Grand, they are redefined and gain a chance to control over their bodies.

In this sense, in Collins' novel, these considerable changes in English society are explicitly observed. Instead of having completely docile, submissive, tamed, and colonised women characters, he creates multiple female figures each of whom addresses one aspect of the period. When Collins' diversity in characterisation and the issues he deals with in *The Woman in White* are taken into consideration,

> [t]he vehement recurrence of *The Woman in White*'s narrative incarcerations suggests an excessiveness with significant implications about Collins's ambivalent, sympathetic yet defensive, attitude toward women's narrative and social agency. His fiction, like his life, demonstrates anxiety about offering women complete social and economic equality. Although Collins offers abundant portrayals of intelligent, resourceful, and active women, his novels usually retreat toward a more conventional stance regarding women's narrative and social power in their conclusions. (Gaylin 325)

Within this framework, Collins, aware of what is normative at his time and the particular changes taking place in the status of the opposite sex, makes critique of his time through his work. This commentary is also a characteristic of sensation novels "in which subjugated, silenced, or invisible social groups or impulses rise up against the social institutions or forces which seek to deny or contain them" (Pykett, "Sensation and the Fantastic in the Victorian Novel" 194). With his various women characters such as the Victorian angel – Laura and the Countess –, the spinster determining to go beyond her boundaries – Marian –, and the victim of the patriarchy owing to her agency – Anne –, Collins employs the alterations occurring in the Victorian period. In the same vein, his male characterisation is also diverse; Count Fosco and Sir Percival as the villains that consider their sex superior, Frederic Fairlie as an effeminate man that can be regarded as an in-between character, and Walter Hartright as a male figure that is concerned about the female characters' well-being though his maleness is also apparent, which highlights the fact that the patriarchy is challenged to a certain extent.

Nevertheless, although he dwells on such significant issues in his work, it would be wrong to claim that he adopts or accepts these changes completely. His characters are various; yet, in the end, Anne is killed, which denotes that she is silenced, Laura becomes the Victorian angel of Walter because she is a compliant and docile young maiden who is a constant need of a male companion around her, and Marian is feminised being turned into a good angel with her petticoat. Besides, Madam Fosco, once an advocate of women's rights, is 'tamed' by her husband and is subjugated to her husband. In other words, it is apparent that more transgressive female characters are noticed but in the end, they are somehow silenced by the end. Hence, there are not completely transformed female characters. This accords with the claim that Collins depicts the stereotypes in society. Besides, in the preamble of his novel, he asserts that "[t]his is a story of what a *Woman's patience* can endure, and what a *Man's resolution* can achieve" (*The Woman in White* 3 emphasis added). His attribution of patience to women and resolution to men are actually the "conventions of gender: those Victorian assumptions about women's passivity and men's activity" which displays that "gender roles are fixed and absolute" (Gaylin 306).

CHAPTER 3

THE LIBERATION OF WOMEN IN THE TWENTIETH-CENTURY IN DAPHNE DU MAURIER'S *REBECCA* (1938)

> "It was [the angel] who … so tormented me that at last I killed her. . . .
> I did my best to kill her. . . . Had I not killed her she would have killed me.
> She would have plucked the heart of my writing."
>
> -Virginia Woolf, "Professions for Women" 141-142

> "In marriage the husband has used his 'marital right' of intercourse
> when he wished it. Both law and custom have strengthened the view that
> he has the right . . . and that [the wife] has no wishes and
> no fundamental needs in the matter at all."
>
> -Marie Stopes, *Married Love* 13

In the twentieth century, women start to delve into distinct concerns such as identity establishment in relation with their sexual liberation. That is to say, in this century, the emphasis on female individuality paves the way for discussions on female sensuality. Sexuality has been a taboo for a long time, and children, regardless of their genders are left intentionally uninformed (Roberts 16; Cook, "Emotion, Bodies, Sexuality" 477; Davis 62; Eyles 32) because in society "sex-desires are strongly restrained, both by law and custom" (Carpenter, *Sex-Love* 4). Within this scope, it is pointed out that this restrictive mindset deems female sexuality as "the expected female passivity" (Cook, *The Long Sexual Revolution* 172), which causes their sexual needs and desires to be disregarded even after matrimony. That is why, it is rather a common perception to assume that in society that desiring copulation is the marital right of the husband whereas meeting her husband's needs is the duty of the wife (Stopes 18; Carpenter, *Marriage* 6; Cook, *The Long Sexual Revolution* 237). In this respect, it is apparent that women's sexual needs and desires are utterly ignored; while, men's marital 'rights' are

foregrounded. Hence, females are taught that rather than pleasure, coitus should mean sacrifice, fulfilment of duties, or reproduction (Carpenter, *Marriage* 11).

However, in the twentieth century, there exists an increasing awareness regarding the actuality that there is in fact female sexuality and they have needs just like men do. Such an awakening can be observed both at the societal level and in the writings of the twentieth century figures. With regard to the discussions about women in the twentieth century, it is obvious that upon achieving their basic rights by the first quarter of this era, their focus shifts considerably. Since these rights allow them to be regarded as separate individuals rather than dependent or invisible entities, their identity establishment process is delved into and the fact that they have peculiar interests, inclinations, ideas, and needs are underlined. Such a change in their perspectives brings about the inclusion of their sexuality on their agenda. Dismantling the idea about female passivity in marriage or more aptly coitus, they attempt to shed a light on their sensual autonomy. In this framework, this chapter aims to focus on female individuality and sexuality and how these concerns are reflected and discussed in the selected novel, Daphne du Maurier's (1907-1989) *Rebecca* (1938). Though regarded as a Gothic novel due to its setting, inexplicable lingering presence of a dead woman, mysterious incidents, this work actually aims more than to evoke solely fear or terror. Feeding from the characteristics of this genre, it discusses social phenomena of its time; thus, it dwells on patriarchy and its dismantling power and legally more liberated women's concerns on the agenda such as their identity construction and sexual autonomy.

As discussed in Chapter 1 and 2, in the eighteenth century, women demand to have equal life as well as equality in education, and in the nineteenth century, through their writings, they demonstrate that they crave for achieving rights that would help them better their status both in domestic and public spheres, resulting in several acts in relation to their rights to be introduced. These reforms and amendments lead the way for the Suffragette Movement in the twentieth century, which is about females' right to vote. Since achieving their voting right leads to discussions on female identity and

sexuality, it would be better to mention how they achieve their suffrage[21]. Actually, campaigns and writings about female enfranchisement start in the nineteenth century. However, in spite of such demands, women are still denied their enfranchisement and the reason why their right to vote is given the latest is the fact that in society "'half angel, half idiot' conception of woman" (Paul 26) still prevails. In other words, even though certain acts are introduced to make them visible both in public and domestic spheres, which also makes each sex equal to one another by reducing the wide gap between them, the misogynistic mindset in society towards women is dominant. Females are regarded as 'half angel,' because with certain attributions and restrictions, they are still perceived as 'the angels in the house.' Such connotations render them to be solely visible in the private realm, which curbs their opportunities to step out of their houses and have their own life. That is why, Virginia Woolf (1882-1941) in "Professions for Women" asserts that she has to kill 'the angel,' otherwise in the end, she would kill Woolf, which denotes that in the twentieth century, one of the aims of women is to dismantle the power of this restrictive Victorian angel in their lives and from the mindset of society.

In addition to be considered 'half angel,' they are also deemed as 'half idiot' because "[u]ntil the twentieth century, it was unthinkable to view women as active citizens, casting votes, participating in political debates and representing men and women in parliaments" (Grimshaw and Sowerwine 337). The reason for this discriminative stance is the belief that females are mentally and psychologically inferior to men; that is why, they are not capable, qualified, or competent enough to participate in politics and electoral processes. Hence, unlike other rights, their enfranchisement process is an excruciating journey for the second sex because they both have to write and act in order to gain their right to vote. Founder of the Women's Social and Political Union (1903), Emmeline Pankhurst's (1858-1928) motto, 'deeds, not words,' explicitly points out her outlook. Aware of the fact that mild approaches and mere writings are not enough to achieve their ballot, she highlights the importance of taking actions during this journey. That is why, in order to achieve their cause, women march on the streets, protest against

[21] To read the Suffragette Movement in detail, see Appendix 4.

the government, try to enlighten citizens through their writings, experience police brutality, are imprisoned, and faced with physical and psychological torture. In addition to the immense efforts they have to make and sufferings they have to endure, there are other serious problems that hinder the movement to proceed smoothly or be organised such as "maintenance of unity, the preservation of political neutrality, a lack of member and money, and those problems specific to women: psychologically dependent on men, lacking in political knowledge and business expertise" (Parker 116). Since they are not allowed to be engaged in politics prior to this movement, they are unable to improve themselves in such issues and also if their suffrage is granted, it leads them to be able to involve in politics, which is a 'man-only' domain. The acts previously passed do not authorise them to partake in the political sphere; rather, they are mostly about the private and public spheres. Women's suffrage, on the contrary, enables them to be visible in the political sphere, as well. Hence, in 1928, after they undergo several obstacles and are subjected to violence, they eventually achieve their ballot, which indicates that their long-denied basic human rights are finally given to them.

However, it should be noted that achieving their basic human rights enables women to be equal to men on the legal basis. At the societal level, they are still stigmatised and othered. The separated spheres for each sex are still valid and the long-believed attributions embedded on them by patriarchy are still accepted, which is actually expected because adopting such drastic changes in the status of the opposite sex is rather difficult. For Edward Carpenter (1844-1929), "no very great change . . . can take place except as the accompaniment of deep-lying changes in Society at large; and that alterations in the Law alone will effect but a limited improvement" (*Marriage* 44-45 emphasis in original). Thus, in the twentieth century, it is apt to claim that achieving equality at the societal level is mainly aimed and women's being regarded as individuals is also on the agenda of the writers. What is meant by individuality is the point about females' establishing their identity by themselves. Pertaining to the discussions made in Chapter 1 and 2, it is pointed out that lives of women are mainly predestined and certain decisions are completely taken by either society or their male acquaintances, which indicates that they are not given any opportunity to mould their identity or life through

decisions they themselves make; instead, through certain concepts such as *feme covert*, chattel, 'the Cult of True Womanhood' or 'angel in the house,' their identities are shaped by male-dominated ideology. Hence, in this era, females' being perceived as individuals or separate entities constitutes the main scope of their writings.

When the stance of the writers belonging to the twentieth century is regarded, it is apt to claim that they reject the attributions that are long-embedded on them, demand that their newly-given rights should also be applied at the societal level, and insist on that they should be regarded as individuals, which would enable them to construct their identities. That is why, it is indicated that these figures still delve into similar concerns regarding their fellows just like their predecessors. Nevertheless, among the first wave feminists, Woolf is the distinguished one because of her arguments and the way she expresses them. During her life time, she pens several fictions and nonfictions[22] and her main focus is on individuality of women; yet, her criticism of certain stigmatisation of her sex and their secondary position in society is also a significant aspect in her writings. Though it is not a chapter about Woolf, it is of significance to discuss how she shapes the minds of women and struggles to take them out of their kitchen and/or living room, both of which are encircled by patriarchy, and to help them *have their own rooms*.

When her non-fictitious works are scrutinised, it is explicit that she chiefly focuses on women and their lives. Hence, although almost two centuries pass, during which several amendments are made for them, her and Wollstonecraft's arguments are rather alike because such changes do not mean that society is ready to adopt them due to the fact that the androcentric ideology is still dominant. Thus, similar concerns that her forerunners discuss are delved into by Woolf as well; however, she specifically touches upon her fellows' establishing their identity through gaining their financial independence and being able to be left alone on certain occasions so that they can exclude themselves from ordinary chores, both of which indicate that she points out the importance of their being individuals as it is stated in her diaries that "I will not be 'famous,' 'great.' I will go on adventuring, changing, opening my mind and my eyes,

[22] Woolf handles 'the Woman Question' in her fictitious works along with her some of her essays. However, in this thesis, solely non-fiction works of writers have been discussed. That is why, Woolf's fictions will not be included.

refusing to be stamped and stereotyped" (*A Writer's Diary* 213 emphasis added). Her refusal of being stamped and/or stereotyped reveals that she, through her freewill and choices, wishes to lead her own life. Additionally, she foregrounds the necessity of women's receiving education and stripping off attributions embedded on them by hegemonic male-dominant mindset. Her noteworthy work – *A Room of One's Own* (1929) which is "a founding feminist text, and a major source of debate in literary criticism concerning gender, sexuality and feminism" (Goldman 96) discloses the significance of women's having their own rooms through its title and her primary point is her fellows and fiction; that is why, at the very first pages of her book, Woolf offers us "an opinion upon one *minor* point – a woman must have money and a room of her own if she is to write fiction" (*Room* 4 emphasis added). Ironically, she deems having a room and money as something minor, which is certainly not since both enable females to detach themselves from dependence on patriarchs. Through her claims, she builds her arguments through which she blames patriarchy and the discriminatory stance of society. Pertaining to her theme and points, as Smith-Laing and Robinson propound, the time when she pens her work is of crucial significance:

> When Woolf wrote her essay in 1929, women in Britain were at a turning point. For the first time, they had full voting rights, and were breaking other legal barriers to equality. But much of the early feminist movement was focused on winning legal rights alone. Woolf's essay was a crucial reminder that inequality had deeper causes than unjust laws. In her view, women's lower status in society affected every area of their lives, and came from the smallest everyday conditions. *A Room* shifted the emphasis of feminism from legal battles to altering everyday life too. (n. p.[23])

On this basis, it is rather blatant that legal and official amelioration has the potential to change her fellows' status to a certain extent. In order to alter their lives and standards in each and every layer, she foregrounds the significance of their earning their own money and becoming individuals. These two notions unveil the history of women's story. In other words, so as to shed a light upon the necessity of financial freedom, a critique of the eighteenth-century perception of the second sex is made: "What had our mothers been doing then that they had no wealth to leave us? Powdering their noses? Looking at shop windows?" (*Room* 21). In fact, this is completely ironic as well. Until

[23] Since most of the secondary sources are electronic books, some of them do not have page numbers. That is why, when they are quoted or paraphrased, an exact page number is not available for all of them.

the Married Women's Property Act 1882, women are not allowed to hold property or possess money. Considering their circumstances, it would be insensible to expect mothers to save money for their children. What Woolf aims to do through this irony is that it is both laws and society that hinder her fellows from owning money or a room. Hence, in order to point out the impact of patriarchy on them, she continues her speculation as follows: "[I]f she had gone into business; had become a manufacturer . . . if she had left two or three hundred thousand pounds . . . the subject of our talk might have been archaeology, botany, anthropology, physics" (21). Actually, it is rather vital that she makes an intertwined connection between females' owning money and their intellectual improvement. In other words, financial opportunities help them stand their own feet and since they no longer depend on males financially, they are able to school themselves and broaden their horizons so that instead of merely caring their families, they can find several topics to discuss, which are thought to be peculiar to men. Woolf puts the outcome of the economic freedom of women into words as follows: "No force in the world can take from me my five hundred pounds. . . . I need not hate any man; he cannot hurt me. I need not flatter any man; he has nothing to give me" (38). In this respect, her last words are quite essential as they no longer have to tolerate men so that they give what they lack in return.

Hence, she insistently foregrounds the necessity of her fellows' having a room of their own because although certain alterations take place for their status, these changes are not adopted by society; that is why, in her 1897 Diary, Woolf pinpoints the fact that "*there was no room*" (Lounsberry 12 emphasis in original). Indeed, women have no rooms, no personal space or privacy at that time, which is why she passionately encourages them to possess a room and write fiction. As for the reason why fiction writing is chosen, authorship is another profession peculiar to men not only because of the fact that it is closely related to authority but also due to the actuality that "publicity in women is detestable. Anonymity runs in their blood" (*Room* 52). Since their gender hinders them from writing fiction, for centuries men dominate this profession just like they hegemonize almost everything including the opposite sex.

At this point, it should be noted that she demonstrates herself as an author and the significance of transcending the borders of her sex by becoming one. She prefers to use Patmore's 'angel' as a metaphor to show how she goes beyond the gender-based restrictions: "It was [the angel] who used to come between me and my paper . . . It was she who bothered me and wasted my time and so tormented me that at last I killed her. . . . I did my best to kill her. . . . Had I not killed her she would have killed me. She would have plucked the heart of my writing" ("Professions for Women" 141-42). Her murdering the angel is completely symbolic and while killing her, Woolf also ignores, rejects, or dispels the codes of male supremacy. Another point to be highlighted is the fact that the patriarchal norms of society indeed kill women and their potential. Nevertheless, although she eventually kills the angel, "she has many ghosts to fight" (144), one of whom she "visualized . . . as a graceful young woman, the spirit of Victorian womanhood, who hovered over her . . . and whispered, 'Be sympathetic, be tender . . . be pure'" (Showalter, "Killing the Angel" 340), all of which are the labels given to them through 'the Cult of True Womanhood.' The ghosts Woolf mentions are patriarchs, norms of society, attributions embedded on her sex, and even women adopting the male dominant ideology. Her killing the angel is not enough to liberate herself; yet, it is actually a noteworthy step. Hence, she determinedly eliminates her and demandingly wishes her fellows to do the same.

When the non-fictitious works of Woolf are regarded, it is evident that she insistently demands an equal life for her fellows and wishes them to be individuals. She wishes to get rid of "the tyranny of sex itself" ("Women Novelists" 130) prior to drastic amendments to be made at the societal level because she highly believes that for centuries the binary concept of gender has inevitable and adverse impacts on women resulting in the fact that they "have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size" (*Room* 35). Owing to the androcentric society, influence of men, and gendered roles, women are deemed to be the subordinated ones and alterations pertaining to such dichotomous outlook should be made without further ado.

In addition to Woolf, other female writers in this century, as well, touch upon similar concerns because women's liberation process and specifically their achieving enfranchisement is the foregrounded issues on the agenda of almost each nation. In other words, they are not only dwelled on by English writers but also by American feminists. Among them, American anthropologist Margaret Mead (1901-1978) elaborates on the fact of society's construction of gender roles in her book entitled *Sex and Temperament in Three Primitive Societies* (1935) and it seems that Woolf's points make tremendous impacts on her. She pinpoints that stereotypical roles are designated for woman and man, which causes the former to be associated with the private sphere, specifically motherhood: "Our own society . . . assigns different roles to the two sexes, surrounds them from birth with an exception of different behaviour, plays out the whole drama of courtship, marriage, and parenthood in terms of types of behaviour believed to be *innate and . . . appropriate for one sex*" (*Sex and Temperament* 659 emphasis added). In this regard, it is rather noticeable from Mead's words that gender roles are in a way predestined and socially constructed. Androcentric society or patriarchs are the decision makers for assignments, duties, or expectations for each sex. Her approach is rather similar to Simone de Beauvoir's (1908-1986) outlook in *The Second Sex* (1949): "One is not born, but rather becomes, woman" (283). Regarding her assertation, it is pointed out that genders are actually constructed. In other words, females are turned into women through gender roles because society, acquaintances, circumstances shape a human's identity, responsibilities and what is expected from them. Besides, since women are perceived as the second sex, man and manhood are defined through woman and womanhood. That is why, males are explained thoroughly; whatever women are thought to lack, men are regarded as the epitome of them. To make it more precise, while females are irrational, emotional, incapable, and mysterious (190), males are rational, logical, competent, and unmysterious. Regarding the attributions for each sex, it is apparent that she puts an emphasis on the binary concept of gender and underlining the fact that man is the norm, "the One" (7), and the embodiment of absoluteness, she consequently asserts that "to posit the Woman is to posit the absolute Other" (266 emphasis in original). Since the supposedly superior sex/gender is the representation of wholeness and perfection as they are the outcome of patriarchy, the second sex is regarded as the other, the discriminated, the inferior, and the second-class citizen. In

view of this, it is apposite to claim that de Beauvoir, in fact, points out the actuality that through man, woman is defined; that is why, genders are actually an outcome of social construction. Thus, through social codes as well as norms and phallocentric ideologies, gender roles are formed, which causes females to be positioned at the periphery. In this respect, it is apparent that both Mead and de Beauvoir have almost identical assertations regarding the fact that genders are socially constructed. Since societies adopt chiefly phallocentric ideologies, they are more inclined to identify women with private sphere owing to the fact that they perceive females as more inferior or incapable.

When these female figures' manifestations are taken into consideration, it is apparent that they intend to criticise their unchanging status despite the legal and official advancements and also aim to liberate their fellows highlighting the fact that they are actually individuals and can construct their selves by themselves. In this regard, it is obvious that considering women as individuals foregrounds the point that they have their own preferences, desires, needs, and decisions. Hence, the concern of female individuality brings about another ignored topic to be discussed, which is females' sexual liberation. As already stated, for a long time sexuality is perceived as a taboo because normative codes deem sex-desires as unacceptable or immoral. Even in such a restricted issue, discrimination against females can be observed. To make it clearer, while it is appropriate for young men to acquire certain knowledge about it before marriage (Szreter and Fisher 64), young women are completely kept ignorant about sensuality (Carpenter 6; Cook, *The Long Sexual Revolution* 169). The reason lying behind this biased attitude towards the second sex is the attributions such as chastity and purity embedded on them and their secondary position in society. Patriarchal society puts an emphasis on the mentioned notions so much that their experiencing sex act or affair prior to marriage is completely prohibited. Intervening in female sexuality is so widespread that "[s]exual intercourse outside marriage, . . . and particularly if pregnancy occurred, often earned girls and women the treatment of social outcasts or even institutionalization" (Cook, *The Long Sexual Revolution* 2). The possibility of turning into social outcasts or being institutionalised cause women to be reluctant to experience it before matrimony. Being excluded from others and confinement are actually what Althusser delves into through 'ideological state apparatuses' or 'repressive state

apparatuses[24].' In order to impose the desired ideology on women, through social stigma and punishment, they are restricted, kept under surveillance, and detached from their bodies.

Nevertheless, with the emphasis on female identity and individuality, it is underlined that women also have certain desires, needs, and inclinations. Such an awakening brings about the long-ignored female sexuality to be unveiled and not only in writings but also in society, this awareness can be observed. Two important phenomena in this century, one of which is the Suffragette Movement and the other one is World War I (1914-1918), have undeniably considerable impact on women's status and society. Upon ensuring their enfranchisement, their long journey about achieving the long-denied basic human rights comes to an end, which is an indication of the fact that they are considered equal to men legally. Besides, World War I breaks out, which drastically impacts on social position of females. Actually, regarding its nature, it resembles the Industrial Revolution in terms of its function and contribution. What is meant by this is the fact that both phenomena are the results of social and political changes taking place in society. That is to say, they do not particularly occur in order to ameliorate women's status. The revolution is the outcome of industrialisation, mechanisation, and the increasing number of factories, which leads to the employment of females. World War I, in the same vein, is the consequence of political upheaval and turmoil in Europe. Thus, it is apparent that both do not directly have an impact on the opposite sex's status; yet, indirectly alter their roles in society. Upon the outbreak of World War I, women's active participation is observed. In other words, it is pointed out that in all layers of life women are visible; they both prompt males to join the war and show their emotional and psychological moral support to the ones left behind in the home front. Yet, their chief involvement is their contribution to workforce. Men's actively fighting in the Western front for their country causes a shortage of labour; thus, women can be employed in various occupations in diverse areas such as public transportation, public utilities and services, munitions factories and so forth. Furthermore, they become coal heavers, carpenters, policewomen, all of which are professions once solely peculiar to men. According to the numbers, "[b]y the end of the war more than a million more

[24] In Chapter 1 and 2, Althusser's state apparatuses are explained.

women were employed in the workforce than had been the case in the summer of 1914" (Atkinson n. p). Based on this, it is apparent that the war causes an increase in female visibility in society. During the absence of men, they prove that their sex is not mentally, intellectually, psychologically, and physically inferior. That is why, the war "redefined the role of women in British society and remoulded popular attitudes towards them" (Melman 2). In addition to these two significant phenomena of this century, the perception of woman considerably shifts. What is meant by this is that as a result of the use of artificial contraceptives, the birth rate declines sharply, which results in a change in "both the pattern and the ideal model of the family" (Melman 5). In other words, in the previous centuries, motherhood and domesticity are indispensable attributions for women but in this era, the concept of 'ideal' woman transforms to a certain extent.

As a result of this transformation, a new term emerges for women that is 'flappers' which "first became associated with girls and young women . . . and seems to have been adopted into common usage during World War I. . . . Flappers were said to be frivolous, fast and flirtatious, obsessed with having a good time and with clothes" (Behlen n. p.). Considering the characteristics of flapper women, an analogy between them and coquette women in the eighteenth century can be made. As discussed in Chapter 1, towards the end of the era, in fictitious works, coquette females are observed who tend to be flirtatious and defy the codes of their time. The fact that they are observable in fictions is of importance because it denotes that although flappers and coquettes resemble one another, their context is quite different. Regarding the status of females and the efficiency of patriarchy in society in the eighteenth century, creating flirtatious women even in fictitious contexts can be revolutionary. The time when flappers appear, on the contrary, already witnesses several amendments in the social position of the opposite sex. That is why, existence of such women in society is more expected. The historian Billie Melman defines them more aptly in her book: A flapper is a figure "characterised as *sexless but libidinous*; infantile but precocious; self-sufficient but demographically, economically and socially superfluous; an emblem of modern times yet, at the same time, an incarnation of the eternal Eve" (1 emphasis added). Such definition of her demonstrates that these women seem to defy the long-embedded

attributions about their physical appearance. Regarding this, flappers can also be perceived as a continuation of Sarah Grand's concept of 'the New Woman.' In Chapter 2, it is discussed that through this concept, Grand aims to encourage her fellows to reject the belief that they should appeal to the male-gaze. Considering the norms and codes of the Victorian period, the dominant male-gaze, or patriarchal system forces them to be an angellike figure with petticoats and long hair both of which have implications of a docile, domestic, and virginal femininity. That is why, Melman's employment of the word 'sexless' is of significance. Actually, through this word, she does not seem to claim that these women lack sexuality or attractiveness. Instead, as Staveley-Wadham posits, "[t]hey cut their hemlines short, and their hair even shorter. . . Legs were suddenly something to be seen, to be looked at, and to be admired" (n. p.). In this respect, it is apparent that flappers actually attempt to defy the Victorian femininity and the perception of the Victorian idealised female figure. In the eyes of restrictive patriarchy, they are sexless. By rejecting the imposed attributions on themselves and their physicality, they also display that they have agency in determining their physical aspects, which is actually an indication of their becoming individuals. Besides, considering the point that for them legs are to be looked at and admired, it is rather obvious that they are indeed libidinous, and they seem to be aware of the female body. Thus, it is apt to claim that at the societal level, female sensuality becomes a noticeable notion. As Melman also articulates, "in the 1920s the topic of female sexuality became central, public and, most important, legitimate. . . . [Also, there was an increase in] the unprecedently wide discussion of the woman and of female feminine sexuality" (3, 5). At this point, it should be highlighted that although more writings and discussions about female sexuality appear in the 1920s, this taboo topic is actually included on the agenda of women in the 1890s. As already stated, 'flappers' can be regarded as the continuation of 'New Women.' Even though Grand specifically focuses on the physical appearance of her sex through her concept, her primary intention is to encourage her fellows to defy the normative codes of their time and to go against the restricted social positions of them. That is why, through her concept, she actually foregrounds the idea that "women's economic independence and sexual liberation are both a woman's right and a pressing social necessity" (Jusová 4). In this respect, it is indicated that starting with 'the New Woman' concept, female sexuality is among the concerns of women;

nevertheless, when they eventually complete their process of achieving their basic human rights by the first quarter of the twentieth century, they are able to move on demanding their sex rights and to make themselves sexually liberated. Thus, it is apt to claim that in this century, with the dismantlement of patriarchy and/or androcentric mindset and the attainment of legal equality between the sexes, females' suppressed and ignored sensuality becomes a topic in writings and books.

As Szreter and Fisher articulate in *Sex Before the Sexual Revolution* (2010), in the twentieth century, the perception of sexuality as a taboo lessens considerably and pioneer sexologists write about books or sex manuals about marriage or birth control in their works (66). Among these figures, the most prominent one is Marie Stopes (1880-1958) who specifically focuses on female sexuality and birth control in her revolutionary book, *Married Love or Love in Marriage* (1918). In this work, she delves into her sex's unconsidered or disregarded wishes. Pertaining to her radical aims, she can be regarded as a forerunner who handles taboo issues. In the nineteenth century, solely Annie Besant advocates birth control so that her fellows can take pleasure during sex. The point that distinguishes Stopes from Besant is the former's uncensored as well as detailed explanation of sex act and the significance of each spouse's mutual desires and participation. Hence, her book is definitely "a celebration of a new sexual age; an exploration of the sexual rights of women" (Debenham 66). In this framework, it is of importance to highlight that in addition to basic human rights, it is time to include other entitlements on the agenda. In order to disclose the hegemony of husband in marriage and the support of the patriarchal apparatuses such as law and customs, Stopes asserts that "[i]n marriage the husband has used his 'marital right' of intercourse when he wished it. Both law and custom have strengthened the view that he has the right to approach his wife whenever he wishes, and that she has no wishes and no fundamental needs in the matter at all" (*Married Love* 13). Such attitude is legitimised in society and deems females as chattels; thus, they are solely perceived as objects rather than subjects. This binary, which makes wife an object while husband a subject, is elaborated by the feminist academic through another binary: "the established . . . social traditions of a husband's 'rights' and wifely 'duty'" (18). In this regard, it is evident that a man has rights whereas a woman is expected to perform her duties including serving, satisfying,

and taking care of him. That is why, in order to shatter this discriminatory perspective, she elaborates on the needs and desires of wife in sexuality including her readiness, longings, and even the impact of sex on her sleep (23-28). In a professional way, she stresses the fact that her fellows are not objects of husbands; rather, they have their own cravings. Hence, so as to ensure the wishes and rights of women, "[t]he publication of *Married Love* led romantically to Marie's second marriage to a committed birth control supporter" (Debenham 76). Although many people oppose birth control, Stoper passionately believes that many undesired pregnancies are already terminated through abortion, which is rather cruel, and if birth control is applied, such processes are no longer to be needed (*Married Love* 36-37). With respect to her assertations, it is indicated that she demands complete equality between sexes even in sensuality. Upon the publication of her book, 400,000 copies of her book are sold between 1918 and 1923 (Melman 3) which demonstrates that people are eager to learn more about this taboo issue. Besides, she receives thousands of letters requesting advice about sex and birth control and over 40 percent of these letters are written by men (Chow 67, 69). Considering the impact of her work on people, it is apposite to claim that regardless of their gender, people are in need of being informed about these concerns more.

Due to the fact that both sexes are kept uninformed about sexuality for a long time, the publication of *Married Love* evokes excitement in readers. Pertaining to their need to be enlightened about it, other twentieth century figures also claim that education for marriage or sex should be given to people (Carpenter, *Sex-Love* 10; Ellis 40). Although for some of them, children's being educated about these concerns would result in happier marriages, which is not directly about female sexuality, for others, it would enable women to be informed more about their bodies and 'love rights.' At this point, it should be noted that in this century, the main focus about females is on their love rights. In order to have a happy marriage, wife's and husband's being in a happy state as an individual is necessary (Davis 38), which indicates that after being excluded as the second party in marriage, wife and her happiness are eventually included on the agenda. After achieving their basic rights by 1928, women delve into achieving their love or erotic rights. Ellis elaborately puts forward the reason why the claim to demand love

rights appears in this century: “A human being’s erotic aptitudes can only be developed where the right atmosphere for them exists, and where the attitudes of both persons concerned are in harmonious sympathy. That is why the erotic rights of women have been the last of all to be attained” (80-81). On this basis, it is obvious that when females are perceived equal to men on the legal basis, it becomes possible for them to have and/or demand female sexual autonomy. That is why, with the introduced acts resulting in their achieving equality, love rights of them can be included on the agenda. Hence, a number of women start to discuss their love rights in this period (Chesser 37). The emphasis on such rights or equality in sex actually indicates the rejection of the common belief about female passivity in sexuality and sex’s being a duty for them. Since copulation is regarded as marital rights of husband whereas it is accepted as duties of wife, this act ceases to be a pleasurable experience for them because their needs are either ignored or not included (Carpenter, *Marriage* 11; Chesser 39). However, with their claim about sex rights, the superior position of men is dismantled to a certain extent and women and their long-ignored sexuality is foregrounded. At this point, it should be noted that the idea underlined here is mutual sex pleasure (Szreter and Fisher 317) rather than sex’s being one-sided (Ellis 78; Chesser 40). Based on this, it is apparent that the impacts and power of the notions that are associated with men diminish considerably and the female body which is ignored and denied for a long time is open to discussion, which causes the passivized female sexuality to become female sexual autonomy.

Relating to this, in these sexologists’ writings, several different concerns about women sensuality are scrutinised. The first point which sheds a light on the needs of females is actually courtship. Both Ellis (43) and van de Velde (146-147) articulate in their books that female readiness is of significance during coitus. The fact that women should feel ready for such an act defies the wrong impression that the female body is like a machine and this act is a mechanical process for them. Instead, with this emphasis, the feelings and needs of them are foregrounded. Additionally, another point stressed is the necessity that females should be active and free during coitus so that they can also get pleasure, which is about their having desires and need of sexual satisfaction (Carpenter, *Sex-Love* 13-14; Chesser 20, 39, 150). Actually, such discussions do not aim to

eradicate or lessen the enjoyment men get during coitus or ignore their needs; instead, they intend to unveil the long-ignored and denied needs or desires of women. In other words, they attempt to redefine the female body which is already defined, restricted, othered, and kept under the surveillance by androcentrism. Apart from these two concerns, another point which is rather challenging and revolutionary is about same sex affairs among women. The reason for its being considered ground-breaking is the fact that "much less has been written about the phenomenon among women than among men" (Davis 238). Regarding the heteronormative codes which are shaped mainly by patriarchy, a union of a man and woman is the normative. That is why, lesbianism which is a total rejection of heteronormativity is deemed as inappropriate or unacceptable. However, there also seems to be another reason for the refusal of lesbianism in society, which is its direct implication of female sexuality. To make it more precise, a woman's inclination or preference to bond with another woman physically or emotionally makes her sensually active or autonomous. Hence, such an actuality is not mentioned in writings. However, As Cook articulates in *The Long Sexual Revolution* (2005), "[i]n the early twentieth century, women often expressed affection physically. This included embracing, kissing, sitting close together, and sharing the same bed at night. Women who identified as lesbians . . . frequently began by experiencing non-genital physical contact with other women. Then they moved to genital sexual activity with women gradually" (177). Within this scope, the existence of same-sex affairs among women is completely an indication of the long-denied female sexuality. That is why, it is apparent that the sensuality of women is foregrounded and the fact that they have certain needs, desires, or preferences are underlined as a result of their highlighted individuality.

Building upon the discussions on female identity and sexuality, it is pointed out that achieving their rights specifically their enfranchisement, women become equals to men on the legal basis and this significant change in their status paves the way for other concerns of them to be handled. As Ellis (80-81) also highlights, when appropriate circumstances are obtained, a light can be shed into taboo issues; that is why, women's becoming equals to men legally brings about other points to be included on the agenda.

In this respect, both female identity and sexuality are topics that are explored in du Maurier's *Rebecca*.

du Maurier's work in a nutshell is about an unnamed woman's story. The protagonist as well as the narrator of the novel narrates her story retrospectively. This young girl is a companion of a rich lady, and they are at Monte Carlo. They meet Maximilian de Winter who is the owner of Manderley and a bachelor whose wife is recently deceased. Learning that this young girl's family is dead, and she earns money by being a companion to rich ladies, Maximilian starts to spend time with her and when she is about to leave Monte Carlo, he proposes her, and they marry at once. Unlike traditional weddings, there is no wedding dress, no bride maids, and no ceremony at all. After their honeymoon, they go to Manderley and as the new Mrs. de Winter, she dreams that she will be the mistress of the house and they will live happily ever after; yet, nothing goes the way as it is expected. Maxim starts to ignore her and behaves as if she were one of his dogs and the late Mrs. de Winter's presence is still felt at home. Her order is still maintained by the maids, especially Mrs. Danvers. The new bride comes across the late wife's room and clothes, and it looks as if she would come home at night. Meanwhile, it is revealed that she is drowned while sailing and her body is found months later. Mrs. Danvers constantly follows the new wife and disturbs her with her behaviours as well as manners. Briefly, the narrator never finds peace at home and thinks that Maxim still loves Rebecca and regrets his second marriage. One day, while Mrs. Danvers is about to convince Maxim's wife to commit suicide, they hear rockets' going off since a ship runs aground. A diver comes across Rebecca's boat and there is a body there as well. Upon that, Maxim confesses that he has killed Rebecca and tells her what kind of a woman she is. This confession restores their marriage and they become a real married couple. However, some holes are found on the boat leading them to think that Rebecca may have committed suicide. Rebecca's cousin Favell, with whom she has an affair, rejects the idea of suicide and demands further investigation. Mrs. Danvers brings Rebecca's agenda in which there is a name, Baker who turns out to be a doctor and reveals them that Rebecca is seriously ill when he examines her, and it is possible that she may have committed suicide. This explanation saves Maxim, they decide to return Manderley and

learn that Mrs. Danvers leaves the place. When they are about to enter into the property, they see that the mansion is in flames.

Considering the synopsis of the novel, it is rather apparent that in *Rebecca*, constructed as well as blurring gender roles, patriarchy and its decreasing power, obedient along with questioning and/or independent women can be scrutinised. Although it is at first categorised as a love story when it is first published, the biographer of du Maurier asserts that according to the author, "[t]here was more hatred in it than love . . . and . . . she [du Maurier] had tried very hard to show her unnamed heroine as intimated, humiliated, and even abused" (Forster 137), which makes the work "[f]ar from being an 'exquisite' love story" (Beauman n. p.). Instead of delving into love and happiness of a married couple, the writer sheds lights into the status of her sex through her novel. Despite the fact that it is written in the first half of the twentieth century, in *Rebecca*, neither completely transformed or independent female characters are observed, nor patriarchy is on its deathbed. Yet, through the end of it, a considerable change can be pointed out in terms of the representation of each sex. Hence, there are constructed gender roles, the impact of patriarchy and an obedient female in the novel but at the same time blurring gender-based expectations as well as diminishing impact of androcentrism resulting in the emergence of a questioning and/or awakening woman can be pinpointed, which indicates that the expected alterations do not take place at the societal level immediately; it requires more time to be adopted; yet, considerable changes in women are observed.

In the novel, characterisation has the utmost importance as each character can be considered a representation of an ideology. In addition to it, the setting is also of significance since in Gothic works it has a particular function to serve. Just like Alfred Hitchcock (1899-1980) observes, this fiction "is the story of two women, one man, and a house. Of the four . . . the house, Manderley, is the dominant presence" (Beauman n. p.). In addition to the four characters mentioned, Mrs. Danvers, the personal domestic of Rebecca, has undeniable contribution to the plot. When the first two female characters

are taken into consideration, Rebecca is actually the most important and efficient one whose name is also used as the title of the work. Although she is dead, not an actual character in the novel, she is depicted in the second Mrs. de Winter's narration. Yet, despite being deceased, her phantom-like presence is definitely felt in the course of her narration because of the fact that she can be regarded as both physically and mentally an epitome of 'the New Woman' or a 'flapper woman.' Rebecca is the complete opposite of what an ideal Victorian woman represents. Despite the fact that she is expected to be pious, submissive, silent, docile, dedicated, and identified with her house, which would make her 'the angel in the house.' Rebecca, on the other hand, has a resistant nature causing her to transcend her husband's expectations and also she establishes her own identity by not letting the patriarchal ideology decide instead of her.

Her transgression of the borders of her sex can be noticed in several aspects of her one of which is her hobbies. Rather than having domestic hobbies such as knitting, painting, or embroidery, she prefers to sail or ride (*Rebecca* 200), both of which are outdoor activities and are mostly preferred by men. Such interests of her disclose that Rebecca is not inclined to spend most of her time at home, which reveals that she is not completely associated with domestic sphere. What is more, her love of the sea and sailing is so intense that she also has her own boathouse in which there are several books, a bed, and personal belongings (134). Actually, the reason for having such a personal space is not only the outcome of her hobby, but this boathouse also enables her to have her own privacy. Just like Woolf propounds in *A Room of One's Own*, women need to have places or spaces that are solely peculiar to them. Within this scope, Rebecca's boathouse has a similar function. She feels attached to the boathouse so much that "'[s]he often went out like that. She would come back any time of the night, and sleep at the cottage on the beach'" (155). The fact that she could freely go out at nights and sleep outside her house is definitely an indication of her freedom. In *The Castle of Otranto*, for instance, none of the female characters take the risk to go outside; they are actually both physically and psychologically imprisoned in the castle. Rebecca, on the contrary, can independently and fearlessly spend nights without coming to the mansion.

Additionally, another aspect that makes her a transgressive person is her physical features, which perfectly complies with 'the New Woman' or 'the flapper woman' which can be regarded as the continuation of Grand's concept. Upon the curiosity of the new Mrs. de Winter, Mrs. Danvers gives certain details about her deceased lady including her hair and clothing style. It is revealed that Rebecca has short hair for a few years and although her acquaintances do not have high opinion of it, she does not pay attention to their dislike (199), which displays that what others think of her does not alter her own choices. In other words, she does not dedicate herself to others' wishes around her; instead, she prioritises her preferences. Besides, as her husband points out, she pays special attention to her clothing. The fact that she desires to be physically attractive through her pompous dresses and accessories (*Rebecca* 77, 200; Wisker, "Dangerous Borders" 91; Giles 36), in fact, is not what Grand suggests in her writing as in the article, women are encouraged to have "tastelessness in dress, and an unattractive appearance" ("The New Aspect" 274). Through her claim, Grand favours the idea that they should not bother themselves to appeal to men or the male-gaze.

Rebecca, however, intentionally desires to be an appealing woman owing to the fact that she is "sexually-liberated" (Miquel-Baldellou 89) or "'sexually aware, . . . dominant . . . [and] attractive'" (Frayling qtd. in Horner and Zlosnik 112), which causes her to be regarded as a woman having sexual autonomy. Such nature of her actually makes her a flapper woman. As Staveley-Wadham puts forward, for flappers their body is "something to be seen, to be looked at, and to be admired" (n. p.). Rebecca's desire to be admired by others complies with this characteristic of a flapper. In the course of the novel, both Mrs. Danvers and Maxim comment on her intense sexual appetite. Melman, while elaborating on the concept of flappers, portrays them as "libidinous" (1). Aware of her autonomy about her libido, Rebecca behaves accordingly. To make it more precise, according to their assertations, she meets up several men at the boathouse, has parties with them and ends up having sex acts (*Rebecca* 290, 324). Rather than an object, she is a desiring subject with her sexual appetite, which is actually a point posited by Stopes in *Married Love* as she asserts that sexuality should not be a duty for women; instead, mutual desire is needed (13).

Even though she is married, her constant affairs with others is undeniably worthy of attention due to the fact that she does not meet expectations of her society. Through the normative codes, male-centred society ceaselessly attempts to margin the opposite sex and their limitations among of which are their being faithful, pious, and virtuous. What is more, patriarchy not only defines women and their attributions but also delineates their sexuality. As articulated by Jones, "women, historically limited to being sexual objects for men (virgins or prostitutes, wives or mothers), have been prevented from expressing their sexuality in itself or for themselves" (248). Pertaining to her deeds, it is apparent that she neither acknowledges her predestined attributions nor disregards her sensuality. Disobeying the norms of the majority, Rebecca "resisted male definition, asserting her right to define herself and her sexual desires" (Wood 232). Through her resistant nature, she freely decides to have her venereal life in accordance with her wishes.

Besides, the statements of Mrs. Danvers give other hints about Rebecca's sensuality. The domestic's obsessive fondness of her can be interpreted as an implied lesbianism (Snodgrass, *Encyclopaedia of Feminist Literature* 157) because even though her lady is dead for almost a year, she behaves as if she would come one day; thus, determinedly keeps her room as if she were alive. Her addictive adorement is not only observed through the way Rebecca's room is preserved. The domestic's highlighting the fact that "'[s]he was not in love with anyone. She despised all men. She was above all that'" (*Rebecca* 400) can be regarded as a hint of her sexual inclination. Considering the actuality that allusions to the same-sex affairs start to be seen more in the twentieth century specifically by female authors such as Woolf in *Room* (86) and in society, what Mrs. Danvers claims may be related to Rebecca's sexual preference; nevertheless, there is also one more option that should not be ignored, which is the possibility that the deceased wife indeed feels contempt for the other sex. Her choice of partners – all men – is an indication of it because she is so fearless that if she really has a liking towards women, she most probably has affairs with them as well. This viewpoint can also be supported by Mrs. Danvers: "'she did what she liked, she lived as she liked'" (*Rebecca* 287-288). That is why, it can be claimed that the reason of Rebecca's hatred towards

males is an outcome of her being a ‘New Woman’ figure. As her fellows are subordinated by patriarchs and the male-dominated system for a long time, she, in a way, exacts her vengeance upon them.

Along with her prominent and unconventional preferences in terms of her hobbies, physical traits, clothing style, and sexual appetite, Rebecca is also an intelligent female, which is another aspect of her that is not in line with the normative codes. At this point, it should be noted that women are ceaselessly perceived as less abled and intelligent, when compared with men. In Rebecca’s case, on the contrary, her portrayal explicitly discloses that she is smart and has a potential to rule. When Maxim confesses the murder, he also gives a detailed account about his deceased wife and for him, she is “‘damnably’” clever (*Rebecca* 320). Actually, her agreement with Maxim definitely proves her intelligence. According to their deal, provided that Rebecca can do whatever she wants, she perfectly manages the control of Manderley. Since this ancestral mansion attracts several guests as well as visitors and becomes a host for parties, a successful supervisor is definitely required and although this manor “is the family seat of the de Winters, . . . it is Rebecca who really possesses it” (Brazzelli 145). Through Mrs. Danvers’ account, it is revealed that her late lady is in charge of everything including meals, gardens, furniture, ornaments, regular correspondence with guests and visitors, which demonstrates that she holds the possession of Manderley and when her sex is reckoned, she is actually a powerful figure as Mrs. Danvers claims “‘[s]he had all the courage and the spirit of a boy. . . . She ought to have been a boy’” (*Rebecca* 287). Such an assertion of her exposes that Rebecca does not fit in the conventional roles of a female. She is determined, free-spirited, bossy, and self-sufficient. Unlike an ideal Victorian woman, she does not need men around her to sustain her life. Due to these aspects of her, Maxim kills his wife because “Rebecca, as her independent and masculine traits – and even the spectre of lesbianism that she represents – not only threaten to undermine patriarchy . . . but also unleash [her husband’s] ongoing masculinity crisis” (Miquel-Baldellou 97). Since Maxim fails to suppress her and cannot tolerate her being more powerful, he feels the necessity to get rid of his wife by murdering her.

That is why, in order to restore his shattered masculinity, he marries the second time but the choice of his second wife is rather noteworthy. Interestingly, although Rebecca is not an actual character, her impact is undeniable; the newly wed girl, on the other hand, is an indistinct figure at the beginning because unlike the deceased wife, she can be perceived as an ideal submissive, silenced, and obedient spouse. The most striking point about her to be highlighted is the fact that in the course of the novel, she remains unnamed even though Maxim finds her name "'lovely and unusual'" (*Rebecca* 30) upon their first meeting, which indicates that she is unable to establish her identity. She is constantly called as Mrs. de Winter showing that she is not an individual or a separate entity; instead, through her husband, she exists. That is why, her remaining nameless is quite symbolic. However, she feels powerful to be called as Mrs. de Winter. After Maxim asks her to marry him, she reiterates the change in her life three times: "Mrs. de Winter. I would be Mrs. de Winter" (66-67). Her compulsive reiteration can be thought to be the urge to belong to a man because her mindset is shaped to be an 'ideal' wife. Actually, in the novel, "[b]oth female characters – one dead, one alive – derive their surname, as they do their status from their husband" (Beauman n. p.). Nonetheless, the deceased wife is commonly known as Rebecca not through Maxim's surname, which denotes that she establishes her own identity herself whereas the second wife is solely referred to Mrs. de Winter revealing that she not only exists merely through her husband's surname but also is a quintessential spouse. Indeed, in terms of age and outlook, she is an idealised female, which can be a reason for Maxim's marrying her. It is constantly emphasised that the age gap between Maxim and his bride is rather wide (*Rebecca* 22, 24 111). In the novel, Maxim wants this for different purposes among of which is dominating his bride. It is not challenging for him to achieve what he desires because his new wife has the nature of an idealised woman. Besides the age gap, she is completely domestic. Even her hobby – sketching (*Rebecca* 149) is appropriate for her angel-like character. Rebecca, on the other hand, has more masculine interests that enable her to be freer. Pertaining to their completely opposite traits, the nameless wife can be regarded as an epitome of a stereotypical woman. What she dreams is marriage, having children, and becoming a perfect wife. In other words, "[t]he self-image she constructs involves seeing herself as a successful hostess . . . and domestic organiser" (Giles 39).

Despite the fact that they do not have any offspring in the course of the novel, her ideas concerning giving birth to a child are revealed when Maxim's sister, Beatrice, asks her whether she is thinking of birth control or not. Upon being asked, the conventional minded wife finds it "an extraordinary conversation" (*Rebecca* 208) because birth control is something unthinkable for her traditional outlook. However, Beatrice's curiosity about it is actually of importance as one of the noteworthy figures advocating women's rights in the twentieth century, Marie Stopes, is passionately in favour of birth control and establishes the first clinic in that period. The sister's questioning the wife might be an indication of the fact that women start to use birth control in their daily lives. The nameless bride's feeling surprised or shocked; however, displays that her viewpoint does not adopt the changes yet.

Rather, through her stereotypical attitudes and beliefs, she believes in the assumption that there is an ideal marriage in which a prince-like man proposes to a fairy-like woman, with a proper celebration they get married, and live happily ever after. She counts on the imaginary lives that books offer to their readers. For her, "men knelt to women, and it would be moonlight. . . . [They marry] 'in a church . . . in white, with bridesmaids, and bells, and choir boys'" (65, 68). Even such a dream of her definitely unveils her expectations and indicates that she is an idealised wife in the eyes of patriarchy. Even though she desires a fairy tale-like ceremony, Maxim's rejection of it claiming that he has already had one before, the new bride submits that they can marry at home (68), which discloses her another feature of her. She has a submissive nature. In order to please her husband, she self-sacrifices without any limitation and her giving up her dream about the ceremony exemplifies this. She is constantly inclined to prioritize Maxim's wishes or decisions, which renders her to a compliant woman.

Furthermore, when they start to get to know one another more, Maximilian de Winter tells her to call him as Maxim and through Rebecca's note to her husband, it is revealed that she calls him as Max. Once more, so as to satisfy him, she "had to call him Maxim" realising the fact that "Max was [Rebecca's] choice, the word was her possession, she

had written it with so great a confidence" (53-54). Unintentionally, she compares herself with the late wife concluding that she lacks the self-confidence as well as freedom Rebecca has and she is expected to carry out what Maxim demands by ignoring her own wishes, anticipations, and hopes. As Beauman aptly pinpoints, the husband "murders the first with a gun, and the second by slower, more insidious methods. The second Mrs. de Winter's fate . . . is to be subsumed by her husband" (n. p.). Indeed, the moment they get married, his process is initiated. Due to her nature and Maxim's attitudes, this newly wed young female behaves rather obediently. Almost all her actions, words, and manners are in accordance with her husband's mindset. Perceiving the intense impact of him on herself and her extreme obedience, she regards herself as Jasper, the dog: "'I'm being like Jasper now, leaning against him. He pats me now and again . . . He likes me in the way I like Jasper'" (*Rebecca* 121-22). In another scene, upon their quarrel, her husband smiles at her showing that he forgives her, and his wife's inner thoughts are an indication of her self-image in his eyes: "The smile was my reward. Like a pat on the head to Jasper" (141). Perceiving her role in the house as a dog is rather symbolic and also accords with her docile nature. Being suppressed by her husband turns the wife into a complying shadow-like being. However, although she utterly submits to her husband without any questioning, inwardly, she also feels how restrictive her life becomes. When he goes on a business trip for a couple of days, she finds a chance to do whatever she wants and the feeling of freedom both pleases and at the same time puzzles her: "I felt very well and curiously happy. I was aware of a sense of freedom, as though I had no responsibilities at all. . . . I had not felt like this all time I had been at Manderley. It must be because Maxim had gone to London. I was rather shocked at myself. . . . How lovely it was to be alone again. No, I did not mean that. It was disloyal, wicked" (178-179). Through her thoughts, her dilemma is definitely noticeable. She is indeed a docile wife and obeys whatever her husband wishes; yet, deep down inside, she is restless because she does not want to be under his control so much that she is not actually the absolute incarnation of the idealised angellike woman.

When the positions of both women are considered, it can be claimed that Maxim is the epitome of patriarchy. Acknowledging the androcentric ideology, he others the opposite

sex and prioritizes himself through sovereignty over them. Murdering his first wife due to her transgressive nature perfectly exemplifies his outlook. However, what he does to his second wife is more intrigue. Since he cannot manage to dominate Rebecca and instead is ruled by her, he meticulously chooses his new bride. In order to demonstrate his authority as a patriarch, "Woman, for Maxim, is the Other necessary for the construction of the masculine self" (Horner and Zlosnik 105 emphasis in original). By supressing the othered side, he builds up his authoritative and dominant aspect. That is why, he decides to marry someone younger, more ignorant as well as naïve and less educated young adult because oppressing her would be much easier for him. Owing to such traits of her, he *desires* her (Horner and Zlosnik 104; Miquel-Baldellou 93).

Upon their matrimony, his constant sovereignty over the unnamed wife is rather apparent. For Maxim, a spouse has certain responsibilities that she is supposed to carry out. He has the mind of a Victorian patriarch as he believes in separate spheres each sex is associated with and also highly counts on the belief that a wife has certain duties towards her husband as he is the head of family. When he offers her to marry him, he explicitly expresses his anticipations: "'[I]nstead of being a companion to Mrs. van Hopper, you become *mine, and your duties will be almost exactly the same.* I also like new library books, and flowers in the drawing-room, and bezique after dinner. And someone to pour out my tea'" (*Rebecca* 65 emphasis added). This statement of him indicates how he perceives her, and this is definitely what Suzanne La Follette (1893-1983) criticises in her work: "For man, marriage is regarded as a state; for woman, as a vocation" (*Concerning Women* 93). Through Maxim's expectations from his second wife, it is obvious that by marrying him, she is supposed to carry out her duties. Besides, his statement also denotes that he not only claims possession of her as if she were a chattel but also thinks of her as a domestic serving him. He neither shows nor mentions any affections for her. Through matrimony, she becomes "a paid companion to a petty tyrant" (Beauman n. p.).

Additionally, his hegemony is observed through the fact that he is the decision maker at the household. He seems to ask or care for his wife's opinions but in reality, by asking

questions, he solely directs her to the desired replies. To make it clearer, after their honeymoon, when she for the first time arrives at Manderley, all the domestics are waiting for their arrival, which makes Maxim furious and he tells his wife that "'you won't have to say anything, I'll do it all'" (*Rebecca* 80). His reaction is an indication of his intention to silence his wife. He forces her not to utter even a single word; instead, he demands her to be under his command. In another scene, while informing her about the already-arranged lunch appointment of his agent, through stating the desired reply, he asks her pretending to include her: "'You don't mind, do you, you will be all right?'" (96). The way he puts the question to her demonstrates what kind of reply he is looking for. He does not perceive her as a companion to him, she is solely needed to empower his masculinity. His seeking to sustain his authority mostly becomes vivid when the unnamed wife starts to talk about getting more mature because a knowledgeable female or one endeavouring to enlighten herself is actually what chiefly terrorises him (Miquel-Baldellou 93; Horner and Zlosnik 104). Such a possible change in his naïve spouse means that she may become like Rebecca one day, which petrifies him. His long didactic speech that he gives to her explicitly reveals this:

> Listen my sweet. When you were a little girl, were you ever forbidden to read certain books, and did your father put those books under lock and key? . . . A husband is not so very different from a father after all. There is a certain type of knowledge I prefer you not to have. It's better kept under lock and key. So that's that. And now eat up your peaches, and don't ask any more questions, or I shall you put in the corner. (*Rebecca* 238)

His point of view is an indication of the fact that he perceives his sex as the authority or powerholder. That is why, he finds both rather close to one another. Regarding the concept of family Blackstone elaborates on and the roles he gives each member, Maxim's stance is rather alike to Blackstone's explanations. Male figures in family are sovereigns whom female members are subjected to. Just like a father figure, Maxim treats his wife as if she were a child and the emphasis of him to punish her also discloses his authoritative nature. The husband's debarring the nameless wife from accessing knowledge is found similar to Bluebeard tale[25] by several critics (Horner and Zlosnik 104; Beauman n. p.; Brazzelli 147; Llompart-Pons 79). Considering the main

[25] The "Bluebeard" tale is about a wealthy man who murders his wives who attempt to learn the Bluebeard's secret.

male character, like Maxim, Bluebeard murders his wives as well and also he has a secret that he does not want his spouses to learn. With regard to these similarities between two narrations, Williams propounds that "Bluebeard's secret is foundation upon which patriarchal culture rests: control of the subversively curious 'female,' personified in his wives . . . [H]e forbids her to room in order to be sure that she will open the door, for the contents of the room represent patriarchy's secret" and she furthers that "[i]n 'Bluebeard' narrative techniques subtly but unmistakably side with Bluebeard – not with his habit of murder . . . but with the unquestioned 'reality' of the male power that makes such murder possible, sometimes even 'necessary'" (41, 43, 46). Regarding the resemblance between two narrations, they are rather related. Both Bluebeard and Maxim justify their acts in order to ensure their power. Within this scope, for the sake of preserving his hegemony, Maxim physically and psychologically hurts both of his wives.

Just like the novels discussed in the previous Chapters, for the husband's hegemony, the mansion, Manderley, is inevitably and undeniably significant. The husband is completely identified with Manderley and just like Hitchcock propounds, the setting has a function as a character, which is complementing his owner's supremacy and "the role of the villain in *Rebecca* is played by the haunting presence of an old-fashioned, strict patriarchal system, represented by Maxim's mansion" (Brazzelli 146). The fact that it is being an ancient building and belongs to the ancestors of Maxim displays that it is the representation of androcentrism. As Brazelli pinpoints, even though Rebecca is depicted as the villain of the work, it is actually male-dominated system because Maxim does everything to preserve it. After confessing the unnamed wife about his murder, he tries to justify himself claiming that he tolerates Rebecca as she promises him to look after Manderley in return of her freedom and furthers that "'I thought about Manderley too much . . . I put Manderley first, before anything else'" (*Rebecca* 322). His prioritising the mansion is also an indication of his desire for power. However, no matter what he does to protect it as well as his hegemony, through the end, he fails.

Before the drastic changes in both the nameless wife and Maxim commence, a comment of a holidaymaker can be regarded as a foreshadowing for the upcoming alterations: "'My husband says all these big estates [including Manderley] will be chopped up in time and bungalows built'" (303). The destruction of such big estates can be thought to be the decline of patriarchy symbolically. This statement of a woman just prior to Maxim's confession about Rebecca may not be coincidental. These scenes can be regarded as the peripeteias of the novel. Up till that moment, except for Rebecca, the portrayal of both Maxim and his second wife is in accordance with the constructed gender roles that Mead articulates (*Sex and Temperament* 659). However, considering the era and stereotypical roles that are being altered, it is apposite to argue that these conventional expectations from each sex are to be scrutinised in du Maurier's work and indeed, not only because of the period it is penned but also her redefinition of 'Female Gothic,' sex-oriented roles are blurred upon this peripeteia. When Colonel Julyan, the officer who investigates whether the found dead body belongs to Rebecca or not, visits Manderley for lunch, during their casual dialogue, it becomes apparent that stereotypical expectations are not observed in the younger generation. Julyan mentions his children stating that his daughter plays golf whereas his son writes poetry and also adds that his daughter should have been a boy and he cannot grasp how his son takes up poetry because of his gender (*Rebecca* 347). Even in this conversation, it is evident that the younger generation does not take socially constructed expectations seriously, which discloses that it is possible to observe changes at the societal level though they are fictitious. Additionally, the dismantlement of gender roles is what du Maurier also wishes and by fictionalising such characters, it seems that she has hopes.

In addition to Colonel Julyan's comments on blurring sex-based stereotypes, through the redefinition of 'Female Gothic,' du Maurier puts an emphasis on them as well. At this point, it should be reminded that 'Male Gothic' and 'Female Gothic' are completely different terms. In the former one, rape or violence against the opposite sex can be observed. Lewis' *The Monk* (1796) can be an example for that one. As for the latter term, it mostly includes sufferings of heroines as they are victimized by male villains just like it is apparent in Radcliffe's *The Mysterious of Udolpho* (1794) because it is

regarded as “a politically subversive genre articulating women’s dissatisfactions with patriarchal structures” (Wallace and Smith 2). On this basis, rather than passive and submissive characters, their reactions can be observed though it is mostly inefficient because they lack autonomy, which is another significant aspect distinguishing one term from another. The first term includes independent and autonomous male characters whereas in the second one, female characters lack their individuality. Kilgour aptly points out their difference as follows: “While the male moves through the standard *Bildungsroman* towards personhood or individualisation, the female is never independent, and achieves her goal by entering into a new relation through marriage” (37). In this sense, in the former novels, *The Castle of Otranto* and *Woman in White*, this type of ‘Female Gothic’ can be scrutinised. Dependent victimised characters suffer from villainy of tyrants; yet, in the end they marry and live happily ever after. Nevertheless, as it is stated in the Introduction, in time, this term is redefined and revised in a way. In other words, what Radcliffe highlights in her work is very different from what du Maurier dwells on in *Rebecca* and the latter’s text does not have the typical ‘Female Gothic’ plot (Wallace and Smith 5). Rather than dependent and purely obedient characters, du Maurier’s women manage to establish their identity and transcend their borders. Rebecca is definitely a transgressive figure; yet, although the unnamed wife is constantly portrayed as an obedient female, after the peripeteia, her radical change is also observed. Not only two wives but also Maxim undergoes particular changes; thus, he ceases to be the proper villain of Gothic works. As Wisker articulates, du Maurier overturns “the established version of female Gothic as offering resolutions and a happy ending” (“Introduction,” *Contemporary Women’s Gothic Fiction* 11). As indicated, in its standard version, victimisation of heroines is depicted but they eventually find happiness through marriage. *Rebecca*, on the other hand, starts with marriage which “is not an entitlement but a trap” (Auerbach 118). Upon the nameless woman’s matrimony with Maxim, her misery commences. Not only for the second wife, for Rebecca as well, marriage is a trap. Since she refuses to be subjugated, she is murdered. In this regard, it is apt to argue that through *Rebecca*, the author distorts the stereotyped version of ‘Female Gothic’ and redefines it creating transgressive women figures.

In the work, all female as well as the male characters go beyond the borders of their sex one at a time. Rebecca is continuously portrayed as one resisting patriarchy. Though she is not an actual figure in the course of the novel, her phantom-like spectrum has an undeniable function to help the unnamed wife's identity establishment. Woolf also mentions a phantom in "Professions for Women" that struggles to prevent her from becoming an author. For Showalter, this ghost actually belongs to a Victorian woman or an 'angel in the house' ("Killing the Angel" 340) as restrictive attributions embedded on that ideal female are so over-lasting that she cannot get rid of those normative codes. That is why, Woolf has to kill it to emancipate herself. Likewise, the second Mrs. de Winter in *Rebecca* has the phantom of the first wife; yet, unlike Woolf's, hers is not restrictive; on the contrary, she is transgressive and indirectly pushes her to go beyond her borders and differently from Woolf, the nameless spouse does not intend to kill it and in a way allows her to transform herself. Not only the deceased wife but also her domestic have inarguable contribution to that process. What is meant by process is the nameless wife's maturation process, or more aptly "the passage from girlhood to female maturity" (Milbank 54), which terrorises Maxim the most. Although he desperately wants his wife to remain immature and there are several references made by other characters about her being childish or rather naïve, eventually she is able to establish her identity. Prior to constructing her self, she is indeed a childlike figure. Her age is certainly one of the reasons for that and another reason is the fact that she is an inexperienced young woman, both of which make her apt for being dominated. Just like Maxim, others perceive her as rather youthful; thus, not feminine. When they organise the annual dress ball, she tries to excite them keeping her costume a secret and Mr. de Winter, Lady Crowan – one of the visitors –, and the agent Frank Crawley think she would be Alice in *Alice in Wonderland* or a little Dresden shepherdess or Joan of Arc respectively (*Rebecca* 229, 230, 242). Considering the figures they think she would turn into, it is evident that others "construct her respectively as child-like, pastorally pure and full of virginal integrity; they also pinpoint an idealized femininity" (Brazzelli 150) over her so that she can become an ideal wife not like Rebecca.

Nevertheless, though pure, child-like, or naïve at first, the nameless wife undergoes considerable changes after the ball and Maxim's confession. Rebecca can be regarded as the primary reason for her transformation. Even if deceased, her phantom-like presence haunts the second Mrs. de Winter (Munford 122; Wisker "Ghostings and Hauntings" 211; Horner and Zlosnik 25). This lingering presence disturbs her so much that she becomes obsessive with the late wife. In the mansion, everything seems as if she just left the place a moment ago. The order she leaves behind is meticulously sustained by Mrs. Danvers and the second wife believes that her husband is still in love with Rebecca. Since she cannot accommodate herself in this estate or cannot feel any belonging, she attempts to be like Rebecca. In the course of the work, she constantly mentions her getting mature or more feminine like her, which disturbs and terrorises the husband and it is Mrs. Danvers who causes the actual change in her. The intertwined impact of both the dead wife and her domestic on the second Mrs. de Winter is put forward by Miquel-Baldellou as follows: "[T]he female narrator mostly learns from Rebecca through teachings of Mrs. Danvers who truly acts as a symbolic initiator that ironically propels the protagonist into aging and female development" (100). Indeed, as the initiator, the domestic deliberately makes the nameless wife look like Rebecca at the dress ball. Her primary aim is to take revenge on her by enraging Maxim because Rebecca has the same dress on the day she is killed. Nevertheless, probably unknowingly, she initiates the second wife's female development process.

Her becoming like Rebecca is also rather symbolic. As she actually wishes to be like the deceased spouse, her turning into the transgressive woman can be thought to be her desire to be in Rebecca's shoes. That is why, the ball is of utmost importance as "a merging of Rebecca and the narrator" (Horner and Zlosnik 119) is observed, which results in their becoming one another's doppelganger. After that scene, a substantial alteration can be noticed in the second wife. She no longer feels like poor or orphanlike; instead, her relationship with her husband immensely changes and she also becomes the lady of the mansion. When Maxim touches her, she thinks that "[i]t was not like stroking Jasper anymore" (*Rebecca* 339). Before that time, she feels herself like Jasper, the dog. This symbolic resemblance unveils not only how Maxim perceives her but also the fact that her traits are similar to those of a dog in terms of obedience and loyalty.

Nevertheless, through her identity establishment process, she ceases to perceive herself as Maxim's dog. Additionally, her attitudes at the estate become completely different. Once, she acknowledges Rebecca's long-sustained order without attempting to modify anything. After the initiation of selfhood development, she turns into the lady of Manderley. For the first time, she orders Mrs. Danvers what kind of meal would be served at lunch. Upon her realisation that the domestic is surprised, she says that "'I am Mrs. de Winter now'" (341-342). Even if she identifies herself with her husband's surname, her assertation about being the madam of the mansion apparently discloses that she no longer feels the lingering presence of the dead wife. She is able to run Manderley by herself. Within this scope, Rebecca and Mrs. Danvers lead the narrator to transform herself into an adult through constructing her selfhood. She ceases to be "the archetypal gothic heroine: an unprotected orphan, alone, helpless, and without the power of self-determination, in a foreign land" (Kilgour 117). She becomes the compete opposite of what she used to be.

The gender of the author has the utmost importance. As a female writer, she makes a woman character both the protagonist and narrator. The second spouse's being the narrator is undeniably crucial because she has the agency to narrate what has happened. In other words, she has authorship just like du Maurier possesses. Through this authorship, she becomes the authority while telling the past. However, it also ought to be underlined that when she completes her maturation process, she can become the narrator. In other words, it can be deduced that du Maurier deliberately makes her character the writer of her past upon her selfhood development. Such choice of the author can be explained through the stages for women writers discussed by Showalter for whom there are three phases for them; *Feminine*, *Feminist*, and *Female* and in *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (1977), she elaborates on each stage/phase as follows:

> First, there is a prolonged phase of *imitation* of the prevailing modes of the dominant tradition, and *internalization* of its standards of art and its views on social roles. Second, there is a phase of *protest* against these standards and values, and *advocacy* of minority rights and values, including a demand for autonomy. Finally, there is a phase of *self-discovery*, a turning inward freed from some of the dependency of opposition, a search for identity. (13 emphasis in original)

Regarding how she defines each phase, it is obvious that there is a transition from imitation owing to female ignorance or lack of knowledge to self-discovery through female awareness or identity establishment. The way Woolf makes a commentary on women writers in *A Room of One's Own* and "Women and Fiction" is rather similar to Showalter's 'feminine phase.' In her mentioned works, women's exclusion from authorship results in their lacking experience. She asserts that Joseph Conrad (1857-1924) or Lev Tolstoy (1828-1910) are able to write their novels because the former is a sailor and the latter is a soldier ("Women and Fiction" 134) and similarly, the opportunities that William Shakespeare (1564-1616) has such as receiving adequate education, becoming an actor, and working in the theatre lead him to be a great playwright but his imaginary sister, though very gifted, would not write such plays owing to the lack of experience (*Room* 48-49), which "is due not to female weakness but to social pressures and restrictions" (Fernald 170). While wandering in the library of Oxbridge, Woolf comes across a novel by Mr. A, and realises that a man's writing is rather distinct when compared with that of a woman: "It was so direct, so straightforward after the writing of women. It indicated such freedom of mind, such liberty of person, such confidence in himself. One had a sense of physical well-being in the presence of this well-nourished, well-educated free mind" (*Room* 103). Based on her assertation, it is explicit that the opportunities presented men help them shape their minds, which immensely has an impact on their writing skills. Experience and chances broaden their horizons; nevertheless, since women are denied such opportunities, their writings have to be rather limited: "*Pride and Prejudice*, *Wuthering Heights*, *Villette*, and *Middlemarch* were written by women from whom was forcibly withheld all experience save that which could be met with in a middle-class drawing room. No first-hand experience of war or . . . politics or business was possible for them. Even their emotional life was strictly regulated by law or custom" ("Women and Fiction" 134). Indeed, as they are deprived of being engaged into certain domains, her fellows can merely write about what they experience in their domestic lives. Hence, in those works, she tries to encourage her fellows to write and have their own voices. In this sense, Woolf's commentaries and Showalter's description of 'feminine phase' for women writers are rather alike. As for 'feminist phase,' it is apposite to claim that it has a political agenda because it aims to alter the discriminated position of women. In this

respect, the writings of the first wave feminists, most of which are also scrutinised in the Chapters of this thesis, can be examples of this stage as in those works, demands of the second sex to obtain equality on each and every basis in life can be noticed. As to 'female phase,' since it is the outcome of self-discovery, du Maurier's character's turning into a narrator may be an example of this stage. Through this phase, Showalter seems to highlight the fact that upon identity establishment as well as self-awareness and achieving the long-denied basic rights, her sex is able to gain their voices which can be noticed through their writings. In this regard, in *Rebecca*, the nameless wife of Maxim becomes a narrator after she completes her maturation process as the whole novel is constituted of her retrospective account and as stated, du Maurier's making her silenced, obedient, and compliant female character a protagonist as well as narrator upon her transformation seems to be not a coincidence. Upon constructing her identity through different epiphanic moments/phases, she gains the authorship. That is why, in the very first pages of the novel, "a woman who eventually gains . . . knowledge" as "[h]er quest . . . [is] for knowledge" (Horner and Zlosnik 103) is noticed. In this regard, it is apparent that she turns into a completely different person at the end through her identity construction process.

The second Mrs. de Winter is not the only one experiencing alterations. Mr. de Winter, concurrently, undergoes similar phases. Upon his confession and realisation of the fact that his wife has grown up (*Rebecca* 379), both his feelings towards her and actions immensely change. Maxim's initial reason for marrying twice is the fact that he perceives marriage as "a convenient arrangement for a widower who needs an 'angel' for his house" (Llompart-Pons 72). As he fails to show his supremacy over his first wife; thus, has to kill her, he needs another spouse that is timid, meek, and silenced in his life so that he can regain and/or sustain his patriarchy. Nevertheless, with his nameless wife's transformation, he experiences similar metamorphosis, which causes his feeling towards her to shift as well. For his authority, she is necessary, formerly; yet, their relationship turns into passionate love. After the confession, it may be deduced that it is the first time they kiss one another feverishly or passionately (*Rebecca* 339, 417). It is apt to claim that after that moment, they become a couple. Apart from Maxim's changing emotions, there is a significant alteration in his actions as well. His

authoritative, hegemonic, suppressive behaviours utterly dissipate; instead, he becomes a childish figure. He looks at his wife "like a puzzled child" (420) and commences to hold her hands "very tightly like a child who would gain confidence" (318). It is rather striking that the narrator prefers to resemble him to a child twice, which reveals that Maxim is no longer an independent and/or powerful man who once tells his wife that husbands and fathers are very close to one another as they both represent authority.

With the nameless spouse's emphasis on his becoming a child-like person, it is evident that not only she needs him but also he needs her indicating that their relation is actually intertwined. Such particular metamorphosis of Mr. de Winter is elaborated by Llompart-Pons as follows: "[I]t is not the young, innocent woman that has to be rescued in the end, but Bluebeard [Maxim] himself. Maxim is a protector who has to be protected: he is the protector of the values and conventions of patriarchal masculinity, even the ideal of itself, which was increasingly under threat at the beginning of the twentieth century" (76). Within this scope, it ought to be underlined that in the tale, all young women are in need of protection as Bluebeard always manages to suppress them. By turning the Bluebeard tale upside-down, du Maurier not only deconstructs a grand narrative but also undermines patriarchy as it is already diminishing in the twentieth century. In the novel, what makes Maxim in need of protection so much is the fact that his mansion is also in flames. Burning of Manderley is quite symbolic as he identifies himself with this estate which is the representation of patriarchy. Its vanishment signifies the dissipation of his androcentrism. It is not coincidental that Maxim's becoming child-like, and the destruction of the manor happen one after another as they are interrelated. At this point, it should be emphasised that it is most probably Mrs. Danvers who sets Manderley on fire because while Maxim and his wife are returning their home, it is revealed that she packs her belongings and is about to leave the mansion. Upon their arrival, the couple realise that the sky is red due to flames. In this framework, Mrs. Danvers' probable dissipation of Maxim's estate is utterly symbolic as well. Through her possible action, "female supremacy is confirmed by Mrs. Danvers" (Brazzelli 154) who "is . . . a more potent figure than Maxim" (Horner and Zlosnik 121) because she not only helps the

second Mrs. de Winter to construct her identity though indirectly but also destroys Maxim's hegemony, which reveals that she has agency.

It is not solely the domestic shattering his dominance, Rebecca and his 'grown up' second spouse have undeniable contribution to that process as well. Du Maurier's both heroines "are finally older and wiser than their men . . . in the end" (Light 171). Rebecca from the beginning is an independent individual and the second Mrs. de Winter turns into an autonomous and self-reliant woman. For her new self, "Rebecca turns into the female narrator's 'aging other' . . . as her symbolic process of female aging . . . involves leaving behind her traits pertaining to a kind of traditional femininity. In fact, . . . [she] manages to destabilise the established gender politics in her marriage" (Miquel-Baldellou 101). On this basis, it is apt to claim that the constructed and long-believed as well as acknowledged sex based norms are shattered. While Maxim's hegemony is destroyed through his metamorphosis and the burning of his estate, with the indirect impact of two females, the unnamed wife achieves her selfhood establishment becoming an autonomous individual.

Building upon the discussion about the amendments made in the twentieth century, the most noteworthy amelioration made pertaining to the status of women is their enfranchisement. Regarding all these alterations in their lives, they are almost equal to men on the legal basis. Besides, with the outbreak of World War I, women willingly carry out almost all the duties or tasks that men normally do prior to the war and also they take over professions of their husbands, fathers or sons so that they can help them during the war. Nevertheless, after the war comes to an end, they are expected to return to their domestic domain because of the fact that although they seem equal on the legal basis, at the societal level, it is utterly the opposite. People cannot or do not adopt and/or acknowledge the changes taking place in the status of women. Hence, female writers in this century no longer write about gaining their basic human rights; rather, they tend to dwell on the actuality that their legally given entitlements are not still implemented or accepted. This discloses that in each century women writers are inclined to delve into

what they lack in their lives. Thus, in the twentieth century, the main focus of their manifests is the questioning of the reason why they are still othered. Apart from that, differently from their predecessors, they include distinct issues such as identity establishment, birth control, female sexuality, their love rights, and authorship.

In respect of the discussions done by the writers, in du Maurier's *Rebecca*, similar issues are observed. Her three striking female characters are not the epitome of the 'conventional' or idealised woman. Rebecca is definitely a 'New Woman' or a 'flapper' foregrounding her own desires by transgressing the borders of her sex. Though she is killed by her husband, through her lingering presence, she still dominates both Maxim and his second wife. Her domestic, Mrs. Danvers, is likewise a person going beyond the restrictions. She does not obey Maxim although he is the master of Manderley; instead, she remains faithful to her madam; thus, indirectly initiates the second Mrs. de Winter's emancipation process. Within this context, the unnamed spouse is initially obedient and docile; nevertheless, her metamorphosis is so particular that she eventually constructs her own identity, unintentionally becomes the dominant figure, and eventually becomes the narrator. Through these three female characters, the abovementioned concerns of the writers can also be discussed.

Relating to this, as a conclusion, as a Gothic novel with its focus on social criticism, du Maurier's *Rebecca* elaborately touches upon the topics on the agenda of the twentieth century. Unlike Walpole's *The Castle of Otranto* in which there are almost no allusions to the liberation of women or Collins's *The Woman in White* in which there are certain references or allusions to the acts in relation to women's rights as well as the ongoing restrictive social position of them, in *Rebecca*, the focal point is on female identity and sexuality. Hence, what these twentieth century figures dwell on in their writings can also be noticed in du Maurier's novel. By redefining 'Female Gothic,' the author fictionalises female characters who are either autonomous or tend to question and through them, she puts an emphasis on women's identity construction and sexuality.

CONCLUSION

"A woman is shut up in a kitchen or a boudoir, and one is surprised her horizon is limited;
her wings are cut, and then she is blamed for not knowing how to fly.
Let a future be open to her and she will no longer be obliged to settle in the present."
-Simone de Beauvoir, *The Second Sex* (1949)

In this study, the changing status of women in the eighteenth, nineteenth, and twentieth centuries and the representation of them in three Gothic novels written in the mentioned periods are scrutinised. Just like de Beauvoir articulates in *The Second Sex* (645), for centuries, the women are confined to the domestic sphere, and they are denied their basic human rights; thus, they are somehow forced to remain in darkness. Although the superior sex along with the patriarchal society and its norms deliberately keep females ignorant, they also claim that the second sex does not have the potential to broaden their horizons; thus, they perceive them as intellectually and mentally inferior. Considering the fact that women are predestined to have a restricted life owing to the male dominated system, it is rather illogical to expect them to ameliorate their lives and improve themselves intellectually. Hence, unfortunately, they are destined to have a life in accordance with the wishes or expectations of the patriarchal order.

This biased stance towards the second sex prevails for a long time, which makes them become shadows of or inseparable entities from men. They are almost invisible in society, silenced at home, and their existence is valid through male acquaintances. They are identified with being a mother, a wife, a sister of someone, which prevents them from establishing their own identity. In other words, they exist by being kin of a man. Besides, they are expected to carry out the duties that their roles bring such as taking care of their family and doing the housework, both of which are utterly related to the domestic realm as it is highly believed that houses are the sole places where women can demonstrate their excellence due to their supposedly limited potential. What is more, it is required that they should preserve their chastity, purity as well as piety as such labels

are the attributions embedded on them by the androcentric system. Pertaining to their conditions and standards, it is apparent that they dedicate their whole life to their family and remain in the private sphere carrying out their duties and living their predestined lives.

Nevertheless, in the eighteenth century with the Enlightenment, their awakening process is initiated. Through this period and with the declaration of two pronouncements in 1776 and 1789, basic human rights and equality among humans are demanded, which causes women to wish to obtain them as well. Hence, it is apposite to claim that their emancipation process commences in the eighteenth century and gaining their long-denied human rights takes almost three centuries during which several reforms and amelioration are made for them, and their status starts to alter gradually.

Specifically, in the nineteenth century, several acts in relation with women's rights are introduced and they enable females to turn into separate entities gradually. When these changes or betterment are taken into consideration, it is pointed out that their visibility in the domestic, public, and political spheres increases substantially. In this framework, with the statutes passed concerning marriage, women's status in the private domain is ameliorated to a certain extent. In this period, acts related to the custody of children, divorce, and women's owning money and property are introduced and they enable women to become the guardians of their offspring, divorce their husbands, and to earn their own money respectively. Pertaining to them, wife's being regarded as *feme covert* ceases and she is perceived as an individual. In this regard, she obtains her long-denied right to own her money and/or property. Pertaining to the particular alterations in the status of women, it is blatant to assert that they utterly ameliorate their position in the domestic realm.

Additionally, the visibility of females in the public sphere increases to a considerable extent, as well. Among the amendments made on behalf of them, the most noteworthy

betterment is their enfranchisement as it is a right that they obtain the latest owing to the fact that it enables them to elect and be elected. That is why, the patriarchal system is rather hesitant to give women's enfranchisement. They obtain their ballot even if the androcentric system is completely against it due to their assertion that the opposite sex is not intellectually equipped enough to be included in such a significant process (Grimshaw and Sowerwine 337). Actually, such proclamation concerning women's intellectual insufficiency is an undeniable reality (Parker 116) as they are forced to have complete dependence on men, which deprives them of equipping themselves with necessary knowledge or experience. However, it does not mean that they are utterly illiterate. They receive education for sure but what they learn is completely different from those that men acquire. In other words, in the eighteenth century, through conduct books or the subjects they are taught at school, women are prepared to be a 'proper angel' or an ideal woman. In the succeeding century, primary education becomes compulsory for everyone and a decade later, females are admitted to universities, which is an indication of crucial betterment made for them because a century before, they are taught how to become an idealised woman whereas through the end of the nineteenth century, they manage to have themselves admitted to certain universities. In this respect, it becomes possible for them to fortify themselves intellectually through equal education.

As the wide gap between each sex gets closer through a series of amelioration made for the discriminated sex, their 'existence' in the public sphere increases concomitantly. In other words, the fact that they start to receive equal education; thus, become more literate, knowledgeable, and experienced enables them to have a wider range of occupations. In the eighteenth century, they spend most of their time at home taking care of their families. Unlike the superior sex, they do not have certain occupations that they qualify themselves for. Mostly, they work on farms as domestic servants, which requires heavy manual labour (Hill 28). Nevertheless, with the industrialisation, owing to the increasing need for more workers, women start to work at factories though with lower salaries in comparison with male workers. In the succeeding century, with the emergence of 'the Woman Question,' the dominant biased perception towards them

diminishes to a certain extent and they start to work as governesses, teachers, typesetters, needle-workers. What is more, since they start to be admitted to universities in the same century, they can become qualified enough for more professions. In the twentieth century, upon the enfranchisement of women, through an act introduced in 1918, they are given the opportunity to become MPs and also the exclusion of the opposite sex from specific professions due to their sex is prohibited (Atkinson n. p), both of which disclose that on the legal basis, each sex is equal.

In addition to the changing status of women both in the private and public spheres, there are certain alterations in the female body, as well. What is meant by this is the way how they perceive their sexuality and also their altered physical characteristics. As they are constantly identified with being a mother and/or wife, marriage is regarded as a destination for them. That is why, their femininity or, aptly put forward sexuality, is all the time restricted because the mentioned two roles are thought to be the chief cause in their lives. Thus, they are detached from their bodies. Nevertheless, in each century, a new outlook towards sensuality is noticed. In the eighteenth century, a new term – coquette women – emerges though mostly in fictions and these coquette women attempt to defy social norms of their time. In the succeeding century, the concept of 'the New Woman' is introduced by Sarah Grand, through which she encourages her fellows to mould their physicality without trying to appeal to the male-gaze. Her assertations demonstrate that she aims to liberate women physically. The emergence of 'flapper women' in the succeeding century, thus, can be a continuation of the concept of Grand because flappers tend to dress themselves with clothes that are perceived as 'inappropriate' by patriarchy. These females defy the Victorian ideals and they are also defined as libidinous, which is an indication of their sexual autonomy or their awareness of the female body. Thus, in the twentieth century, achieving basic human rights brings about the discussion on female sexuality and their love rights. As a consequence of female individuality or identity, the long-ignored female sensuality is included on the agenda. Thus, in several writings of sexologists, love or erotic rights of them are discussed.

As ‘the Woman Question’ has a drastic impact on society specifically prevailing in the Victorian era though having taken its roots in the preceding age and continuing in the twentieth century, in fictional works, this concern is dwelled on notably, as well. Pertaining to the penned fictions, in the Gothic novel, it is particularly noticed. As discussed in Introduction Chapter, the emergence of the genre coincides with the emancipation process of the second sex as the Enlightenment has considerable influence on both, though in a different way. Since reasoning and rationality are foregrounded in this period, these are the very notions the genre opposes to. Unlike such concepts, Gothic Fiction points up irrationality through fear so that it can distort the highlighted notions in the Enlightenment. At this point, it is to be underlined that through its characteristics such as irrationality, supernatural elements, uncanny settings, and inexplicable incidents, this genre actually makes a commentary of concerns on the agenda of its time. In other words, though not directly, it intends to criticise economic, social, and political issues.

Considering such aspect of the genre, it is apparent that Gothic fiction and ‘the Woman Question’ are associated and since its emergence, this concern is immensely examined in Gothic works (Ellis 457; Millbank 53). Both its characteristics such as uncanny settings as well as incarceration of characters and the Byronic hero that exists in almost all the works make the genre convenient to explore ‘the Woman Question.’ That is to say, the intertwined relation between the power of Byronic heroes with their vast patriarchal castles/mansions and the oppression of female characters and how they are entrapped in such settings is undeniable. While tyrant male figures’ ceaseless, indisputable, and sublime authority comes from their patriarchal and ancestral castles and/or mansions, there is “an intimate link between the female subject and the house” (Hock-Soon Ng 4) as “[t]he vast, imprisoning spaces that appear so regularly in the Gothic as castles, monasteries, and actual prisons can be read as metaphors for women’s lives under patriarchy” (Ellis 458). Indeed, for male-dominant minded males, their houses serve the function of incarcerating females. In this respect, it is apt to claim that the associated relation between the hegemony of men and the submission of the opposite sex can apparently be noticed and discussed in a Gothic context. Thus, the

characteristics of the genre pave the way for studying the biased constructed gender roles.

What is more, the emergence of two associated terms – ‘Male Gothic’ and ‘Female Gothic’ – denotes the fact that the genre is tightly related to ‘the Woman Question.’ While the former chiefly glorifies male authority focusing on rape and/or murder as well as male transgression of social taboos, the latter dwells on female suffering and victimisation. When what both terms deal with is taken into consideration, it can be claimed that they are actually intertwined. What is meant by this is the fact that even though their focus seems slightly different, they are, in fact, related. While ‘Male Gothic’ delves into male transgression of taboos and the foregrounded male authority by means of hegemonizing the opposite sex, and rape and/or murder, it also, on the other hand, is to include female characters and their experiences because without the existence of the second sex, men cannot perform their authority and empower their supremacy. Within this context, while ‘Female Gothic’ sheds a light into how women characters suffer from the tyranny of men, it also, likewise, touches upon the hegemony of the superior sex. Hence, it would not be wrong to argue that they are not completely different from one another; instead, they are amalgamated. At this point, it is to be reminded that ‘Female Gothic’ undergoes changes in time and is redefined as what it touches upon significantly alters through time. Its redefined version specifically handles how victims of patriarchy resist and struggle to go beyond their restrictions. In other words, it is indicated that the representation of the distress of females is moulded into their opposition to male-dominancy in the redefined or transformed version, which makes it more transgressive. Actually, such a change is of significance, as well because it complies with the ameliorated status of women. Based on this, it is apt to assert that the changing social position of females can be scrutinised in the novels selected for this thesis.

The years when the selected works are penned are also of importance, as well because around the time they are written, considerable changes pertaining to the status of the

oppressed sex take place. In other words, "[i]f we take a very loose overview of the whole history of feminism over the past hundred years, there seem to have been three peaks of activity, roughly separated by fifty years: a first peaking in the 1850s; a second in the period 1900-1920; and a third peak beginning in the late 1960s" (Rossi, *The Feminist Papers* 616). With regard to this, it is apparent that in the eighteenth century when Walpole pens his *The Castle of Otranto*, an awareness concerning the social position of the opposite sex is not observable yet. Through the end of the era, proto-feminist writings are composed; thus, it is apt to argue that women-related awareness commences to raise during that time. That is why, the representation of female characters in *Otranto* is in compliance with the restrictive position of the second sex in society. Collins' *The Woman in White*, on the other hand, is composed in 1860 when certain amendments through acts are made for women and this change is explicitly noticed in the work. In du Maurier's *Rebecca*, likewise, there are more liberated and transgressive female characters as in English society, women gain their enfranchisement and revolutionary writings such as Woolf's *A Room of One's Own* are penned.

With regard to this, when the characters in three novels are taken into consideration, particular changes in their representation can be observed. In *Otranto*, in Chapter 1, it is claimed that all female characters are obedient, submissive, and silenced. Hippolita regards her husband as her lord and blind obediently acts in accordance with his wishes. She accepts divorce and Manfred's intention to marry his daughter-in-law. For her, her husband is utterly superior, and she acknowledges her role as a *feme covert*. Throughout the novel, she does not leave the castle and most of the time, she stays in her chamber, both of which denote that she is actually confined to the domestic sphere. In the same vein, Matilda and Isabella are two obedient young women because they are taught to submit to patriarchy. Not only Hippolita but also Bianca – the domestic of the castle – point out the necessity that they should remain docile. Nevertheless, it is also argued in Chapter 1 that female agency in women characters belonging to the second generation can be observed. However, their agency is actually purely out of their instincts. They do not intentionally go beyond the borders of their sex. In order to be more precise, Isabella flees from Manfred not because she wants to disobey him but because she is afraid of

marrying a man whose age is akin to her father. Likewise, Matilda confesses that she meets Theodore disobeying her parents; yet, her meeting with him is not owing to her wish to ignore her parents; rather, she sees him because she has feelings towards him. Within this scope, it can be claimed that female agency in Isabella and Matilda is not completely related to their wishes to transcend their restrictions. At this point, it should also be noted that Matilda is stabbed by her father accidentally, in a way killed, and Isabella eventually marries Theodore and lives with him happily ever after. If she really wishes not to submit to patriarchy, she would not unite with him and gives birth to a son. With regard to this, it is apparent that both young females do not intend to question androcentrism, other motives cause them to exceed their boundaries. Isabella's matrimony and becoming a mother can be considered an indication of this.

In Collins' *The Woman in White*, there are female characters attempting to question the male dominancy in comparison with the first novel; however, some of them are also docile and compliant, which complies with the changing status of the opposite sex in English society. Laura and Madame Fosco can be considered 'the angels in the house' as both acknowledge the supremacy of men. The former, for instance, has traits that are favoured by the androcentric mindset. That is to say, she plays the piano and draws, both of which are domestic hobbies. Additionally, she is a doll-like figure with her fair complexion, beauty, and dresses. Apart from her physical appearance and hobbies, her characteristic features also make her a compliant person. When her father in his deathbed asks her to marry Sir Percival, a man much older yet very wealthy, she unquestioningly fulfils his wishes though she does not want it. Besides, after she falls in love with Walter Hartright and experiences her husband's tyranny, she again is in need of another man in her life, then marries Walter and finds her destination. In this respect, it is apparent that she cannot sustain herself alone; instead, she needs a male figure in her life. Madame Fosco, similarly, is a subdued woman. What is noteworthy about her is the fact that prior to her matrimony, she is an advocate of women's rights; nevertheless, upon wedlock, her husband 'tames' her, and she even ceases to express her ideas. Count Fosco – an epitome of patriarchy – calls her 'my angel,' which alludes to 'angel in the house' concept of the Victorian period. Thus, both Laura and Madame

Fosco with their tendency to submit to patriarchy are the representations of docile women.

Nevertheless, besides these two, there are also female characters questioning and struggling to undermine androcentrism. Marian, upon her realisation that Sir Percival and Count Fosco are after her sister's money, attempts to challenge them and unveils their ploy. In order to intervene into their plan, she encourages her sister not to sign the contract which is absolutely detrimental to her future and also an indication of the power of patriarchy because it actually permits the husband to own his wife's money. Additionally, Marian strives to protect Laura from her tyrant husband claiming that there are laws protecting wife. Concerning her endeavours, it is blunt that on the legal basis, certain acts are introduced so as to ameliorate the opposite sex's position specifically in the private sphere and implications of such reforms are noticed through Marian's claims. What is more, what makes the sister a transgressive figure is that she also has a voice in the narration. In other words, since the novel is a compilation of different narratives, one of the narrators is Marian, which is rather noteworthy because being a narrator is related to authorship; thus, gives one authority but the point that is to be stressed is the fact that her account is interrupted by Count Fosco and he ends it, which can be regarded as his supremacy because he annihilates her authorship; thus, authority, which implies that male dominancy still prevails despite her struggles. While Marian is narrating their story, it is also revealed that she takes off her petticoat so that she can easily eavesdrop on the dialogue of the male characters so that she can rescue her sister. Getting rid of the petticoat is also worth being pointed out as it is completely associated with the idealised femininity and women writers such as Perkins-Gilman and Grimké propound that her fellows should no longer wear such clothing to appeal to the male gaze. Nonetheless, in spite of her desire to dispense with the attributed labels on her sex, she is in a way incarcerated and her sanity is distorted and eventually, she needs Walter just like Laura as she is forced to be feminised by both Fosco and Sir Percival. Regarding her experiences, it can be claimed that her strive to go beyond the restrictions of her sex fails. Another female character, Anna, likewise, attempts to trespass against the borders of gender resulting in her being imprisoned in an asylum and killed in the

end. First through incarceration and then through death, she is silenced by the patriarchs as she has the potential to ruin both males' plans. Pertaining to how Marian and Anna endeavour to curb the supremacy of men, it is evident that they are suppressed in due course.

du Maurier's *Rebecca*, on the other hand, is considerably different from the other two novels. There are three female characters all of whom are rather distinguished owing to their deeds and outlooks. Rebecca can be regarded as the ultimate epitome of the 'New Woman' because of her interests, preferences about her physical appearance, and her actions. She is definitely a transgressive figure. Manderley is under her control, she has her 'own room' though it is a boathouse in which she can remain on her own, is aware of her own sexuality and a sensually active woman. Instead of striving to appeal to the male gaze for confirmation, aware of her own sexual appetite, she is a desiring subject and has affairs with other men just because it is her own will. Due to her nature, she is murdered by her husband. However, though she is dead, her authoritative presence is noticed in the course of the work and sustained through her domestic Mrs. Danvers as her account is mostly narrated through her. While she is telling Rebecca and her preferences, she focuses on how she hates all men and Mrs. Danvers is proud of her mistress, which implies that she does not have a conventional mindset. She mostly talks to the second Mrs. de Winter about Rebecca, which is of importance because unlike the deceased wife, the young newly-wed is initially rather submissive. She remains nameless which denotes that she cannot establish her identity herself. She submits to whatever her husband wishes and most importantly, she resembles herself to Maxim's dog; obedient, faithful, silent, and docile. However, what distinguishes du Maurier's work from the others is that a twist in the narration causes a reversal of values and gender roles. Upon the unveiling of his secret, Maxim becomes childish losing his authority whereas his unnamed wife turns into his protector. His hegemony is also annihilated when his ancestral mansion is set on fire by Mrs. Danvers. Within this scope, it can be argued that Rebecca and Mrs. Danvers aid the second wife to construct her identity while they also cause Maxim's supremacy to diminish and through the end of the novel, the nameless wife's maturation process is completed, and she turns into a

mature, self-confident woman and narrator. With regard to this, it is pointed out that *Rebecca* is completely different from the other two novels.

When the selected works are taken into consideration, the gender of each author is of significance because "[t]he division of Gothic writing into male and female traditions is customary and usually follows the gender of the author. It distinguishes between masculine plots of transgression of social taboos by an excessive male will" (Milbank 54). In *Otranto* and *The Woman in White*, Manfred, Sir Percival, and Count Fosco try to transgress social taboos as all of them desire to gain what they legally do not possess and in order to achieve their aim, they take advantage of patriarchy and demonstrate excessive male authority. They hegemonise the female characters and strive to silence them. In *Otranto*, no women figures venture to challenge patriarchy as there is no appropriate circumstance for this. In *The Woman in White*, even though two of them attempt to go beyond what is expected from them, they are subdued by the patriarchs. Besides, male supremacy is also noticed when female characters are incarcerated by men. Hippolita is confined into the domestic realm, Isabella is stuck in labyrinth like structure of the castle, Anna is imprisoned in an asylum, and Laura is locked in her chamber. The spouse of Manfred in *Otranto* and Percival's wife in *The Woman in White* are both inmate and mistress of the ancestral settings. In *Rebecca*, in contrast, a curb on male hegemony is noticed owing to the questioning and transgressive female figures because "du Maurier disinterred and revitalised elements of Gothic writing by women in the 1930s-1950s, particularly with *Rebecca*" (Wisker 33). With the impact of the reforms made for the benefit of her sex resulting in their ameliorated status in society, the author fictionalises more unconventional and questioning female characters. Besides, what makes the work significant is the fact that though the male figure is actually a patriarch and desires to suppress the opposite sex (he murders his first wife as he cannot oppress her and he marries an obedient, young woman so as to restore his shattered authority), he is unable to succeed and eventually, his hegemony is questioned and destroyed. What is more, although marriage is the final destination for females in both Walpole's and Collins' works, *Rebecca* starts with marriage, and it is not a destination but mostly a nightmare for the young wife until she completes her

maturation process as well as identity establishment. The gender of the author is definitely a notable factor in fictionalising such an unconventional ending and plot. As a female writer, just like Woolf encourages her fellows to become in *Room*, du Maurier not only has the authorship but also gives it to her woman character by making her the narrator. Unlike Marian in *The Woman in White*, her narration is not interrupted by a male; instead, she turns into one upon her maturation process. In other words, when she gains her voice, the authorship is given to her. That is to say, *Rebecca* is purely a product of a female mind and hand.

Within this scope, considering the particular changes in the status of women in the eighteenth, nineteenth, and twentieth centuries, in the selected novels for this thesis, such reforms and amelioration can definitely be scrutinised. The three works not only reflect the social positions of the opposite sex of their time, but also immaculately delve into the mindset of the patriarchal society. Thus, from the earliest to the latest novel penned, a portrayal of the female characters considerably alters. In other words, they turn into more questioning and transgressive individuals from docile and submissive figures. In *Otranto*, all women characters are complaint, and marriage is a destination; in *The Woman in White*, more conscious figures venture into questioning androcentrism resulting in failure and matrimony is also a destination. In *Rebecca*, transgressive and liberated women can be noticed and instead of a union with a man, an established identity through maturation is a destination for the nameless woman.

As a conclusion, it would not be wrong to state that Gothic novels are not the only novels embedded with Gothic elements but with socio-cultural, socio-political as well as gender issues. Thus, this thesis proves and opens new dimensions for the further readings of these canonical works with many aspects of the centuries that they are written.

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APPENDIXES

APPENDIX 1:

Gothic has always preserved its significance not only in world literature but also in every branch of art. In literature, architecture, sculpture, fashion, and even in music, it can be seen considerably. Although the word ‘gothic’ is actually related to the barbaric clans, Goths, as a form of art it first appears between the twelfth and sixteenth century in the form of architecture (von Simson 61) which dominates the Middle Ages with its pointed arched buildings highlighting the fact that humans are tiny creatures when compared with God’s almightiness (Pala Mull 9). Those enormous buildings instil fear along with awe because they are intended to reflect as well as highlight the importance/sacredness of religion and the holiness/omnipotence of God. While glorifying religion and naturally the Almighty, gothic buildings actually aim to make human beings feel inferior or insignificant because in the Middle Ages humans are deemed to be unimportant whereas religion is perceived as the sole authority. In addition, in those times, baroque buildings, specifically churches, are adorned with gothic sculptures evoking scare or uneasiness in visitors. Gargoyles – grotesque, carved figures – could be spotted in exterior parts of buildings. Though used on façades of buildings for practical reasons (Bridaham xiii-xiv), these creatures compliment the frightening atmosphere of such structures. In this regard, seen as an art form since the twelfth century, it is apparent that gothic and art are tightly related.

Gothic as a literary form emerges in the eighteenth century. Having innately resistant characteristics, the genre foregrounds imagination and irrationality since it is a reaction against the Enlightenment’s emphasis on rationality. What is meant by irrationality is that there are some incidents in works of this genre that can be inexplicable or illogical. Instead of favouring empirical phenomena, unknowing or obscure experiences are given prominence. In order to provide an appropriate atmosphere, mostly, uncanny settings are preferred so that the link to the real and rational world can be lost. Regarding the time it comes out and its characteristics, it is pointed out that Gothic fiction and

Romanticism have certain common points. As Andrew Smith aptly propounds that "[t]his cultivation of a Gothic style [is] given new impetus in the mid-eighteenth century with the emergence of Enlightenment beliefs that extolled the virtues of rationality. Such ideas [are] challenged in Britain by the Romantics at the end of the eighteenth century, who [argue] that the complexity of human experience could not be explained by an inhuman rationalism" (2). In this context, it is pointed out that the most foregrounded Enlightenment belief, rationalism, is actually challenged by both, which is what makes Gothic and Romanticism akin to one another.

This movement, emerged during the same period as Gothic, is considered a "crucial transition between an Enlightenment world view and the values of modern, industrial society" (Curran xiii) and it dominates the period between 1785 and 1825. Regarding what is foregrounded in this movement, individuality, nature, and imagination are some of the notions that are highlighted. Romantics believe that it is not wise to reduce human beings to solely rationality. In this regard, Michael Ferber discusses this literary movement and points out its characteristics elaborately in his work *Romanticism: A Very Short Introduction* (2010) indicating its rejection of the accepted canons of neoclassical values and its emphasis on the exploration of a self through imagination:

> Romanticism [is] a European cultural movement, or set of kindred movements, which [finds] in a symbolic and internalized romance plot a vehicle for exploring one's self and its relationship . . . to nature, which [privileges] the imagination as a faculty higher and more inclusive than reason, which [seeks] solace in or reconciliation with the natural world, . . . which [honors] poetry and all the arts as the highest human creations, and which [rebels] against the established canons of neoclassical aesthetics . . . [is] in favor of values more individual, inward, and emotional. (10-11)

In relation to such detailed explanation, it is palpable to say that this cultural movement directly rejects what the Enlightenment favours by deeming imagination as all-encompassing when compared with reasoning. Considering such aspects of it, it is not wrong to deduce that certain characteristics can also be observed in Gothic literature. Likewise, in Romantic poetry, which is a prevailing genre at that time, specifically in the poems of the poets such as Samuel Taylor Coleridge (1772-1834), Lord Byron

(1788-1824), Percy Bysshe Shelly (1792-1822), and John Keats (1795-1821), gothic elements can be observable (Smith 2).

Coleridge's unfinished ballad "Christabel" whose first part was written in 1797 and the second part was penned in 1800 is like a gothic story written in verse. In the ballad, there a supernatural being disguised as a woman named Geraldine, a castle, darkness, and even an owl, which are considered gothic elements. In addition, the opening lines of the ballad are quite gripping:

> 'Tis the middle of the night by the castle clock,
> And the owls have awakened the crowning cock;
> Tu-whit! Tu-whoo!
> And hark, again! The crowning cock,
> How drowsily it crew. (1-5)

When the imagery employed by Coleridge is considered, the atmosphere seems as if it were taken from a gothic story. When Byron's "Darkness" (1816) is examined closely, it can be deduced that the tone of the poem is quite similar to one by the great American gothic poet as well as writer Edgar Allan Poe (1809-1849):

> I had a dream, which was not a dream.
> The bright sun was extinguish'd, and the stars
> Did wander darkling in the eternal space,
> Rayless, and pathless, and the icy earth
> . . . and all hearts
> Were chill'd into a selfish prayer for light. (1-4, 8-9)

The gloomy, as well as the uncanny atmosphere, darkness, and pessimism are stressed so much that the poem is more like a gothic work rather than a poem of a Romantic poet. Shelley's "Lines: The Cold Earth Slept Below" (published posthumously by his wife in 1823) tells the death of a beloved woman. As a romantic poet, Shelly foregrounded in his poem and through nature and its description, the sublime features can be analysed:

> The breath of night like death did flow
> Beneath the sinking moon.
> The wintry hedge was black;
> The green grass was not seen;
> The birds did rest
> On the bare thorn's breast. (6-11)

Understood from the lines that, a gothic, pessimistic atmosphere prevails in the poem. Keats, the last Romantic poet adding gothic elements in his poems, wrote "Isabella; or, the Pot of Basil" (1818). Rather than the figures of speech or words used in the poem, its content can be considered gothic because "[t]he gothic atmosphere of the poem draws on the horror of a corpse's head taken care of like a flower in a basil pot" (Kırpıklı 204). Since Isabella's lover is killed by her family, through the ghost of the dead man, Isabella finds the corpse, decides to cut off the head, and looks after it in an obsessive manner:

> When Isabella by Lorenzo knelt.
> She gazed into the fresh-thrown mould, . . .
> . . . with her knife, all sudden, she began
> To dig more fervently than misers can. . . .
> She kiss'd it with a lip more chill than stone,
> And put it in her bosom . . . . (XLV, XLVI, XLVII)

Gothic elements were employed by Romantic poets because the gothic "is concerned with the unusual or strange behaviour of individuals, with alienation, heart-searching, and frustrated hope" (Watson 81), and regarding the notions that were listed by Watson, they were also the characteristics of Romanticism. On this basis, it is safe to maintain that Romanticism and Gothic literature are actually interrelated to a certain extent.

Despite the fact that they have a lot in common, a certain point differentiates one from the other and this certain point is their functions. In Romanticism, unlike reasoning and logic that are favoured by the Enlightenment, through imagery and the emphasis on feelings along with senses, a return to nature is aimed. Besides, the importance and emphasis of individuality is targeted. In Gothic literature, on the contrary, since it

emerges to resist against the norms put forward by the Enlightenment, it is maintained that the genre aims to right the wrongs in society. Including 'others' in itself, Gothic intends to give voice to ones that are othered in society. Such nature of the genre makes it class-conscious. What is meant by class-conscious is that in works, specifically novels, gaps between classes are discussed as well as questioned and what is actually favoured is given exposure to further examination. In other words, the long-accepted truths concerning the superiority of certain classes or the priorities given to them are scrutinised.

Considering the time when this genre first appears, it is also the times when the working and middle class first become more visible, and it can be argued that it is not a coincidence. The Industrial Revolution and Reform Bill of 1832 lead these classes to become apparent. Before these two phenomena, rather than clear-cut social classes, society is divided into two; the rich and the others. The clergy, nobles, governors constitute the main group, and the rest is regarded as poor. The poor at those times are mostly the labourers working from their houses and earning just the exact amount of money to meet their needs. They mainly spin raw materials as a family and are completely invisible in society because "they [are] not human beings; they [are] merely toiling machines in the service of the few aristocrats who [have] guided history down to that time" (Engels, *The Condition of the Working Class* n. p.). The reason why they remain invisible in societies is the fact that the powerholders, who are not only governors but also are financially able, ignore the others who are not regarded as the powerholders owing to their financial status and professions. Thus, such labourers unfortunately end up as "the poor, the underprivileged and the exploited" (Karaduman, "The Changing Social Scene in 19th Century England" 21). Upon the Industrial Revolution, these labourers are given a social status, and they are classified as the working class. Friedrich Engels (1820-1895) further claims that "[t]he history of the proletariat in England begins with the second half of the last century [after 1750s], with the invention of the steam-engine and of machinery for working cotton. These inventions [give] rise, as is well known, to an industrial revolution, a revolution which alter[s] the whole of civil society" (Engels, *The Condition of the Working Class* n. p.).

In this respect, uneducated, rather poor, manual labourers are to be called as the working class after industrialisation begins.

Being named as the working class, in a way, makes workers belonging to this class to be seen in society more because they start to be considered a cog of the wheel. Though the cogs are small thus seem trivial, they enable the wheel to move or progress. Hence, considering the microcosm, each and every working class member comes on the scene at that time. Nevertheless, this does not mean that they are treated equally and individually. Instead, society perceives them as the 'hands' of the social system (Davidoff 89) that take care of repetitive labours which do not require any critical thinking or intelligence. While labourers are perceived as the hands of the system, the upper class is regarded as the head of it. The metaphor Davidoff employs portrays the situation of that time rather appropriately. The upper class people are rulers, governors, namely the intelligent part of the system whereas the lower classes are the manpower that is needed for the system to progress.

By the same token, people belonging to the middle class, though not so invisible or inferior as the working class, are looked down on by the aristocracy. The middle class as a term is first coined by James Bradshaw in his pamphlet entitled "Scheme to Prevent Running Irish Wools to France" in 1745. The point which distinguishes this group from the proletariat is their occupations, status in society and their income. Hence, for Engels, just its name suggests, the middle class is positioned in between the two classes (*Socialism: Utopian and Scientific* n. p.). Unlike the proletariat, the middle class people are doctors, teachers, merchants, which are professions that provide them with relatively better amount of incomes when compared with wages of the working class. Hence, since they are considerably more educated, skilled, and wealthy, their presence in society is more apparent. Yet, they are definitely discriminated since they do not have royal blood. Nonetheless, Reform Bill of 1832 is of great significance for the middle classes to gain their rights and become more visible in society. As LoPatin elaborates in *Political Unions, Popular Politics and the Great Reform Act of 1832* (1999), it is rather

a long process which takes almost three years for the middle class people to gain their rights to vote (1-5), yet this act "[is] the pivotal event that [gets] the snowball rolling: it [is] the first of five major reforms that gradually transform[s] the political system in the United Kingdom" (Aidt and Franck 230). In addition to the fact that it shapes the political system in England, the act also alters the social class system and how each group is defined within this system. Considering the impact of the Great Reform Act of 1832, it can be argued that until the 1850s, social mobility in terms of classes is unacceptable. The decision of a person's being a noble depends on the fact that of their having gentle blood. It is almost impossible for a middle class person to climb the social ladder and thus to be considered a noble or upper class person. This perception starts to alter in time. Actually, it is apt to claim that the Reform Bill of 1832 can be the initiator of social mobility in society as Aidt and Franck suggest in their article that "[w]e can thus assess the role played by ideology, the threat of a revolution, the degree of popular support for the reform, and economic factors, such as the rise of a middle class and economic prosperity, in the adoption of the Great Reform Act" (231). In this respect, the Great Reform Act is a milestone not only for people from this group but also England's social class system. With this act, what is completely impossible beforehand becomes possible or achievable.

Interestingly but not coincidentally, people that are not considered the upper class or aristocrats are not protagonists in literature as well. Rather, they are given minor roles and mostly negatively stereotyped for a long time. Thus, it is apposite to claim that the negative image of the lower classes prevails in both spheres. However, regarding the mindset of society at those times, unlike most literary works, Gothic fiction deals with class struggles and in some of them, the struggle between the upper and lower class can be observable. In this framework, the English journalist, philosopher, and writer William Godwin's (1756-1836) novel *Things as They Are; or, The Adventures of Caleb Williams* (1794) can be regarded as an example in which the struggle between classes is apparent. Prior to moving on the class struggle in this work, it should be noted that the publication year of Godwin's novel is 1794, which is far earlier than the Reform Bill of 1832. Another significant point to be highlighted is that in his novel, a lower class

person's name is the title of the novel which displays that a character not belonging to the privileged class is the protagonist of it rather than being a side persona. This indicates that Gothic is ahead of its time and its urge to create a change makes it pioneer in several aspects.

Despite the fact that Godwin's *Caleb Williams* is actually categorised as a political novel by Pamela Clemit in the "Introduction" of the novel (vii), this work also bears Gothic characteristics such as a murder of a man, a murderer that is about to become mad in fear of being revealed, and his tyrannical imprisonment of a poor young man. Also, the relationship between the murderer and the innocent poor young man displays the struggle between the upper class and the lower class as in the novel, the author "explores the ways in which an economy of suffering that privileges the ruling classes can be used as a justification for the tyrannical treatment of the subordinate classes" (Grace 22). While doing so; however, instead of silencing the subordinate class member – Caleb –, the author gives voice to him by making him the protagonist and Caleb with his own words manifests his life and suffering at the very first page of the literary work: "My life has for several years been a theatre of calamity. I have been a mark for the vigilance of tyranny, and I could not escape. My fairest prospects have been blasted. My enemy has shown himself inaccessible to intreaties and untired in persecution. My fame, as well as my happiness, has become his victim" (*Caleb Williams* 3). His exposure to the tyrannical treatment of an upper class murderer and his words to mark his experience are of significance and in order to deepen the impact of these, the author deliberately chooses Gothic because "[f]or Godwin, the gothic is already a recognisable literary form, whose conventions are appropriate for social criticism" (Kilgour 56). Rather than directly making his critique of the distinctions in social classes, he uses such conventions as an apparatus to shed a light upon the class conflict, which underlines the fact that the genre aims more than just to evoke terror or horror. Instead, affected by the changes in society, it deals with the issues on the agenda.

During those times when Gothic first appears, apart from economic and political changes, social and cultural phenomenon take place and this genre, feeding upon the current situations of its own time, incorporates such alterations as well. Regarding the social and cultural transformation of society, though it may not be seen as appropriate at first glance, Charles Darwin's (1809-1882) theory of evolution is of great significance. Known as a naturalist and biologist, he drastically affects society of his own time as well as modern times with his contradictory works entitled *The Origin of Species* (1859) and *The Descent of Man* (1871). In the former work, as is widely known, he articulates on the origin of species and speculates that there is evolution among them. Despite the fact that he is not the first person speculating such a controversial idea as the French biologists Jean-Baptiste Lamarck (1744-1829) and Geoffroy Saint-Hilaire (1772-1844) are the pioneers of this notion (Darwin, "An [sic] Historical Sketch: Of the Progress of Opinion on *The Origin of Species*, Previously to the Publication of the First Edition of This Work" n. p.), Darwin becomes the widely-known scientist delineating such a phenomena. It is after his voyage on HMS *Beagle* between 1831-1836 when he is occupied with his theory (Richards 49). Upon studying the forerunners of the notion as well as his grandfather Erasmus Darwin's (1731-1802) *Zoonomia* (1794-96), his ideas are shaped and he eventually forms his theory of evolution[26] (Richards 49-50) which can briefly be summarised with his own words as follows: "There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the

[26] Darwin's theory of evolution is initially and actually related to biology and the evolution of human/animal species; however, it is also used as an ideology through reinterpretation of the initial aim. In the nineteenth century, a new term out of Darwin's theory is coined, which is Social Darwinism, by Joseph Fisher in his article entitled "The History of Landholding in Ireland" (1877). When its aim is considered, Social Darwinism is completely different from the theory of evolution. This new term is basically related to the notion about 'the survival of the fittest.' In other words, if someone is strong, financially abled, powerholder, or ethnically and/or racially more privileged, it means that this person can survive in society owing to his/her being fitter than others. Thus, Social Darwinism turns into an ideology which is used as a means to justify specific stances. Nevertheless, Suavi Aydın considers such an ideology as a misuse and abuse of Darwin's theory in his article entitled "The Misuse and Abuse of Darwinian Concepts in Social Theory (or Was Darwin a Social Darwinist) (2010). It is stated by Aydın that "Darwin's findings . . . in the field of biology has been applied to social domain roughly and without being completely understood by social philosophers . . . [S]ocial Darwinism sets the basics of racism with the ideas that 'the strong one survives.' . . . [However] Darwin was not talking about 'the strong one in nature', but about 'the one which is adapted'. The 'ability to adapt' in biology is not a condition related with power or volition" (180). Pertaining to what Aydın discusses in his article, it is pointed out that Darwin's ideas are misinterpreted so as to justify certain biased ideologies.

fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being evolved" (*The Origin of Species* n. p.).

Darwin's ideas on evolution takes one further step in his later work, *The Descent of Man*. As is revealed through its title, this work focuses on the origin of humankind and as stated by Bonner and May in the "Introduction" of its 1981 edition, "[t]he major theme of the first part of the work [which is about the evolution of man] is simply that man descend[s] from other animals and [is] not specifically created" (viii). Considering the time when it is undoubtedly believed that there is a sole creator of the universe, humankind and everything that can be observed around, his two works cause great controversies. With the publication of *The Origin*, the work is regarded as an attack on religion as "[t]hose who [believe] that a theory of separate creation [is] fundamental to their religious faith [see] an immediate threat from Darwin's science. [Thus,] The *Origin of Species* [is] bitterly attacked" (Brooke 257). Apart from its vexed content, another reason for such an attack is that "Darwin's theory [is] published at a time when the established church in England [is] seeking to cope with multiple crises" (Brooke 258). Within this scope, the emphasis on critical thinking and science put forward during the Enlightenment period brings about scepticism on religion and the theory of evolution contributes to it. With his later work, *The Descent of Man*, he takes one step further to oppose the idea that there is a sole creator of everything. In his introduction, he maintains that "[t]he sole object of this work is to consider, firstly, whether man, like every other species, is descended from some *pre-existing form*; secondly, the manner of his development; and thirdly, the value of the differences between the so-called races of man" (2-3 emphasis added). As the object of the work indicates, according to Darwin, there is no such thing as creator; rather, just like the theory of the evolution of species, humankind is descended from a pre-existing form, which denies the long-lasting and wholly accepted argument that God is the creator of the mankind and universe.

In this sense, both *the Origin of Species* and *The Descent of Man* cause serious changes in society because through their contentious contents, they reject the existence of sole

power, namely God. Hence, Darwinism enables humans to understand the world and their surroundings more thoroughly. Besides, since he questions the dogmas put forward by the church and challenges them through his theories; thus, paves the way for critical thinking, people start to have a sceptical perspective as well (Reddy n. p.). In other words, with the theory of evolution, the almightiness of God is questioned. In this respect, while gothic architecture puts an emphasis on the supremacy of the Creator and/or religion and deems humans as worthless beings rather thrown into the universe, Darwin's theory shatters this mindset substantially. As has been stated previously, feeding from its surroundings, Gothic fiction is affected by Darwin along with his theory and Darwinism is also observed in works belonging to this genre such as Herbert George Wells' (1866-1946) *The Island of Doctor Moreau* (1896). Wells, considered the father of science fiction, produces several science fiction novels including *The Island of Doctor Moreau*; yet, this work also encompasses gothic horror along with its elements. Articulated by Weaver-Hightower and Piwarski, the characteristics of the genre can be observed in Well's novel: "Imagine a novel with a protagonist threatened by dark and dangerous forces, who fears for his life . . . in a setting that is mysterious, enclosed, and threatening . . . The novel described is H. G. Well's classic *The Island of Doctor Moreau*" (358). They further make an analogy between the characteristics of the genre and the novel itself by claiming that the island is the threatening setting and the protagonist in distress is Edward who fears from Doctor Moreau and his creatures on the island (358-9). Though twisting the conventional features of the genre slightly, the novel certainly employs its characteristics in itself.

Pertaining to the content of the work, it is about vivisection, the use of animals for examination, which is a highly popular phenomena at that time. Doctor Moreau as a godlike figure vivisects on animals and attempts to turn them into humans. Within this context, it can be claimed that there is strong resemblance between Darwin's theory of evolution and what the doctor struggles to achieve. With regard to this, Glendening asserts that "[c]hance, contingency, unpredictability, indeterminacy – these elements, inherent in Darwinism, reflect the novel's involvement with evolution theory" (571-2). Indeed, in the novel, having a closer look at the hybrid creatures, it is evidently seen that

just like the theory of evolution, Doctor Moreau's doings are in constant progress. In addition, taking the setting, the title of the novel, and the vivisectionist into consideration, the island created by Moreau belongs to the doctor solely and just like God, Well's character is in the process of creating. Apart from the content of the work, it is also suggested that three connections can be formed between the novel and Charles Darwin, one of which is the claim that the narrator, Edward, is once a student of Thomas Huxley – a friend of Darwin -. Besides, the other two connections are about the fact that the setting of the novel is quite close to the Galapagos – the islands Darwin visits -, and the novel's adopting "the idea of entanglement to disrupt conventional, optimistic views about humanity" (Glendening 573) just like Darwin states in the conclusion of his work, though it is not certain that Wells deliberately establishes such connections. Hence, both the content of the novel and its direct analogy to Darwin support the claim that Gothic works, inspired and fed by social and cultural phenomenon surrounding them, are inclined to deal with such issues.

APPENDIX 2:

When the works of these figures having written before the eighteenth century along with their content are taken into consideration, it is pointed out that almost all of them are basically about females' need to receive proper education as men do so that they can be equivalent to them. In other words, their desire indicates that through equal education, equity between sexes can be achieved, which demonstrates the fact that they actually strive to be equal to men in status and this indeed constitutes the main argument of the women writers in the eighteenth and nineteenth centuries. Thus, their aim to enlighten women serves its purpose. However, each figure supports their arguments grounding on different perspectives and aspects. Among them, Christina de Pisan and Marie de Gournay argue that the status of women should be ameliorated and while doing so, they ground their claims on religious texts. Christina de Pisan deals with the problems her sex faces at her time and she suggests that these problems should be eliminated for a better life. What is distinguished about her is that she lives in the Medieval Age during which her sex is extremely discriminated.

Also known as the 'Dark Ages,' in the Medieval period, religion has its utmost impact and control over people and owing to the story of creation, woman is utterly othered because it is highly believed and acknowledged that due to Eve, they lose their position in the Garden of Eden, which causes females to be labelled as continuously sinful or evil. As the Bible is the holy book; thus, mainly read and recognised as the 'true guide' in life, how the opposite sex is represented in this sacred text shapes people's minds considerably. Since women are repetitively depicted as evil as well as sinner; thus, they are doomed to bear offspring to whom they give birth painfully as their punishment, this portrayal paves the way for misogyny because "Medieval Christian European men had seen Woman as a temptress threatening male godliness" (French, *From Eve to Dawn, A History of Women Vol. III: Infernos and Paradises, the Triumph of Capitalism in the 19th Century* 130). Hence, Christina de Pisan's ideas concerning the status of her sex in such a biased society are of importance and also the outcome of the fact that she is actually an enlightened, knowledgeable, and literate woman as in *The Book of the City*

of Ladies, she emphasises her different position in terms of intellectuality because she claims that she is surrounded by a lot of books "on all kinds of subjects devoting [herself] to literary studies, [her] usual habit" ("Part I" 3). As a learned and cultivated figure, her mindset is rather different from common people living in her age as expected. Thus, such stance of her is also noticed in her work since in "Part I," she exemplifies several women from history who are courageous and creative, through whom she "seeks to prove in the *City of Ladies* that the female sex has played a crucial part in human civilization" (Brown-Grant n. p.). What she aims by listing the females from history is the fact that she actually desires to refute the misogynistic idea about her fellows. Rather than depicting her sex as sinful or evil, she intentionally dwells on courageous or creative aspects of them. Pertaining to what she intends and how she does this, it is apparent that she is not after radical alterations; instead, she seems to better the way her fellows are perceived in the Medieval period. Thus, in her work, she mainly focuses on the need for the amelioration that should be made on behalf of her sex and the concern of lessening their problems (Erol 80).

Apart from de Pisan, other early writers mentioned mostly compose their works in the Renaissance period that is still categorised as the Early Modern period. Although during the Renaissance, the perception of 'man' significantly alters and it is believed that there is potential in mankind owing to the increase in literacy, which is the result of the invention of printing machine and scientific advancements, and the separation of church and state, "precisely these developments affected women adversely, so much, so that there was no 'renaissance' for women, at least not during the Renaissance" (Kelly-Gadol 139), which denotes the fact that they are still othered and stigmatised by the patriarchal society. That is why, other writers' composing their works in such a period is of importance, as well. Among them, Marie de Gournay asserts that there should be an equality between sexes as she thinks that superiority or inferiority of a sex to another is also against nature (*The Equality of Men and Women* 54, 65). So as to support her claim concerning females' being equal to males, de Gournay bases her claims on various religious and classical texts such as Plutarch's (circa 46 AD–119 AD) *Moralia, Vol: III Bravery of Women* (circa 100 AD), Saint Basil the Great's (330 AD-379 AD)

The Hexaemeron (370 AD), or the Bible. Unlike the misogynistic interpretation of the holy text, which is the most common reading of it, she reinterprets it asserting that "[m]ankind[27] was created male and female, according to the Scripture, while counting the two of them as only one creation" (65). Such reading of the sacred text and the employment of the word 'mankind' instead of 'man' disclose her intention to lessen the impact of the hierarchal order of the sexes. As she highly believes in the idea that male and female are innately equal; thus, she puts forward the necessity of her fellows to school themselves so that the wide gap between two sexes can be bridged (60).

Anna Maria van Schurman, likewise, focuses on her fellows' need for education just like Marie de Gournay; however, her discourse is rather argumentative. In other words, in one part of her pamphlet, she justifies her points concerning the fact that her sex has potential to get proper education (*A Dissertation on the Natural Capacity of Women for Study and Learning* 79-89) and in the second part, she gathers the objections towards women's being educated and refutes them one by one (90-93). When the time she pens this work is regarded, her argumentative discourse along with her refutations are of crucial significance as they explicitly reveal that Schurman is intellectually capable of gathering arguments as well as counterarguments and uses them appropriately for her points, which also denotes the potential and/or capacity of the supposedly intellectually weak or inferior sex. Bathsua Makin, on the other hand, states that women are actually not inferior to men and she pinpoints the points that her fellows are skilled at or have some background in certain areas such as their being educated in arts and tongues, good linguists, good orators, and their understanding of logic and mathematics and while doing so she provides her readers with some names (*An Essay to Revive the Ancient Education of Gentlewomen* n. p.). While supporting her arguments with certain names, she also delves into the discriminated stance of male dominant society propounding that "[a] Learned Woman is thought to be a Comet, that bodes Mischief, when ever it appears" (n. p. emphasis in original). Through her assertation, it is revealed that for the

[27] Desmond M. Clarke, the translator of the text, highlights the fact that in the original text, de Gournay intentionally prefers the word '*l'homme*' which means not man but mankind; thus, through the employment of the word mankind, she seems to target at eliminating the factor of the superiority of the male sex.

androcentric society, it is expected from a literate and/or cultivated female to bring mischief, which is an idea that highly stigmatises the opposite sex. Hence, in order to prevent them from doing 'mischief,' they are forced to remain ignorant or uneducated. By unveiling such outlook of patriarchy and exemplifying certain learned women, she utterly criticises the prejudiced perspective. Lastly, among these noteworthy figures, Jane Anger has rather a more direct discourse. Otten Delmonico puts forward in her review about Anger's writing that "[t]he earliest woman's pamphlet attacking male chauvinism . . . appeared in 1589 as a response to the now-lost *Boke his Surfeyt in love*" (609). Considering the time it is penned and the gender of the author, Anger employs rather a straightforward and serious discourse and she puts the blame of her gender's status on males: "Fie on the falshoode of men, whose minds goe oft a madding, & whose tongues can not so soone bee wagging, but straight they fal a railing. Was there ever any so abused, so slaundered, so railed upon, or so wickedly handeled undeservedly, as are we women?" (*Her Protection for Women* n. p.). Her daring words target men along with their chauvinism and her stance is quite revolutionary because she has no hesitations while explaining herself concerning the status of her gender. When listed chronologically, Poulain de la Barre's pamphlet is published latest and the reason of this might be de la Barre's gender. As a man having composed his work in the second half of the seventeenth century, it is of great significance that he believes in gender equality. Even Pierre Bayle – one of the important thinkers in the Enlightenment period – claims de la Barre as one of the most influential feminist writers of his time (Seidel 499). What distinguishes de la Barre from other figures is not only his gender but also how he approaches the status and perception of the opposite sex. In his work, he deals with "the misbegotten assumptions" (Seidel 500) because he believes that the common belief regarding women's being inferior to men has "no basis . . . apart from custom and superficial appearances" (*A Physical and Moral Discourse* 120). Within this scope, his stance accords with the idea that gender roles or assumptions concerning sexes are socially constructed. In other words, women are constantly deemed as the second sex. When all these figures from different countries and centuries are considered, it is apt to claim that the questioning concerning the perception of females is initiated; yet, it does not lead to any changes at those times. However, they, through their writings, manage to raise an awareness in society.

APPENDIX 3:

- Alicia Meynell was the first recorded woman jockey in 1804.
- Women played tennis at Wimbledon for the first time in 1884.
- Isabelle Bird became the first woman member of the Royal Geographical Society in 1892.
- Lilian Lindsay was the first qualified dentist in Britain in 1895.
- Just like Lindsay, in 1898, Ethel Charles became the first qualified architect in Britain.
- Hertha Ayrton became the first woman member of the institution of Electrical Engineers in 1899 ("Women's Rights in the 19th Century" n. p.).

APPENDIX 4:

The first step concerning their enfranchisement is actually taken in Victorian England, specifically in 1867 when the National Society for Women's Suffrage is founded in virtue of Mill's attempt to grant the ballot to the second sex in the parliament (Holton, *Suffrage Days* 24; Parker 110). In order to be precise about the life span of the Suffragette Movement, its start is in England in 1866 and it comes to an end in 1928 (Robson 1). That is why, the National Society for Women's Suffrage can be regarded as the initiator of it as it is the first organisation founded in England, which is actually the umbrella name as before it is called as such, there are local bodies under this umbrella organisation such as London National Society for Women's Suffrage founded by Millicent Fawcett (1847-1929), Manchester National Society for Women's Suffrage established by Lydia Becker, and Edinburgh National Society for Women's Suffrage formed by Pricilla Bright McLaren (1815-1906); yet, in 1867, with Becker's suggestion, they are united (Holton, *Suffrage Days* 24; "The Early Suffrage Societies in the 19th Century – a Timeline" n. p.). As it is obvious from Becker's struggle to gather her fellows under one umbrella, she is actually rather a determined as well as an outstanding figure in this cause. She wholeheartedly believes that it is time for her sex to take back what they are denied throughout their lives, and she makes immense efforts to realise their cause. Her dedication is quite apparent when she encourages Lily Maxwell, a shopkeeper, to vote in the name of Jacob Bright as she is accidentally included in the voters list (Holton, *Suffrage Days* 25). Instead of trying to correct or report this error, she deliberately emboldens Lily Maxwell to cast a vote, which definitely complies with her enthusiasm to liberate her fellows. Her passionate involvement in this cause disturbs the androcentric mindset so much that Becker is told that "'instead of being a politician (she) should go and learn to cook potatoes'" (qtd. in Parker 40), which explicitly highlights the outlook of hegemonic patriarchy concerning the perception of the opposite sex. In spite of certain amendments for them, they are still associated with domestic chores and for the British historian J. W. Kaye (1814-1876), it is the androcentric system than renders women pointless or discouraged although they struggle to thrive in the public/political sphere becoming active citizens: "We make

women what they are – we make them weak, and complain that they are not strong – we reduce them to dependence, and then taunt them with being incapable of action. Partly by our system of education – partly by our wise laws – we reduce them to the lowest possible level, keep them there" (558). The discourse of the male-dominated order about the need of Becker's learning to cook accords with the argument of Kaye as this oppressive code causes the second sex to remain in the secondary position.

Nonetheless, struggles of females to get their suffrage already commence with their writings and the National Society for Women's Suffrage. In addition to the umbrella society, another organisation, the Women's Franchise League, is formed in 1889 by the noteworthy suffragette Emmeline Pankhurst (1858-1928) and her husband Richard Marsden Pankhurst (1834-1898). What distinguishes this organisation is the fact that it aims to provide suffrage to all women regardless of their marital status and their intention is explained by Emmeline Pankhurst in *Suffragette: My Own Story* (1914) as follows:

> [T]he Women's Franchise League was formed, and I felt it my duty to become affiliated with it. The League was preparing a new suffrage bill. . . . It was truly a startling bill, royally inclusive in its terms. It not only enfranchised all women, married and unmarried, of the householding classes, but it made them eligible to all offices under the Crown. The bill was never taken seriously by the Government. (n. p.)

With regard to her assertations, the chief target of the organisation is to include all women since their status turns into *feme covert* upon marriage, which makes them dependent on their husband in every respect. In this regard, it is pointed out that even among them, a hierarchy can be observed unfortunately, which causes married ones lower in this order. This actually means another inequality and radical suffragists tend to ground their arguments on this double inequality. That is why, they argue that "ending coverture was as important a matter as the vote securing the full standing of women as citizens" because they believe that "there could be no emancipation for women while this particular group remained so oppressed" (Holton, *Suffrage Days* 28). Within this scope, in order to liberate their sex fully, inequity between a married and single female is to be ceased. However, as Pankhurst's own words disclose, male-

dominated legal system never intends to perceive the opposite sex as equals. This ideology simply marginalises them regardless of their marital status. Nevertheless, suffragists never give up on their causes and the Women's Franchise League is not the first organisation attempting to include the opposite sex in electoral processes. Prior to it, women launch campaigns in order to be regarded as separate entities in such processes in 1884 ("Key Dates" n. p.). Yet, neither their initial nor succeeding attempt gets any worthwhile results owing to the hegemonial codes in society. In spite of the dominant existence of patriarchy and its ignorance of the supposedly weak sex's demands concerning their suffrage, suffragists continue to form other unions to enhance their solidarity and determination, among of which is the Women's Emancipation Union founded in 1891 by Elizabeth Clarke Wolstenholme Elmy (1833-1918). A life-long activist and advocate of women's rights, she contributes to the enfranchisement of her sex considerably. Founder of the WEU[28], she is also a supporter of the WFrL in which she played an active role (Holton, "Free Love and Victorian Feminism" 215). When the aim of both organisations is taken into consideration, revealed through their name, they chiefly intend to liberate the second sex. In addition, both Pankhurst and Wolstenholme Elmy found them with the support of their husbands, which can be thought to be the changing perception of men, and this is actually what Mill suggests in *The Subjection of Women*: without the assistance of males, full emancipation of the opposite sex would be much more difficult (204). Although the outlook of him can be valid to a certain extent, women manage to get their enfranchisement through women-only campaigns or unions since unanimity among the components of patriarchy is not reached completely, which discloses that the androcentric mindset concerning the status of the opposite sex cannot be altered thoroughly.

This unaltered perception is actually what causes Wolstenholme Elmy to establish the WEU. In other words, on March 16, 1891, the court presents a case in which a husband attempts to imprison his wife forcibly. Although he is successful at his attempt, the wife

[28] Hereinafter, the acronyms of the organisations and/or unions discussed will be used. For example, the Women's Emancipation Union will be abbreviated as the WEU.

is freed at the court under the writ of habeas corpus,[29] which makes Wolstenholme Elmy feel encouraged since even though the hegemony of male is still dominant, certain amendments take place at a juridical level and this is promising (Wright, *Elizabeth Wolstenholme Elmy* 151-2). Hence, in order to provide more amelioration in the lives and status of her fellows, the WEU is established, and its initial aim is similar to the WFrL (Holton, *Suffrage Days* 83); yet, a certain aspect of it differentiates the former from the latter, which is the fact that it is more like a forum where discussions or negotiations about females' other issues and/or concerns such as employment, sexuality, divorce are made (Wright, *Elizabeth Wolstenholme Elmy* 153). With regard to this aspect of the WEU, it is more inclusive than the former organisation. Actually, members of it not only demand their enfranchisement but also complete equality between the sexes in all layers of life and in their final report published in 1899, they explicitly point out their aim through the union: "'[E]quality of right and duty with men in *all* matters affecting the service of the community and State'" which makes their statement "the broadest manifesto of any nineteenth-century suffragist group" (qtd. in Wright, "The Women's Emancipation Union" 383 emphasis in original). With regard to this statement, it is pointed out that in time, the suppressed sex's demands as well as objections towards discrimination increase in accordance with their raising awareness. When the earlier organisations founded on behalf of women are compared with the WEU, it is obvious that they at first intend to regain their basic rights; yet, since they become more knowledgeable concerning their cause and realise that they could achieve more rights so as to sustain an equal life, their demands rise gradually. By the same token, similar change can be observed in their writings as well. Earliest works of them such as Wollstonecraft's *Vindication* dwell on their wishes to receive proper education and have an equal life basically but Besant delves into sexuality of her fellows advocating birth control claiming that they need to satisfy their sexuality without fearing pregnancy (Anderson 565). Their concerns disclose that their expectations increase gradually, which is of importance to achieve their cause. Hence, through the WEU, women express their broadest manifesto and what distinguishes this union from

[29] Habeas corpus is a term used in Law and *OED* defines it as " [a] writ issuing out of a court of justice . . . requiring the body of a person to be brought before the judge or into court . . . that the lawfulness of the restraint may be investigated or determined" ("Habeas corpus").

the succeeding organisations whose members are basically called suffragettes[30] is that the WEU members do not experience forcible feeding, hunger strike or imprisonment (Wright, "The Women's Emancipation Union" 386). However, their escalating demands and realisation that their long-denied rights are not given back to them easily reveal that they would need solidarity, resolution, and enthusiasm more in their succeeding organisations/unions. When the stance of the WEU is regarded, it can be positioned in a mediatory point in terms of attitudes and outlook of suffragists as serious alterations concerning their deeds and words would be observed in due course as Wolstenholme Elmy's statement complies with the position of the WEU: "'The emancipation of women is a . . . question [which] strikes down to the roots of social, political and religious life,' and had argued that to secure true freedom, women of all classes needed to actively acknowledge the necessity of '*unit[ing] themselves in one great federation* [to] fight' against male tyranny" (qtd. in Wright, *Elizabeth Wolstenholme Elmy* 153 emphasis in original). Earlier writers or activists tend to deal with one of those concerns of their fellows like either social issues or biased androcentric interpretation of religion; nevertheless, as Wolstenholme Elmy pinpoints, an overall amendment is needed to emancipate her sex. Additionally, rather than establishing several organisations or unions to fight against discrimination, their gathering together in one federation highlighting their solidarity is paramount to succeed. Indeed, just like what she propounds, suffragists decide to unite themselves for their cause.

Prior to the succeeding unions founded by these activists, it should be pointed out that amendments related to the opposite sex's political rights are made in the Parliament. Married women are given their enfranchisement in local councils. Pertaining to such reforms, Steven King claims in his chapter "Fighting an Election" that

> [l]ate Victorian and Early Edwardian women were involved in local political and electoral processes at three levels: as voters, election workers and candidates. . . . The 1892/93 Local Government Act extended local voting rights to married

[30] The meanings and connotations of the words 'suffragist' and 'suffragette' are quite distinct although they seem rather similar. Both words refer to women intending to achieve their enfranchisement; yet, suffragette is "one of a violent or 'militant' type" ("Suffragette"). Thus, members of former organisations such as the WFrL and the WEU are categorised as suffragists, whereas the WSPU activists are called as suffragettes.

> women . . . Further reform in 1894 gave women the vote in parish and district councils and revised the structure of voting in municipal elections, so that by 1900 . . . there were more than one million women voters at local level. (88-89)

The number of female voters indicates that they indeed wish to be included in electoral processes and in order to obtain their full suffrage, they have adequate determination and eagerness. Hence, as Wolstenholme Elmy highlights the significance of uniting their power and solidarity under one organisation, the National Union of Women's Suffrage Societies (NUWSS) (1897) is founded by Millicent Garrett Fawcett (1847-1929) which is the largest society established to obtain women's enfranchisement with its approximately 40,000 members and over 400 branches (Turner 602). Pertaining to its stance, it should be highlighted that members of this society are also called suffragists as the NUWSS targets to succeed on a non-biased or non-partisan basis (Mayhall 24) just like the preceding organisations.

Considering the NUWSS's intention, it is indicated that this society has a mild and reconciliatory stance, which makes its existence and validity a shorter one because radical suffragettes who are stigmatised as "wild women" (Turner 603) are in a way aware of the fact that it is almost impossible to obtain their suffrage peacefully. Additionally, another reason why the NUWSS does not last for a long time is the fact that members of it contemplate that if they collaborate with the Independent Labour Party, they would be successful at their cause and indeed according to their deal, in return of suffragists' support, the Party would not accept any changes unless women are to be included in enfranchisement (Webb n. p.), which would turn into a disappointment in a due course. Within this scope, its mild stance and engagement with the Party can be regarded as reasons for the failure of the NUWSS because the last union founded to help suffragettes achieve their suffrage has a completely distinct outlook when compared with other organisations. The Women's Social and Political Union (1903) (WSPU) established by the political activist and suffragette Emmeline Pankhurst (1858-1928) rejects all of the methods or ways that former societies accept. They refuse the support of men or any political parties and the idea that suffrage would be given to them if they act peacefully or in a reconciliatory way. With regard to this, it is apposite to claim that the WSPU is thoroughly unorthodox with its each and every aspect.

Aware of the fact that male chauvinism does not seem to cease and/or diminish or men would be willing to advocate the opposite sex's demand for enfranchisement, Emmeline Pankhurst decides to form a women-only union because she is of the opinion that solidarity, determination, and struggles of her fellows pave the way for their emancipation. Besides, she realises through experience that politicians are mostly in favour of patriarchy as politics is chiefly constituted of men. The reason for her thinking as such is the fact that prior to establishing the WSPU, Pankhurst and her eldest daughter Christabel Pankhurst (1880-1958), just like others, attempt to cooperate with the Independent Labour Party and launch campaigns trying to make it support women's suffrage. However, although they seem to advocate the opposite sex's cause, they do not take actual action to assist them (Purvis, "A Lost Dimension?" 320). Concerning Pankhurst's choice of the ILP as their supporters, it is apt to assert that since this Party ideologically is supposed to be all-inclusive as it mostly defends the working-class citizens' rights, the suffragette may speculate that the Party could include her sex and their cause as well. Yet, as it turns out just the opposite and the Party is disclosed to be hypocrites, she accepts that it is futile to anticipate any support from men, which makes the stance of the WSPU alter completely. Unlike the NUWSS, the latter union "refused to have any dealings with the Labour Party and virtually regarded them as enemies" (Webb n. p). The bigoted outlook of politicians or parties is also observed on governmental basis. As powerholders in England at that time are thoroughly males, they unanimously adopt a discriminatory attitude towards suffragettes. Two premiers of the Edwardian England, Henry Asquith (1852-1928) and David Lloyd George (1863-1945), staunchly oppose to giving women's suffrage (Webb n. p, Atkinson n. p.). In this respect, it is apt to assert that despite the significant amelioration that is made on behalf of the second sex, male chauvinism still prevails in almost all layers in society.

Acknowledging this biased ideology of society and realising that reconciliatory attitudes or demands do not help them achieve their enfranchisement, the WSPU decides to employ radical tactics to discourage and pressure the government so that they could give in and give their long-denied right back. The stance of the union is elaborately recapitulated by their motto coined by Pankhurst herself: 'Deeds, not words.' As she

discerns the reality that through writing, their demands would not attract attention or cause any serious changes, instead of expressing their wishes through words, she insists on the need of taking action, resulting in the fact that suffragettes "engaged in forms of civil disobedience – as well as illegal tactics, especially from 1912, such as attacking property, secret arson attacks, vandalising post boxes and mass window smashing of shops in London's West End" (Purvis, "Gendering the Historiography" 577). As they attempt to gain their ballot through civil disobedience, suffragettes suffer from their deeds both mentally and physically as they experience police brutality, imprisonment, hunger strikes, and forcible feeding and also new labels such as unwomanly, unsexed, or militant are attributed to them. Their radical tactics are criticised by some of their fellows as well. That is to say, the former organisation, the NUWSS perceives members of the WSPU "as criminals rather than as martyrs" (Davis 33) because suffragists are more inclined to achieve their rights through peaceful negotiations. Within this scope, Pankhurst and her comrades undergo severe discrimination throughout their strife. When their suffering is scrutinised in depth, through suffering, misery but determination and solidarity, the second sex is able to gain their suffrage.

Suffragettes' most distressing phase actually commences after the 1910s. When Henry Asquith becomes the premier of the country, concerns and demands about women's suffrage are presented to him and rejected even though certain amendments are made on behalf of men on 7th October 1911. This refusal and biased decision are put into words by the *Saturday Review* as follows: "'With absolutely no demand, no ghost of a demand, for more votes for men, and with – beyond all cavil – a very strong demand for votes for women, the Government announce their Manhood Suffrage Bill and carefully evade the other question! For a naked, avowed plan of gerrymandering no Government surely ever did beat this one'" (qtd. in Pankhurst, *Suffragette: My Own Story* n. p.). Within this scope, it is pointed out that no matter what powerholders assure relating to the opposite sex's enfranchisement, their promises seem to be uttered solely to fudge women and their hypocrisy is rather obvious. In order to sustain the androcentric ideology, they pretend to be interested in the second sex's cause. Since the WSPU is aware of it, the union demands an interview with Henry Asquith. After being rejected

six times, they are eventually accepted to interview with him. When Pankhurst's daughter, Christabel, expresses their dissatisfaction about the Government's decision, Asquith replies to her as "'I did not expect to satisfy *you*.'" Such a reckless and misogynistic response of the premier causes suffragettes' first employment of violence or aggression. They damage buildings and are immediately taken into prison (qtd. in Pankhurst, *Suffragette: My Own Story* n. p. emphasis in original). This violent behaviour would ceaselessly continue during their strife. With their women-only union and with regard to its motto and stance, they decide to march on the streets shouting 'votes for women' and protest against the decisions of the Government. When their attitudes and reactions are regarded, it can be claimed that suffragettes have to strip off the embedded attributions on them so as to succeed. By this means, they not only attain their wishes but also get rid of patriarchal codes on them. That is why, they start to be called as unwomanly by the androcentric society and Sylvia Pankhurst (1882-1960), the younger daughter of Emmeline Pankhurst participating in the movement later, explains the reason why suffragettes not suffragists are labelled as unwomanly as follows: "They [the former] have to lower themselves to the manners of men; they have to be unwomanly in order to promote the cause of womanhood. They have to do the dirty work. Let those lady suffragists who sit by their cosey firesides at least give them admiration and encouragement" (*The Suffragette* 136). Her elaborate explanation of the difference between two distinct labels explicitly discloses the reason why the WSPU members are perceived as unwomanly. Since reconciliatory ways that former organisations employ such as writings and negotiations do not seem adequate to bring about changes, members of Pankhurst's union determinedly free themselves of ladylike attributions through their aggressive tactics.

Nonetheless, their employment of radical ways causes them to undergo severe brutality during their protests. Since the police force is a mechanism that mostly acts in compliance with ideologies of governments, there is an intertwined relation between powerholders and their official organisations[31]. Hence, equipped with misogynism and patriarchal outlook, the police force perceives women as threat to their authority and

[31] The intertwined relation between states and their official organisations can also be explained through Althusser's 'repressive state apparatuses,' which was discussed in Chapter 2.

upon their continuous protests against the government, they are exposed to severe police brutality (Smith 275). Regarding the ill-treatment of women, how the police behave towards them can be categorised as institutionalised or structural violence[32] because with the support of the government, its organisation acts towards the second sex cruelly and unfairly. Since the uneven and brutal actions of the police towards them do not deter women from struggling for their cause, they are taken into custody or even prison. While being imprisoned, suffragettes are treated as if they were criminals even though they are to be named as political prisoners. One woman named Marion Wallace Dunlop demands to be recognised as such but is rejected, which causes her to go on hunger strike (Connelly 36; Webb n. p.). At this point, it should be noted that suffragettes are deliberately not regarded as political prisoners as the government seems to try to depoliticise[33] the movement. That is to say, if they are labelled as such, it means that the government acknowledges their cause and the fact that in order to raise their voices, the opposite sex employs these radical tactics. Yet, powerholders' simply ignoring their struggles by tagging them as criminals discloses that by doing so, they attempt to depoliticise the Suffragette Movement and also this labelling implies that there is almost no difference between a suffragette and a thief, murderer, or a rapist. Thus, it is apt to assert that female activists experience both structural violence and depoliticization of their cause owing to the government's intention to preserve the male-dominated ideology.

Despite the problems or obstacles they face, their willingness and resolution is so intense that no matter what happens, they would never give up. Actually, what they go through in prison is definitely an indication of their determination. As hunger strike is first initiated by Wallace Dunlop, her fellows continue it so that their demands can be realised. However, since the government is not willing to yield, women are forcibly fed so that none of them could die while being imprisoned because the death of a suffragette

[32] This term is coined by Norwegian sociologist Johan Galtung (1930-) in his article entitled "Violence, Peace, and Peace Research" (1969) and it is a form of violence through which humans are denied their basic rights and governments are their institutions are in charge of it.

[33] The *OED* defines 'politicise' as "giv[ing] a political character to" ("politicise"). In other words, when something is politicised, it has political connections. With regard to this, the term 'depoliticise' means having no political relations or connections.

causes the movement to be completely politicised, which in a way terrorises the regime. Yet, forcible feeding is another way to torture them because "[w]hether force fed by a cup, tube through the nostril (the most common method) or tube down the throat into the stomach (the most painful), the individual suffragette struggled on her own and often feared damage to the mind or body" (Purvis, "The Prison Experiences" 113), which indicates that they are physically and mentally tormented. Almost all prisoner activists have to endure this suffering including Emmeline and Sylvia Pankhurst, both of whom express what they feel during the process. Emmeline Pankhurst puts her experience into words as follows: "All I can say is, and the doctors can bear me out, that I was released because, had I remained there much longer, I should have been a dead woman" (*Suffragette: My Own Story* n. p.). Similarly, her daughter who attempts to go on a thirst strike along with hunger strike "graphically describe[s]" her encounter:

> Someone seized me by the head and thrust a sheet under my chin. . . . A man's hands were trying to force open my mouth; my breath was coming so fast that I felt as though I should suffocate. His fingers were striving to pull my lips apart – getting inside. . . . [T]wo of them dragging at my mouth. I was panting and heaving . . . A steel instrument pressed my gums, cutting into the flesh. I braced myself to resist that terrible pain. . . . A stab of sharp, intolerable agony. . . . Then something gradually forced my jaws apart as a screw was turned; the pain was like having the teeth drawn. They were trying to get the tube down my throat, I was struggling madly to stiffen my muscles and close my throat. . . . They left me on the bed exhausted, gasping for breath and sobbing convulsively. (qtd. in Connelly 54)

Her vivid depiction displays that officers are both cruel and intimidating and also it is explicit that they are unable to empathise with these women as they do not care whether they hurt the prisoners or not. With regard to what they have to face and endure during this process, it is apposite to assert that patriarchs are so reluctant to capitulate and give their long-denied rights back to suffragettes that they have almost no limits to actualise their wishes.

In addition to the physical and psychological violence and abuse, one suffragette, Emily Wilding Davison (1872-1913) self-sacrifices herself for the cause. Upon experiencing forcible feeding multiple times, structural violence, and abuse in prison (Holton, *Suffrage Days* 147; Collette 3), so as to protest against the ill-treatment of her imprisoned fellows, she kills herself at the Derby being hit by the King's horse in 1913.

Her death can be considered a milestone for the Suffragette Movement owing to the fact that it enables women's cause to be acknowledged national-wide and worldwide. Her funeral is so remarkable and crowded that nearly 50,000 people attend it, and newspapers make a commentary on both suffragettes' solidarity and the extreme crowd. The *Sunday Times*, for instance, remarks that "'it was the most remarkable funeral procession London has ever seen.'" Likewise, the *Daily Herald* comments on the funeral as follows: "'There were painted women, sisters of the world's sorrow and vice, who stood on tiptoe to see the coffin of one of their sex who died for them. . . . Their tribute was wonderful'" (qtd. in Purvis, "A Lost Dimension?" 321). Davison's death and funeral denote that the opposite sex eventually makes themselves heard through their comrade's self-sacrifice, which is, in fact, undeniably considerable contribution to their cause because it, in a way, paves the way for their enfranchisement. Nevertheless, it should not be forgotten that another social and political phenomenon smooths the path of the second sex's success, which is the outbreak of World War I (1914-1918). Regarding its nature, it resembles the Industrial Revolution in terms of its function and contribution. What is meant by this is the fact that both phenomena are the results of social and political changes taking place in society. That is to say, they do not particularly occur in order to ameliorate women's status. The revolution is the outcome of industrialisation, mechanisation, and the increasing number of factories, which leads to the employment of females. The First World War, in the same vein, is the consequence of political upheaval and turmoil in Europe. Thus, it is apparent that both do not directly have an impact on the opposite sex's status; yet, indirectly alter their roles in society.

When the Great War breaks out in 1914, it causes a shift in the outlook of the suffragettes. Rather than focusing on their cause, their patriotic side makes them engage in the World War I more. Hence, they intend to encourage civilians to join fighting by giving them a white feather (Davis 43-45; Mayhall 117-118). Besides, their active participation in respect of war-related issues is observed. They become visible in the home front in terms of jingoism, emotional as well as psychological support, and workforce. Their campaigning for the war is already noticed upon their handing out white feathers to undecisive young men for encouragement. Apart from that, the WSPU

renames both its name and its journal's title for patriotic reasons. The WSPU is turned into the Women's Party which in a way curbs its political and militant aspect and also in 1915 *The Suffragette* becomes *Britannica* (Davis 45), which again highlights patriotism rather than feminism. Moreover, since these women have to stay in the home front, they either try to comfort citizens left behind or participate in peace movement: "Some militants were active in peace movement, seeking speedy solution to the conflict. Others . . . took refuge in a modified service model of citizenship, one that redirected their service away from the nation's war effort and support for the combatants to those noncombatants neglected at home, poor women and children" (Mayhall 117-118). Concerning their involvement, it is pointed out that in all layers, women are visible; they both prompt males to join the war and show their emotional and psychological moral support to the ones left behind in the home front. Yet, their chief involvement is their contribution to workforce. Men's actively fighting in the Western front for their country causes a shortage of labour; thus, women can be employed in various occupations in diverse areas such as public transportation, public utilities and services, munitions factories and so forth. Furthermore, they become coal heavers, carpenters, policewomen, all of which are professions once solely peculiar to men. According to the numbers, "[b]y the end of the war more than a million more women were employed in the workforce than had been the case in the summer of 1914" (Atkinson n. p). Their hard work as well as willingness to substitute the vacancies is not only because of the outcome of their patriotism but also due to their effort to prove that they are not inferior to men and indeed, their struggles are not futile as upon the opposite sex's efforts, the first positive step from the government is made (van Wingerden 167). Although suffragettes' active involvement during the Great War owing to their patriotism has an impact on the regime, their long-denied right to vote is not given them instantly. Instead, an amendment is made in 1918 and ten years later, their suffrage is fully given. The former has certain criteria: "When the Representation of the People Act became law in February 1918, all women over thirty who were on the local government register or . . . graduates, at last gained the parliamentary franchise, alongside all adult men" (Holton, *Suffrage Days* 226). Though narrow-scoped, through this decree, a specific group of females achieves their enfranchisement, which also implies that another reform would be made at any time and in 1928, all women are given the ballot eventually

(Collette 31). Within this scope, suffragettes' fifty-year strife results in their success even though they have to undergo distressing phases and this crucial amelioration paves the way for new alterations and/or betterments in their status as well. After the introduction of the former act in 1918, female's exclusion from certain occupations owing to their sex is made illegal, they are able to become MPs, and laws about divorce favour women more than men (Atkinson n. p), which actually displays that the enfranchisement that is finally given causes the opposite sex to be treated equally to a certain extent or rather on a legal basis.

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Tarih: 21/06/2022

Tez Başlığı: "Horace Walpole'un *The Castle of Otranto*, Wilkie Collins'in *The Woman in White* ve Daphne du Maurier'nin *Rebecca* Romanlarında Değişen Kadın Temsilleri."

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