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TRAUMA, MADNESS AND HYSTERIA ATTRIBUTED TO FEMALE CHARACTERS
IN GOTHIC FICTION BY WOMEN WRITERS:
ANN RADCLIFFE AND BRONTE SISTERS

YASEMİN İŞLEK

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ÖZET

Bu çalışmada Gotik Romanda kadına atfedilen travma, delilik ve histerinin, aslında başta Viktoryan Dönemi olmak üzere İngiliz ve Amerikalı tıp adamları ile beraber tüm toplumsal ve sosyal yapının katkıda bulunduğu sosyolojik ve toplumsal bir olgu olduğu değerlendirilmeye çalışıldı ve bu durum 18. yüzyıla ait Ann Radcliffe'in eserleri *The Mysteries of Udolpho* ve *The Romance of The Forest,* 19. yüzyıla ait ve Emily Bronte tarafından yazılmış olan *Wuthering Heights* ile yine 19. yüzyıl kadın yazını temsilcisi Charlotte Bronte'nin *Jane Eyre* adlı romanları üzerinde örneklendirildi.

İngiliz yazar Horace Walpole'un 1764 yılında yazdığı *The Castle of Otranto* isimli romanı ile çıkış noktasını yakalayan Gotik Roman insanda genel olarak korku, ötekilik, merak, gizem ve tedirginlik yaratan bir roman türü olarak tanımlanır. Bir romanı Gotik roman yapan en önemli özelliklerin başında hikayenin içerisindeki doğaüstü açıklanamayan olaylar, perili kaleler ve kilitli, gizli kapılar gibi elementler yer almaktadır. Gothic Roman, hikaye içerisindeki karakterlerin psikolojik ve gizli dünyalarını hikayede yansıtması açısından dönemin hem en radikal hem de en farklı türü olarak kabul edilmiştir.

Ancak, Gotik Romanda erkek ve kadın karakterlerin yansıtılışı açısından büyük bir fark vardır ki bu da Gotik Romanın, Ellen Moers'in 1977 yılında türetmiş olduğu "The Female Gothic" (Kadın Yazarların Gothic Romanları) ile "The Male Gothic" (Erkek Yazarların Gothic Romanları) olarak ikiye ayrılmasına ve bugün de halen bu şekilde kabul edilmesine yol açmıştır. Başta 18. yüzyıl olmak üzere 19. yüzyılda kadınların edebi yaşama girmeleri neredeyse olanaksızdı. Dönemin baskın toplumsal yapısı kadını eve, kadınlığa, anneliğe hapsetmiş ve ona kendi imkan ve olanakları ile istekleri doğrultusunda bir şey yapma izni tanımamıştır. Tezin konusu olan hem Ann Radcliffe hem de Bronte kardeşler bu tip kadını ikinci sınıf vatandaş olarak gören ve ona eğitim hakkı, oy kullanma hakkı ve hiç bir insani hak tanımayan bir toplumda yaşamanın zorluklarını kendileri de tecrübe etmişler ve rahat yazabilmek için zaman zaman erkek dilini taklit etmek ve kendilerine takma isimler (pseudonyms) bulmak zorunda kalmışlardır. Erkekler tarafından yazılan Gotik Roman ile kadınlar tarafından yazılan Gotik Roman arasında kadın karakterlerin ele alınmasından çok ele alınış sebepleri ve biçimleri arasında büyük farklılıklar vardır. Hem

Male Gothic / Erkek Gotik hem de Female Gothic / Kadın Gotik romanda kadın karakterler içinde bulundukları erkek egemen toplum tarafından ya kendi iç dünyalarına hapsolmuşlar ya da yine bir erkek aracılığıyla bir manastıra, labirente, gizli bir odaya ya da kaleye kilitlenmişlerdir. Her ne zamanki, erkek egemen toplum kadını toplumun artık geleneksel hale gelmiş kadını küçük gören ve onu her türlü haktan mahrum eden sistemine karşı bir tehdit olarak görse, onu zor kullanarak bastırmaya, durdurmaya ve mahkum etmeye büyük çaba göstermiştir. Hem kadın Gotik Romanda hem de erkek Gotik Romanda kadın karakterler çaresizliklerini aşamadıkları ve doğalarında saklı olan ancak karşı koyamadıkları arzuları ve hayalleri yaşayamadıkları için, onları sinir sistemi hastalıkları, histeri, travma ve delilik gibi aslında o dönemde en çok kadınlarda rastlanan hastalıklar bekler. Dönemin ünlü erkek Gotik yazarları arasında bulunan Horace Walpole'un *The Castle of Otranto*, Matthew Lewis'in *The Monk* ve Charles Robert Maturin'in *Melmoth the Wanderer* eserlerinde kadın karakterler erkek karakterler tarafından şiddete, hapse ve tecavüze maruz kalmışlar ve romanları ya intihar ederek, ya erkek karakterler tarafından öldürülerek ya da yaşadıkları olayların etkisi altında kalıp yarı delirmiş bir halde sonlandırmışlardır. Yine aynı şekilde kadın yazarlar tarafından üretilmiş Gotik yazında da kadın karakterler erkek egemen bir toplumda ruhları ve vücutları hapsedildiği için romanı histerik ve yukarıda bahsedilen sonlarda bitirmişlerdir.

Aslında bu durum 16. yüzyıldan beri süregelen ve özellikle Viktoryan Çağı boyunca büyük ivme kazanan sosyolojik yapının bir sonucudur. Dönemin erkek egemen toplumu kadının toplumdaki yerini cinsiyetinin belirlediğine inandığı için, kadınları doğurganlığa ve ev hayatına hapsetmişlerdir. Kadının fizyolojik özellikleri onun davranışlarını ve hayatını kontrol ettiğinden, cinsiyet sosyal rolü belirleyen tek unsur olmuştur. Dönemin ileri gelen din ve tıp adamları, onların normları ve kurallarıyla yetişen annelere, kızlarına kadınlık ve eşlik gibi doğal görevlerinden ayrılmaları durumunda tüm geleceklerinin mahvolacağını anlatmaları konusunda uzun vaazlar vermişlerdir. Bu sebeple, annelik, hürmet, itaat ve boyun eğme erdemleştirilirken, kadınlar için eğitim arzusu, yazarlık isteği ya da doğum kontrol fikri hem kadınların hem de tüm toplumun sonunu hazırlayacak günahlar olarak kabul edilmiştir. Bu sosyal baskının bir sonucu olarak histeri, delilik ve travma orta ve üst tabakalardaki kadınlarda en yaygın hastalık haline gelmiştir.

Ann Radcliffe ve Bronte kardeşler farklı dönemlerde yaşamış olsalar bile kendi kişisel yaşamlarında da aynı baskın toplumdan muzdarip olmuşlar ve edebi yazımları büyük engeller görmüştür. Emily Bronte bir erkek takma ismi olan "Ellis Bell", Charlotte Bronte de "Currer Bell" takma isimlerini kullanmışlardır. Radcliffe'in kadın kahramanları Emily ve Adeline tipik olarak romanda uzun süre odaya ya da kuleye hapsedilmiş ve gördükleri baskı, hissettikleri endişe ve korku dolayısıyla hayal görmeye ve aklın gerçekle fantazi sınırları arasında dolaşmaya başlamışlardır. Radcliffe yazdığı dönem dolayısıyla erkek egemen topluma karşı Bronte kardeşlere kıyasla açıkça baş kaldıramamış, Emily ve Adeline çektikleri tüm acılar ve sıkıntılar sonucunda kendi içsel farkındalıklarını olgunlaştırmışlardır. Ancak geleceklerini yeniden şekillendirecek fırsatı yakaladıklarında romana aynı düzen içerisinde itaatkar olarak mı yoksa kendi benliklerini elde etmiş isyankar bireyler olarak mı devam edecekleri kesin olarak anlatılmamıştır.

Radcliffe' den farklı olarak tam bir geçiş dönemi ve yeni yeni feminist hareketlerin ve bilincin ortaya çıkmaya başladığı bir dönemde yazan Emily Bronte, *Wuthering Heights* eserinde birbirini takip eden iki farklı nesil öyküsü ortaya koymuştur. Birinci nesilde Viktoryan Döneminin tipik hanımefendisi rolünü oynayan ancak kendi doğası buna hiç müsait olmadığı için bir kişilik bunalımı yaşayan ve sadece şöhret ve Viktoryan kadınlarına uygun biçimde yaşamak amacıyla yaptığı evliliğinde mutsuz olan Catherine'in kendi kişiliğindeki bölünmüşlüğün onu nasıl deliliğe ve ölüme götürdüğünü aktarmış; ikinci nesil olay örgüsünde ise ortaya yeni yeni çıkmakta olan baş kaldıran ve kendisinin farkında olan kadın figürünü temsil eden Cathy ve Isabella karakterleri ortaya çıkmıştır.

Son olarak ise Charlotte Bronte, *Jane Eyre* romanında akıl hastası Bertha ile ana karakter Jane'i resmetmiş, Bertha topluma baş kaldırması gereken ancak bunu yapamayan ve dolayısıyla kadınların uzak durması gereken kadın figürünü temsil ederken, Jane ise kendi içerisinde hem Bertha gibi ezilmeye şiddetle başkaldırmış, hem de kendisi gibi olması gerekeni yapan ve değerlerine bağlı iki farklı karakter özelliğini kendi bünyesi içerisinde uzlaştırabilmiştir. Charlotte Bronte'nin çizdiği karakterin öncekilere göre çok daha gelecek vaat ettiği ve birey olma yolunda topluma mesaj verdiği söylenebilir.

ABSTRACT

This study aims to explore and discuss, through the novels, Radcliffe's *The Mysteries of Udolpho* and *The Romance of The Forest*; Emily Bronte's *Wuthering Heights* and Charlotte Bronte's *Jane Eyre* the fact that almost every woman character in Gothic fiction is threatened by a powerful, provocative and bullying male character and that she continually fears and wonders, and that all of these negative representations are the result of the dominant ideology on women of the time.

In Gothic fiction, the characters are produced in an atmosphere of mystery and curiosity as the extraordinary and unexplained events constitute the theme. However, there is a big difference between male and female characters' presentations in Gothic fiction. While one or more male characters hold the power in the first rank as a father of a young girl or the protector of an orphan girl throughout the novel, they demand things from women that they can not accept. In these novels, the female characters should face the events that frighten them, make them fainted and burst into tears. The lonesome, thoughtful and the oppressed woman becomes the center of the novel. The Gothic works produced by both males and females create similar types of women characters. When the background sociological and communal facts are the same it is an expected outcome and the contributors to this result are the English and American medical men and clergymen with their increasing influence towards the established Victorian rules. This is the same both in the Gothic works produced by men and in the Female Gothic. The dominant patriarchal society of the age believed that the biological features determine the place of women in the society and it confined women into fertility and within the walls of the home. Women's reproductory system is considered the determining factor of her in the society. The doctors and mothers of the period preached the daughters that the moment they leave their natural duties such as womanhood and motherhood, their lives would be destroyed. As a consequence, while motherhood, obedience, respect and submissiveness were exalted, the demand for education, the attempt to become a writer and the idea of birth control for women were accepted as the most evil sins that would destroy both women and the whole

society. In turn, hysteria, madness and trauma became the most prevalent diseases for the women.

Having discussed all these prevalent factors, the scope of this study covers displaying women's very frequently encountered hysteria, trauma and madness in the chosen Gothic fictions namely with references to Radcliffe's Emily and Adeline, Bronte sisters', Catherine, Bertha and Jane characters.

T.C. Celal Bayar Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne Yüksek Lisans Tezi olarak sunduğum "Trauma, Madness and Hysteria Attributed to Female Characters in Gothic Fiction by Women Writers: Ann Radcliffe and Bronte Sisters" adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliyografyada gösterilen eserlerden oluştuğunu, bunlara atıf yapılarak yararlanmış olduğumu belirtir ve bunu onurumla doğrularım.

25/05/2011

Yasemin İŞLEK

TEZ SAVUNMA SINAV TUTANAĞI

Celal Bayar Üniversitesi Sosyal Bilimler Enstitüsü 02.06.2011 tarih ve 11/11 sayılı toplantısında oluşturulan jürimiz tarafından Lisans Üstü öğretim Yönetmeliği'nin 24. Maddesi gereğince Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı Yüksek Lisans Programı öğrencisi Yasemin İŞLEK'in "Trauma, Madness and Hysteria Attributed to Female Characters in Gothic Fiction by Women Writers: Ann Radcliffe and Bronte Sisters" Konulu tezi incelenmiş ve aday 13.06.2011 tarihinde saat 10.00'da jüri önünde tez savunmasına alınmıştır.

· Adayın kişisel çalışmaya dayanan tezini savunmasından sonra..75.. dakikalık süre içinde gerek tez konusu, gerekse tezin dayanağı olan anabilim dallarından jüri üyelerine sorulan sorulara verdiği cevaplar değerlendirilerek tezin,

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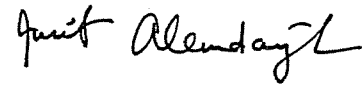
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INTRODUCTION

The human psyche has always been a mystery for an average person, an artist as well as a scientist. Even modern technology is unable to provide an explanation to all processes that take place in the human mind. For centuries, people have been interested and inspired by the phenomena escaping human comprehension since such facts leave space for imagination. So it is not surprising that the theme connected with the human psyche and especially with its darkest sides has been explored by a great number of writers in different epochs. The subject of madness and mental disorders is touched by such remarkable literary men as Shakespeare, Melville or Virginia Woolf. As men of literature, however, they not only discuss this problem but also use it to transmit metaphorical messages. In their works the state of insanity is used as a symbol of superior comprehension of the world or deeper sensitivity. However, there is a specific genre, The Gothic, in which the motif of hysteria and madness have been the natural outcome of the social and historical contexts.

Throughout the ages, many forms of prose writings have appeared. Among the prose types of the eighteenth century, memoirs, histories and romances can be counted as the preferred ones. Each form can be claimed to appear as the result of a cultural cumulation and as a reflection of a particular life style and each succeeded the previous one rejecting the rules or the conventions of it. Likewise, in 1764 a new sub-genre of prose came out succeeding romance. Similarly, it would have many common characteristics with romance but at the same time it would reject its main elements such as the pompousness. This new genre was named the Gothic which could mean a particular style of art, be it in the form of novels, paintings or architecture. It sometimes referred to medieval at times to clownish. The term even referred to a certain type of music and its fans. In a very similar way to the Gothic revivalists' rejection of rationalism and to the clarity of the neoclassical style of the Enlightenment, the literary Gothic represents an appreciation of the joys of excessive emotion, fearfulness and awe which exist in the sublime and a quest for all these elements in the atmosphere.

But what is the relationship between this newly emerged Gothic genre – where the mystery, the supernatural, ghosts, haunted houses, Gothic architecture, castles,

darkness, death, decay, doubles, manipulation, secrets and family curses run rampart – and women's hysteria and madness?

Indeed to be able to answer that question constitutes the aim and the scope of this study. This study aims to show that there is a big difference between the male and female characters' presentations in Gothic fiction. While one or more male characters possess the power as a father of a young girl, as a protector of an orphan girl or as a traitor during the novel, they demand things from women that they cannot accept. Throughout the Gothic fiction, the female characters are obliged to face the events that frighten them, make them faint and they suffer from mental breakdown. The lonely, oppressed and depressed woman becomes the center of the novel demonstrating the devastating effects of male tyranny. While the male characters control the females' fate, shape their future; the female characters are either portrayed as a "pawn" in a male game, as a sexual object or they are tortured, raped, killed and driven insane. In the Gothic works, there is the constant existence of male tyranny to which all females in one way or the other are exposed. This study claims that this dominant male tyranny is a direct result of the male dominated literature, which was shaped by the general mindset of the society. It also claims that these values got rooted towards the Victorian Age. This study aims to demonstrate how the Male Gothic was shaped by patriarchal society and literature. It tries to prove how English and American medical men of the eighteenth and nineteenth centuries contributed to women's hysteria, delusion, mental breakdown and madness, which are routinely portrayed in Gothic novels. The dominant patriarchal society of the age believed that the biological features determine the place of women in the community and they confined women into fertility and home. While the physiological qualities of a woman controls her behaviours and her life, her gender has determined her role. The daughters were constantly reminded that motherhood, obedience, wifehood and submissiveness are the milestones of the society, any attempt to go beyond these natural duties would result in a complete destruction both for the woman herself and for the community in general. Women, as a consequence of this are accepted as more prone to neurological disoders than any other creature.

To show the fact that almost every heroine in Gothic fiction is threatened by a powerful, provocative and bullying male character and to demonstrate that she continually fears and wonders because of the social oppression of the time constitute the

aim of this study. The frame of this study involves the explanation and exemplification of the fact that throughout the novels, women's possessing the symptoms of hysteria, trauma and mental breakdowns are closely related to their being anxious and under constant oppression whether the oppression stems from the actual lives of novelists or through the imaginary characters they create. In addition to the examples given to display the birth and the popularity of the Gothic, this study focuses on the eighteenth century representer Ann Radcliffe's *The Mysteries of Udolpho*, and *The Romance of The Forest* together with Emily Bronte's *Wuthering Heights* and Charlotte Bronte's *Jane Eyre* from the nineteenth century. Furthermore, the chosen texts underline the fact that these three Female Gothic writers felt the oppression of the patriarchal society in their writing processes and suffered in similar ways to their characters.

The introductory chapter on Gothic fiction "The Doubling Genre" aims to provide insight to the origin, nature and historical development of the Gothic genre. This chapter starts with the first texts of Gothic in order to underline with what changes in thinking the Gothic emerges and differs itself from the concept of previous genres. To put out the Gothic simply as the center of the secret panels, haunted castles and supernatural occurances would remain too superficial. To comprehend the nature of the Gothic genre, it is necessary to analyze it within an opposition first between the Gothic and the Age of Reason and then between the novel and romance. In its transition period from the late seventeenth to the mid-eighteenth century, the novel, as an experimental form was completely free from tradition. What makes it new was its emphasis on the interior thoughts, emotional and psychological world of the character. The Gothic, avoiding the pompousness and improbability of romance writing, adopted an empirical approach towards the norms of the world.

While tracing the roots of Gothic fiction, this study covers the earliest examples written in the sixteenth, seventeenth and the eighteenth centuries. In each stage of its development, Gothic fiction displayed many variations till it reached its form that we have today. Among many contributions to form the genre, the two prominent ones, namely Samuel Taylor Coleridge's argument that the "uncivilized manners" of the "remote ancestors" of English influenced the English culture and literature (Ellis 54), and the claim that the Roman civilization and Augustan Age symbolizing the luxury and

corruption were rejected and instead the perseverance and faith were highlightened are also discussed with their true value.

The clash between monarchism and republicanism during England's civil war shaped the Gothic form. Contrary to Coleridge, this theory supported republicanism but renounced monarchism as "Gothic" that symbolized what is barbarian for them. In Gothic's journey from the seventeenth to the eighteenth century, first republicanism is refused and liberty and equality are given prominence as the Gothic elements in English institution; but then, the political theorists of the eighteenth century start to claim the need to keep both the barbaric and the politer elements together in the English social life. The relation between the Gothic establishment and the Gothic architecture is emphasized considering that this relation will illuminate the reading of the Gothic works.

The first chapter also seeks answers to the questions: Is the emergence of the Gothic related to the turmoil caused by French Revolution? Should the Gothic be analyzed from the aspect of early or middle eighteenth century? Or Is the purpose of the Gothic to provide insights into the deep psychological, psychosexual energy aspects of personality?

The Gothic has developed from just being a pioneer of romanticism in terms of the sublime and excessive sensibility to its psychological exploration of personality and mind throughout the seventeenth, eighteenth and the nineteenth centuries. One of the aims of this study is to reveal this steady and smooth process. As it can be traced from the chosen examples, the only aim of the early Gothic writers is to appeal to the readers' five senses. Walpole, Lewis, Shelley and Maturin apply dreads or shocking events for this aim. However, as the century progresses, the critics start to question the aesthetic theory of the Gothic. When the effects of the Age of Enlightenment start to be felt, the writers can not find any certain answers to the two basic elements of dread: evil and good. Thus, the analysis of the eighteenth century Gothic demonstrates the shift in which contemporary texts such as *Moby Dick* and *Wuthering Heights* aim to pose, that is psychological questions are given prominence rather than to shock the reader.

One other significant change comes with the female writers. Since Gothic fiction has turned out to be a space of freedom for women during the late eighteenth century and especially the nineteenth century, the features of the Female Gothic produced at the

time provide us with ample material to be discussed ending up with the claim that today the Female Gothic is regarded as the sub-genre of the Gothic. Thus, first the differences between the Male and the Female Gothic are stressed out, then the characteristics of the Female Gothic are exemplified on the works of the pioneers of female Gothic writers. In this sense, Mary Wollstonecraft's *Maria,* Mary Shelley's *Frankenstein* and *Mathilda* and Ann Radcliffe's *A Sicilian Romance* and *The Italian* are mentioned to underline the fact that women preferred the Gothic fiction to express their ideals, ideas and dreams about their own lives because of the appropriateness of the genre's nature. In the Gothic genre, the characters' psychological parts are symbolically expressed; so many women suffering from the oppression of patriarchy protested the system and portrayed "a room of their own" in Gothic.

As one can understand from the title, the second chapter "The Reality in Fiction: Women and Medicine" mentions the dominant negatory perspectives on girlhood, womanhood and women's sexuality and how the clergymen and the medical men of the seventeenth and eighteenth centuries contributed to this humiliating situation of women by their discourses and practices.

This chapter starts with a brief explanation of the condition of women in the colonial period of England. Since approaches and legal applications towards women are very systematic in that period, misogyny or the notion of "separate spheres" gained strength and it reached its peak in the eighteenth and nineteenth centuries. The reviewed essays to illuminate the lives of women in the colonial period always refer to misogynism. The monographs collected from England's colonies in South Africa, the sources that mention the witch trials in the English county of Essex and the accusations against women for serving to devils, for being hysterical and "sex-starved" (Ussher 107) individuals in different regions of England such as Fife or East Lothian all agree on the fact that the gender discrimination, which would accelerate in the preceeding centuries, especially during the Victorian Age, is initiated during the colonial period of England. The records, essays and studies on trials in England's East region, Essex, illustrates the fear of the society as women were slowly performing the medical professions that had completely belonged to men before and they demonstrate the struggles to put women in order.

The study of Victorian England's ideals and views on women is crucial both for this chapter and for the whole study as this is the period that contributed mostly to the persecution of women and penetration into their sexuality.

The problem of gender discrimination and notion of "separate spheres" are referred to as "Women Question" in this chapter. The suggestions and studies of the eighteenth and nineteenth centuries' medical men who claim that it is the woman's body that makes her inferior to men and who blame women's reproductive system especially uterine for nervous breakdown, insanity, madness and sick headaches, constitute the content of the "Women Question" part. Following the Industrial Revolution, with the growth of urbanization and technological progress, the "woman question" gains a new perspective. The second chapter, associating Darwin's subordination of women and the physicians' studies which state that women's hysteria or madness start when they dare to enter men's realm with the general mindset of the society that literature is men's business, serves as a transitional part to the last chapter.

The concluding chapter is the exemplification of what has been claimed so far. Representatives of the Female Gothic, Ann Radcliffe, Emily and Charlotte Bronte are handled with their famous female Gothic texts through a New Historicist approach.

In the light of the historical contexts and the cultural history of the period, it is questioned why Radcliffe's heroines, Emily in *The Mysteries of Udolpho* and Adeline in *The Romance of The Forest*; Emily Bronte's Catherine Earnshaw Linton in *Wuthering Heights*, Charlotte Bronte's Bertha and Jane in *Jane Eyre* suffered from delusion, hysteria, personal duality and madness.

The overall aim of this study, then, presents itself as being an effort to scrutinize the hysteria and madness of female characters seen in the Female Gothic works, analyze the reasons of their presentation and to provide the readers with the big picture in which these works were produced; namely the political, medical, economical, religious contexts of the seventeenth, eighteenth and the nineteenth centuries.

As to the reason why such materials are chosen and in such a fashion, it is not different than that of the other studies prior to this one whether literary or non-literary: with the aim to clarify, to know, to learn and to go forward and backward with a clear aim in mind: If literature is a written or spoken reflection of a culture, a tradition, an experience; if it is the reflection of the life itself, there must be some connection

between the authors and what they produce, between the dominant ideology of the time for a particular gender (females in our case) in literature and in real life.

CHAPTER I

THE DOUBLING GENRE

I. I. A Manifestation of Gothic Fiction

I. I. i. The Origins of Gothic: The Seeds of the Genre with the Birth of the Novel

In answering a simple question like "what is a Gothic novel?", critics and readers have long been petrified by the tension between these two key terms "Gothic" and "novel". While "Gothic" invokes a historical enquiry, "novel" implicitly refers to a literary form; while "Gothic" implies the very old, the novel claims allegiance with the new (Hogle 11).

From its appearance to today, the Gothic novel has received much criticism. Today's literary world show much interest in Gothic including the rereading and reevaluation of largely forgotten minor works but the case was different in the past. For a long time, it was assumed that all Gothic novels were much the same, and that the form was defined by the presence of some stock devices. These "Gothic trappings" include haunted castles, supernatural occurances (sometimes with natural explanations), secret panels and stairways, time-yellowed manuscripts, and poorly lighted midnight scenes (Smith and Sage 23). However, such "Gothicism" is only too superficial and to put out exactly the nature of Gothic fiction, it is necessary to analyze it within opposition: the first between the Gothic and Enlightenment; and the second between the novel and the romance (Smith and Sage 22). Both the opposition between Gothic and enlightment and the opposition between the novel and the romance reveal a complex and enlightening history of the usage of the words referring to their etymology. Such an opposition will also illustrate the debates on the history of Gothic.

It is clear that to eighteenth century readers, the term "Gothic" was identified with a complicated and slippery topic connoting a number of related but distinct judgements about medieval culture, national history, civic virtue and enlightenment. Judgements about the propriety and value of the Gothic lay behind Horace Walpole's decision to rename the second edition of his novel, *The Castle of Otranto*. When it had first appeared on 24 December 1764, the anonymous novel was subtitled "A Story"; the second edition, published in April 1795, was subtitled "A Gothic Story" (Ellis 9). In later decades, other writers followed Walpole by identifying their work as "gothic",

such as Clara Reeve's *The Old English Baron: A Gothic Story* (1778), but as James Watt observes, these only ever amounted to a handful (Hogle 16).

It was only in 1790s that some agreement between readers, critics, booksellers and writers emerged about the constitution of the novel as a form. Throughout the eighteenth century, most fictions referred to themselves as histories, memoirs, or romances; while "the novel" was a short tale of romantic love. Nonetheless, it is of the period from the late seventeenth to the mid- eighteenth century that literary history came to speak of the rise of the novel. As a new genre, the novel was free from tradition: the form had no strict set of rules, no long heritage of writers. Writers and readers were, in comparison with other genres of verse and drama, unconstrained by expectations of what was possible or permitted. It seemed to many that the novel consciously rejected the rules and conventions of prior literary forms and neglected older plots in favor of innovative stories drawn from news, gossip and scandal. In consequence, for the writers, the writing of novels was not difficult and there were few educational or status barriers. By appealing to a wide public readership, the novel became associated with the "nascent consciousness" of the culture of the people (Ellis 14).

Ian Watt's *The Rise of the Novel* (1957), the seminal account of this history, connected the novel's accessibility to writers and its address to a new wide, popular audience, with the rise of the middle class in eighteenth century Britian. The property that clearly identified the novel as new, Ian Watt argues, was the formal property of realism, derived especially from a reading of the novels of Daniel Defoe, Henry Fielding, Samuel Richardson (36).

By valuing the experience of the individual and privileging information accessed through the senses, the novel helped to create a new conception of the self. The novel's emphasis on "experiential bias" gave access to the interior thoughts and emotional status of character, allowing extended space for the exhibition of private feeling, which was often displayed in the form of difficult, complex moral dilemmas (Haggerty 18).

The title of Clara Reeve's study, *The Progress of Romance,* suggests that the early history of the novel offers an illuminating contrast with the genre of the romance (Game 48). In the eighteenth century, the general hypothesis was that the romance had been declined in importance by other varities of prose fiction, particulary the novel.

Romance characterisation tended towards idealisation of particular traits in the personality and expressed the essence of its heroes and villian in the most profuse and sensous detail. In romance's "mode of express and extreme", the supernatural, miraculous and wonderful are given too much attention (Game 47-48). Gradually the genre of romance became a symbol for corrupting environment, however it did not completely disappear. It only became a by product. Readers went on reading medieval romance, and publishers kept many in print to satisfy their demand. Even, one of the pioneers of the novel writing Ann Radcliffe, stuck out for romances for some time as it can be understood from the titles of her novels (Miles 13).

The revival of romance characteristics in the late-eighteenth century, of which the Gothic novel is a part, added a new dimension to the argument. Some recent critics such as William Beatty Warner and Homer Obed Brown, have argued that the "rise of the novel" was not the result of an orderly progress of superior technique but was secured by the active, critical intervention of key writers (Ellis 29). Richardson wrote that *Pamela* was "a new species of writing", and Fielding similarly noted that his novel *Joseph Andrews* was "a kind of writing which [I] do not remember to have seen hitherto attempted in [our] language" (Watt 51). In their fiction and criticism, these writers sought for ways to transform the novel to a more moral project, in the course of which they worked to distance their work from the fiction of the previous generation of writers. Richardson remarked that his reformed novel "might possibly turn young people into a course of reading different from the pomp and parade of romance reading, and dismissing the improbable and marvellous", with which novels generally filled (Watt 51-53). Warner argues that the emergence of domestic novel was rather the effect of an aggressive and a deliberant suppression of earlier popular traditions of fiction for a new moral fiction, "self consciously sentimental" and ethically proper (Ellis 37).

I. I. ii. The History of Gothic Fiction

As some eighteenth century critical writing stated, the novel in its gothic mode affected the reconciliation of certain romance conventions with those of the novel. Horace Walpole, in the preface to the second edition of *The Castle of Otranto,* explained that his "Gothic Story", as he called it, "was an attempt to blend the two kinds of romance, the ancient and the modern" (Hogle 24). Walpole continues:

> In the former, all was imagination and improbability; in the latter, nature is always intended to be, and sometimes has been, copied with success. […] But if in the latter species Nature has cramped imagination, she did but take her revenge, having been totaly excluded from old romances. The actions, sentiments, conversations of the heroes and heroines of ancient days were as unnatural as the machines employed to put them into motion (qtd. in Hogle 26-27).

Ian Watt's identification of "formal realism" as the hallmark of the novel cannot completely describe the general changes that the Gothic fiction aimed to create, as formal realism frequently represents events outside nature (57). As a novel, the Gothic ought to rely on a contemporary setting and empirical understanding of how the world operates. However, the old Gothic is often located in the distant past or a distant foreign location. It often uses older or traditional plots, and it has applied to fantastical or supernatural events that cannot be justified or analysed by empirical method. As Anna Letitia Aikin suggests, the marvellous and the supernatural expose a significant problem for the novel's formal realism (Haggerty 26). Techniques of realism cannot describe the marvels and wonders of the supernatural can not relate low tales of "popular supersitions" and "grisly specters" (Haggerty 27). On the other hand, familiarity with this material revivifies and enchants the creative productions of the modern age:

> The fancies of our modern bards are not only more gallant, but, on a change of the scene, more sublime, more terrible, more alarming, than those of the classic fables. In a word, you will find that the manners they paint, and the supersitions they adopt, are the more poetical for being Gothic (Haggerty 29).

As it can be clearly inferred from the above excerpt, there is a certain relation between the Gothic literature and the path it followed within the centuries (44). Coleridge's lectures on medieval literature in 1818 also reinforced these connections. Coleridge argued that "the rude and uncivilised manners of our remote ancestors from the forests of Germany, or the deep dells and rocky mountains of Norway" had strong effects on the preferences and general tone or habit of thought or feeling of English literature and culture (Ellis 49). He claimed, their Gothic contribution was the love of the marvellous, the high sense of sensibility, the higher reverance for womanhood, the characteristic "spirit of sentiment and courtesy" (Ellis 54). For literature, the Gothic is not the destroyer of the civilised values of classical Rome, but rather is perceived as the source and repository of some of the unique, valuable and essential elements in English culture and politics. Roman civilization and "the neoclassical metaphor of the Augustan age" in England, was denounced as the source of luxury, corruption and despotism, while "the hardy habits, the better faith" and the steady perseverance constructed the Gothic as the source of virtue and liberty (Smith and Sage 31). The "Gothic enlightenment" as Samual Kliger names it, reevaluated the British history to make British culture more strong in the present (Ellis 57).

During the English civil war in the 1640s, political theorists wanted to get rid off the old monarchist constitution and as a way of escape they clothed themselves in the rival political discourse of republicanism. These theorists invoked the glories of the republican tradition, which in their view included not only ancient Rome and Greece, but also contemporary republican states such as Florence and Venice. Writers such as James Harrington in *Oceana,* identified and repudiated the monarchist past as "gothick" (Smith and Sage 44). He meant to imply that it was both barbarian and ruined. Harrington argued that the Gothic barbarians had destroyed the ancient wisdom and civilisation and as a result of its civil wars England had liberated herself from Gothic forms of government. Like other English republican writers, Harrington positively identified the republican future as neoclassical (Roman, civic and austere) but referred to the monarchist past as gothic (barbarian, corrupt and despotic) (Smith and Sage 44-47).

With the restoration of monarchy in 1660 and during the revolution of 1688, political theorists opposed strictly to this republican neoclassicism. Many writers sought

to distance neoclassical culture especially architecture from its traditional understanding as a republican mode. But they also worked to revalue the Gothic tradition. Specifically they wanted to emphasize the valuable aspects of the British institution such as its common law tradition, its preservation of liberty, and especially its restriction of the crown's rights. These were figured as parts of the British institution that had endured over a long period of history. They were in other words, Gothic elements, which were shown consideration and respect in the restoration.

The nature of the Gothic heritage in the English life caused a fierce and complex debate amongst political theorists of the eighteenth century. Important political philosophers like David Hume, Adam Smith and Edmund Burke discussed this issue. According to them, the English were the direct product of continuous evolution (Sedgwick 64). Their life style kept the elements of the simple and barbarious Gothic system of government, while at the same time revised the laws for a modern and "politer" era and this situation resulted in a "mixed" or "balanced" institution (Sedgwick 62). The Gothic elements nonetheless were important and valuable since they showed the oldest origins of their life style. It had existed since time out of mind, and had a deep past that gave importance to an institution established by the law and the church. To Burke, continuity of that establishment in Gothic presented powerful arguments for its further continuance (Ellis 38). In Burke, then the Gothic structure is conservative, but at the hand of other writers including gothic novelists, it need not be.

The argument on the Gothic establishment was displayed in a richly figurative manner. The Gothic life style was identified with Gothic architecture. Especially, the medieval castle suggested a diverse symbolism to political theorists as much as gothic novelists. The castle could represent the site of the monarchy's power, but it could also take place in a more popular tradition as the "place of refuge" where the whole community found protection (Robert 51). The political symbolism of the castle was reinforced by the surviving splendours of real medieval castles like the Tower of London or Windsor Castle. In 1765, William Blackstone explained this image of an ancient Gothic castle in his discussion of the "intricacy of legal process" in England (qtd. in Robert 52). "Dread of innovation" he remarks, "has led to "labyrinthine fictions and circuities in the English constitution, as historically enduring structures are revised but preserved in the polite and sociable era" (qtd. in Robert 51-52). He states:

> We inherit an old castle, erected in the days of chivalry, but fitted up for a modern inhabitant. The moated ramparts, the embattled towers, and the trophied halls, are magnificent and venerable, but useless. The inferior apartments, now converted into rooms of convenience, are cheerful and commodious, though their approaches are winding and difficult (qtd. in Robert 52-53).

The symbolic association of the castle with political power and established authority was revisioned in many contexts including the gothic novel, where it could also serve as an image of the oppressive power of the old order on modern innovations and change. The tensions of the ancient constitution debate can be witnessed in the early Gothic fictions by Walpole, Reeve and Radcliffe.

I. I. iii. Reading the Gothic

> Shocked […] and dreading he knew not what, he advanced hastily – But what a sight for a father's eyes!- He beheld his child dashed to pieces, and almost buried under an enormous helmet, an hundred times more large than any casque ever made for human being, and shaded with a proportionable quantity of black feathers.
>
> *The Castle of Otranto* by Horace Walpole
>
> (qtd. in Day 6).

With this unnatural catastrophe, Horace Walpole opened *The Castle of Otranto* (1764), the work which gave a start to the classic phase of the Gothic novel. It was a popular success going through twenty one editions in that century but the only surprise is that the new territory Walpole opened was not further explored until 1777 when Clara Reeve began to revise his formulas. By the end of the century, Ann Radcliffe, Mathew Lewis, and many others, often anonymous had made the medieval or remote settings, ruined abbeys, forbidding castles, ghostly apparitions, helpless maidens and tyrannical "hero-villains into the staples Jane Austen parodied in *Northanger Abbey*" (Day 13). Only after 1820, the year of Maturin's *Melmoth the Wanderer,* does the Gothic disappear from the view of standard literary histories, though Gothic elements are still noted in the romantic novel (Day 13-15).

The Gothic novel would at first seem a simple matter to understand since it had a limited run as it is dated from Walpole's *Otranto* in 1764 to either *Melmoth* in 1820 or to Hogg's *Confessions of a Justified Sinner* in 1824. Nonetheless, the Gothic proves hard to "place" in literary history. Should it be analyzed against a background of the early or middle eighteenth century or Should it be analyzed as a "pre-Romantic" manifestation, a false attempt to do what Coleridge accomplished in his poems of wonder? (Game 57). Should it be understood again as a manifestation of the turmoil associated with the French Revolution? Or should it be viewed, as psychological critics like William Patrick Day claimed, from a "retrospective vantage point" in which the Gothic represents an early attempt to explore "psychosexual" aspects of the modern personality? (Game 62).

Since the Gothic novel is more than a collection of ghost-story devices, "the product of a dilantette interest in the potantialities of the Middle Ages for picturesque horror" came out with different products (Robert 55). Categorizations and definitions are abound, but either the categorizations become so extensive that they offer little help or the definitions of the "essence" (as Platzner uses) of the Gothic fit some works well but others not at all. Hence, R. L. Platzner remarked, the

> Gothic romance is a conglomeration of literary "kinds", grafting character types and melodramatic devices of Jacobean drama and sentimental fiction onto a sensibility derived largely from graveyard poetry and the cult of the sublime (Platzner and Hume 269).

While Platzner stated the "essence" of gothic romance as such, Hart proposed that the Gothic "tendency" in the novels of the later eighteenth century "consists of at least five major elements, however profoundly, superficially, or incoherently" and those appear in any one work (Ellis 37). In brief, the above mentioned elements appear as "an antiquarian taste for […] what was taken to be the style" or as the remnants of the late Middle Ages and Renaissance; as a demand for supernatural; an interest in the mystery of human malevolence, perversity, sadism; as a preference for the style or "affective state" called "sublimity"; and so shift away from the didactic (Platzner and Hume 271).

This approach combines the most important features of essentialist definitions and categorizations. Besides, one can recognize that "no set hierarcy" exists among the Gothic elements and because of that to analyze the "essence" of the Gothic, the thing a

critic is expected to do is to discriminate among novelists, seeing the peculiar stresses each author gives to certain elements or combinations of elements (Platzner and Hume 270).

As it is pointed out, in its historical form, the Gothic novel flourished between 1764 and 1820; Walpole's *The Castle of Otranto* and Maturin's *Melmoth the Wanderer* are its limits. In general, the appearance of the form can be seen as a result of a widespread shift from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination. Horace Walpole saw his novel as part of a resurrection of romance against neocassical restrictions. He stated "the great resources of fancy have been dammed up, by a strict adherence to common life" (Hogle 33). Within the limits of the "cliché", one can view the Gothic novel as a manifestation of Northrop Frye's "age of growing sensibility" to astheticism (Platzner and Hume 273). Like the works of Ossian, Smart and and Sterne, the Gothic novel is part of the emerging literature which reflects its creator's mind.

The literature of the late eighteenth century tends to rouse the reader's imaginative faculty. The particular device of the Gothic novel writer toward this end is the terror employed by him. At the same time, Haggerty stated that Burke had stressed this terror as a factor in emotional involvement in his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (49). Walpole mentioned in his preface of the first edition of his book that terror is the author's main engine and it serves to affect and grip the reader (Hogle 51). The presence of terror being acknowledged, the main point of discussions started to be, to what end it has been true. Hence, it is necessary to attempt some discriminations.

There were three varieties of the novel widely current in the late eighteenth century, sentimental (domestic) novel which is called "the novel of manners", Gothic novel and didactic novel (Sedgwick 79). *The Vicar of Wakefield, The Castle of Otranto* and *Caleb Williams* are examples of each type respectively. Sedgwick stated that as a result of the common usage of Gothic "trappings" the reader started to meet them in the other varities of the novel (79). As a consequence, it is sometimes said that there are in fact no other varities but several kinds of Gothic novel. These are usually described as "sentimental – Gothic" novels, "terror-Gothic" and "historical-Gothic" (Sedgwick 82). The first one, "sentimental Gothic" novels apply ghosts and gloomy atmosphere to

enliven sentimental domestic tales. On the other hand, the second form, "terror-Gothic" novel is the most nearly "pure" Gothic novel and the most distinctive characteristic of "historical-Gothic" is that the Gothic atmosphere is used in a historical setting. However, these divisions can not be determinant. For instance, the "terror-Gothic" is an inclusive category and the historical novel must at some point be distinguished from the Gothic. J.M.S Tompkins talks about the "historical novel or Gothic Romance" which "in their origin […] are not easily distinguishable" (Ellis 66). It is perhaps more true to say that the historical novel is an offshot or development of the Gothic novel. Tompkins emphasizes that the relationship is essentially accidental; Gothic novels are set in the past and are as Tompkins says, at least "nominally historic" (Ellis 68). However, they have no interest in the justification of fact or atmosphere. He states that for Mrs. Radcliffe, the sixteenth century is as Gothic as the thirteenth and Walpole is interested in what is medieval, but his good characters, like those of the other Gothic novelists, are simply a display of late eighteenth century ideals, while his villian is a later development of "the villian-hero of Jacobean drama" (Ellis 74). Indeed, the historical element in a Gothic novel contributes to the freedom provided by time and space. Ellis, in this respect finds *The Recess* a good example of this because it makes use of historical personages, but in reality it is a sentimental-domestic novel which has a supposedly historical situation with Gothic elements added just at random.

To conclude these remarks, it can be said that some Gothic novels are more than the sentimental fiction of the day fitted with outlandish "trappings" and "sentimental – Gothic" and "historical- Gothic" are two terms which are improperly attached to them.

Another prominent concern of the Gothic novels, though seldom discussed, is the psychological interest. As early as Walpole there is considerable amount of concern for interior mental processes. Justfying his use of the supernatural, Walpole states, "Allow the possibility of the facts, and all the actors comport themselves as persons would do in their situation" (Hogle 54-55). In a later novel, Richardson's *Clarissa*, too we can see the Gothic elements developing into a sort of psychologizing. Gradually they move into deeper and more emotionally complex situations. Platzner compares and contrasts the newly emerging characters saying Robert Lovelace is a simpler character than Lewis' Ambrosio. But Platzner points out that although Ambrosio is a more

repulsive person, his responses to his own urges and actions are far more complicated and meaningful than Lovelace's irresistible impulse and consequent remorse (272).

Gothic novels display the reactions of the characters who meet annoying or appalling situations. However, their heroes or heroines are not subjected to trials only for the sake of exhibiting fine feeling, as in the sentimental novels of the period. For instance, in *The Old English Baron* the hero Edmund acts as a scale just to test the reader's patience (Platzner and Hume 273) Likewise, it should not be forgotten that at one of the key points in *The Mysteries of Udolpho*, M. St. Aubert, on his deathbed, gives his daughter the following advice:

> Above all, my dear Emily, do not indulge in the pride of fine feeling, the romantic error of amiable minds. Those, who really possess sensibility, ought early to be taught, that it is a dangerous quality, which is continually extracting the excess of misery, or delight from every surrounding circumstance. And, since in our passage through this world, painful circumstances occur more frequently than pleasing ones, and since our sense of evil is, I fear, more acute than our sense of good, we become the victims of our feelings, unless we can to some degree command them (16).

Another distinctive characteristic of the early Gothic novel is its attempt to involve the reader in a new way. In sentimental literature of the age, the reader is invited to admire fine feelings displayed by the characters; whereas in Gothic fiction the reader is held in suspense with the characters, and increasingly there is an effort to shock, alarm and rouse him. Creating a powerful impulse on the reader rather than an intellectual or moral one seems to be the prime object of the novelists. In this endeavor we can claim that Gothic novelists of the period prepared the way for the Romantic poets who followed them.

In his review of *The Monk*, Coleridge explains why Gothic novels apply supernaturalism so much. For him, the romance writer has an unlimited control over situations and he must draw his characters acting in contrast with them. He states:

> Let him work physical wonders only, and we will be content to dream with him for a while; but the first moral miracle which he attempts to disgust and awaken us. Thus, our judgement remain unoffended, when

announced, by thunders and earthquakes, the spirit appears to Ambrosio involved in blue fires that increase the cold of the cavern […] But when a mortal, fresh from the impression of that terrible appearance is represented as being at the same moment agitated by so fleeting an appetite as that of lust, our own feelings convince us that this is not improbable, but impossible; not preternatural, but contrary to nature (qtd. in Ellis 64).

In a way, Coleridge defends the use of supernatural in fiction. He tells that the reader cannot ascertain the powers that exist; and therefore easily yields in a temporary belief to any, "the strangest", situation (Ellis 64-65).

Where realism is not the desired object –and also it is not in the Gothic novel-supernaturalism seems a suitable device for removing the narrative from the realm of the everyday. This is what the Gothic novels clearly try to do.

The distinguishing mark of the early Gothic novel is its atmosphere and the extent to which that atmosphere is used. The involvement of the reader's imagination is central to the Gothic struggle. The Gothic atmosphere seems mechanical, but originally its purpose was to arouse and "sensitize" the reader's imagination and the use of the supernatural was meant to contribute to this imaginative stimulus (Williams 88).

Among the novels belonging to the period 1764-1820 a distinction seems necessary between the novel of "terror" and the novel of "horror". The aesthetics of mid-eighteenth century can be said to cause this distinction. As Mrs. Radcliffe puts it "terror" and "horror" are the two opposite poles and while the former "expands the soul and awakens the faculties to a high degree of life", the latter "spoils them" (Radcliffe 4). In short, as Radcliffe states, "terror" enables the human mind to understand the sublime but the repugnance in horror closes it (6).

Terror depended on suspense or dread is central to Walpole's novels. *The Castle of Otranto* holds the readers' attention through a series of terrible possibilities – Theodore's execution, the (essentially) incestuous marriage of Manfred and Isabella, the "casting-off" of Hippolita, and so on. On the other hand, the method of Lewis, Beckford, Mary Shelley, and Maturin is considerably different. Instead of holding the reader's attention through suspense or dread, they attack him frontally with events that shock or disturb him. *The Monk* like *Vathek, Frankestein*, and *Melmoth the Wanderer*,

gains much of its effect from murder, torture, and rape. Mrs. Radcliffe merely hints at these things, and Walpole uses barbaric death only at the beginning and end of his book. The reader is not prepared for these deaths, and they serve only to catch the attention of him and to produce a climax.

However, it is clear that a considerable shift has occurred. The critics try to answer the questions: Whether the purpose of Gothic novel is to create a greater shock or the aesthetic theory of Gothic has changed. In a terror-Gothic, repelled reader will close his mind to the sublime feelings and these can be awaken by the combination of pleasure, pain and fear. On the other hand, horror- Gothic claims that if events within a Gothic fiction have the same psychological effects, even within repulsive situations, the reader will find himself involved "beyond recall" (Platzner and Hume 267).

A more striking claim by literary historicists is that this psychological shift has occurred being parallel to a general shift. These two concepts were regarded as philosophically distinct in the Renaissance, however they drew ever closer in the next two centuries. A new movement of combining good and evil become common among some romantics. For instance, in Walpole there is a strict distinction between good and evil. However, in Manfred he creates a villian hero whose force of character gives him a certain fearsome attractiveness, even within this moral context (Radcliffe 13). However, the readers of horror – Gothic enter a morally ambigious world because of the villain heroes of the novels. Ambrosio, Frankestein, and Melmoth are men of extraordinary capacity who can be directed toward evil purposes under circumstances.

In order to state the change from terror- Gothic to horror- Gothic, the suspense of outside events is emphasized again and again to increase psychological concern with "moral ambiguity" (Plaztner and Hume 273). The horror-Gothic writers conveyed such psychology to every reader.

For instance, Shelley's character Victor-Frankestein is described as a man with both originally benevolent impulses and potentiality for good. His demand for being the greatest of all living beings destroys his humanity and gradually he becomes totally involved with the monster inside him (Ellis 79).

Melmoth the Wanderer is the last of the Gothic novels of this period. Melmoth himself is portrayed as a model of the romantic villain-hero and as Hogle mentions, the book has a simple theme but an elaborate narration (42). It consists of a series of tales

inside each other, each told from a different standpoint. The theme is sadism and the plot is woven morally, physically, religiously and socially. Although the reader is repelled by Melmoth's sadism, he cannot help feeling the tragic "stature given Melmoth by the immensity of his suffering" (qtd. in Hogle 43). The reader easily recognizes that Melmoth, like Marlowe's Faustus, is damned not by what he does, but by his own "proud despair" of forgiveness and salvation (Hogle 42-44).

One more prime feature of Gothic novel, is its attempt to involve the reader in special circumstances. As one can understand from Hogle's example on Melmoth, terror-Gothic plays on the reader's response to suspense, while horror-Gothic attempts to involve him with the villian-hero protagonist (47). The common point is, while involving the reader in the process, both types have an interest in the character's psychology.

What makes a Gothic novel a Gothic novel is its atmosphere rather than its devices. The atmosphere is consisted of evil and terror. The author conveys his imaginative sense of the atmosphere through the imaginary atmosphere in the novel. Neither suspense nor horror depends on a particular setting or atmosphere. The Gothic novel uses its atmosphere "for ends" which are fundamentally psychological (Williams 84).

Both George E. Haggerty and Eve Sedgwick state that wild landscapes, ruined abbeys, and the like were common methods applied to achieve the desired atmosphere (57), (89). However, today's reader reading the 1800s has no such setting so the reader would not comment on the story according to everyday standards of probability and morality. The majority of the eighteenth century English Gothic novels are set in Southern France, Italy or Germany, and they are usually set in the sixteenth century or earlier. The more they are remote in time and place, the vaguer and more irrelevant they become to the reader. As a second characteristic of them, there is a moral norm in the story. The villian-hero is measured against a standard which every reader recognizes as his own everyday standard. The protagonists in Gothic fictions should serve to this function. Although the reader has to meet an extraordinary world in the story, he must not feel that this world's characters' psychological bounds are remote from reality. If he does, then the story loses its plausibility for him. As a Fergusion third characteristic, Kate Ellis mentions the villain protagonist as the source of the plot (67). In other words,

at the center of the action, there is a complex villain hero. In the stories of *The Castle of Otranto* and *The Mysteries of Udolpho*, Manfred and Montoni are much more than stock villains, just like Ambrosio is much more than a stock hypocrite in *The Monk* (Ellis 72). The world and atmosphere of the Gothic novel are fearsome and profoundly ambigious just like its protagonists. Critics such as Patricia Yeager and Judith Wilt, point out one more indicative fact about Gothic novels. They claim that the confusion of evil and good which the Gothic novel reflects in its villain-heroes produces a non-Christian or "anticlerical feeling" (Game 91). Likewise, Coleridge seriously accused Lewis of blasphemy in *The Monk*, and the book was banned for a long time. Mrs. Radcliffe is also sometimes found anti-clerical. Robert Miles states "to some extent, the feeling is simply anti-Catholic" (33). Maturin is extremely critical of all churches, but particularly the Catholic Church. Mary Shelly to whom Day refers as "her mother's daughter", largely ignores religion (44). What has been concluded from these claims is that these writers simply cannot find acceptable answers to the fundamentally psychological questions of good and evil which they were posing in religion. This situation is reflected in their satire on both religious institutions and the simplicity of a religious morality. Thus, it is possible to conclude that the Gothic novel deals with the psychological problem of evil.

In order to exemplify the characteristics of Gothic novels we discussed above, *Wuthering Heights* and *Moby Dick* can be dealt with. Each one creates a very distinct world of its own, a characteristic which novels of manners do not have. They possess a distinctive and pervasive atmosphere. Though these two works are comtemporaries, each is isolated in space. Melville's whaling ship and Bronté' s desolate country settings are not common experiences for the readers (Williams 94). Similarly, each novel has its own ordinary standard. Melville's Ishmael and Bronté's Mr. Lockwood serve as both narrators and representatives of moral norms. Ahab and Heathcliff are in their different ways the villain-heroes around whom each book is built.

Moby Dick fits as a perfect example of the form. In the smallest world of the whaling ship, Ahab is a completely dominant villain-hero. He is a figure of immense stature, a representative of real humanity, but a man gripped by a deadly "monomania" which would destroy him and his companions with him (Williams 94-96). Critical readings of the book are limited and break down after a certain point since like other

Gothic novels *Moby Dick* ends in "moral ambiguity" (Platzner and Hume 273). There is no message, no moral, no final statement of right or wrong. As Anne Williams puts it, "Moby Dick is for Ahab what the monster is for Frankenstein" (96). Ahab remains a complex and a tragic figure, yet he succeeds in carrying his crew with him, and the reader is irresistably drawn into a mad and exalted quest. Very skillfully, Melville involves the reader with Ahab. The reader follows the narration of Ishmael into the situation, and then the narration vanishes, leaving the readers involved in Ahab's world. In a similar manner, while reading *Wuthering Heights,* someone can be drawn by Lockwood's narration into the "self-contained world" of the book (Williams 101). As a common striking characteristic, both books leave their readers with huge ambiguities; Good and evil, love and hate are intertwined until they become inseparable. Motives which might be praised or accused without a second thought in an everyday world, appear to a Gothic reader in the Gothic context as something beyond judgement. The readers meet the pains of Ahab and Heathcliff. Sometimes, they are forced to show sympathy to their complexities, and ultimately to refuse to pass judgment on the damage they do to themselves and to others.

To sum up the various views concerning the criticism of the literary men discussed above, it can be said that the Gothic novel offers no conclusions. It aims to involve the reader in the special atmosphere of the novel in which evil man is presented under dubious circumstances. It emphasizes the characters' psychological reactions to evil and follows a "moral ambiguity" for which no meaningful answers can be found.

Having discussed the elements which create the Gothic novel; the themes, settings, characters, cultural and religious connotations and even the reader factor, it is now necessary to return to the discussion set aside earlier- the origin of Gothic novel and its relation to romanticism. It is a known fact that the early Gothic novel is part of the movement that comes away from neoclassicism and goes toward romanticism. Walpole subtitled his novel "A Gothic Story". In the mid eighteenth century "Gothic" meant basically antique and barbarous with reference to architecture (Smith and Sage 71). In this context it referred to the wild, rude and irregular. Walpole's strong imagination is part of a widespread reaction against the dominance of Locke's "mechanistic concept of the mind" (Miles 39). The early Gothic novels as Walpole

stated, were "romances", "unrestrained exercises" of that imagination (Smith and Sage 69).

Gothic and romantic writing are closely related chronologically and share some themes and characteristics, such as the "guilt-haunted wanderer" hero (Game 111). Both have a strong psychological concern and both are interested in interior mental processes. The realistic novel, the novel of manners and neoclassical poetry generally lead the reader to think of external conditions. In sharp contradistinction, Gothic and romantic fiction cause the reader to consider internal mental processes and reactions. In fact, Micheal Game makes the discrimination so clearly by stating that "the one sort of writing is basically social in its concern, while the other essentially individual" (110). It is from this dealing with the individual that Gothic and romantic become preoccupied with the mind.

Although the Gothic and romantic writing have common preoccupations, they remain quite distinct. To define the difference, Platzner and Hume illustrates the Coleridgean literary theory.

The key characteristic of Gothic and romantic writers is that both question the lack of faith in reason or religious faith in order to make the paradoxes of human existence comprehensible. The romantics turn to imagination, which for Coleridge, transforms the objects of the outside world into "a new and more profoundly "true" reality, giving the materials with which it chooses to work a unity and meaning which they do not possess in their original form" (Platzner and Hume 272). Coleridge wants to make clear that for the romantics, it is this imagination which serves as a means of escape from the limitations of human condition.

On the other hand, although Gothic writers are not satisfied with this ordinary, everyday world, they do not believe that man can transcend or transform it imaginatively. What they have told in their books depend on the reality of this world and they are limited by reason. Thus, the writers of Gothic cannot portray the sensual order of the romantics. The Gothic literature does not aim at the transcendent "romantic imagination". In Coleridge's terms, Gothic writers are working with "fancy", questioning the "fixities and definites" of the rational world (Platzner and Hume 270-272).

In the literary sense, Robert D. Hume suggests that Coleridge makes a discrimination between "fancy" and "imagination" (268). For him, imagination as a faculty of mind can go beyond the limitations of everyday world "to seek clarity and truth in a world of permanence beyond it" (Platzner and Hume 268). "Fancy", on the other hand, can find only paradox not high truth. Fancy does not solve the conflicts and contradictions in this world. This is exactly what the romantics try to do, and what the Gothic novel does not.

The early Gothic novels are regarded as pioneers of romanticism in terms of sensibility and the sublime. Gothic also prepares the way for the romantic mixture of good and evil. But while the Gothic fiction is filled with ambiguities, romantic writing seeks exact answers to the problems men suffer in this world.

The Castle of Otranto is a terror story, but it also marks the emergence of a new form. Walpole was speaking of a new kind of romance in which the "fancy" was not limited. By this way, he states, fiction could handle the psychological reactions of men and women in "extraordinary positions". Reading the Gothic novels, *Frankenstein, Melmoth the Wanderer* and *Moby Dick*, it seems clear that first Walpole tried to portray the aestheticism and later Radcliffe and Lewis developed it.

As a conclusion, Gothic and romantic writing appeared because of the inadequencies in reason or religious faith to explain and to make the complexities of life comprehensible. Gothic and romantic can be distinguished in terms of what they do within this situation. The imagination Coleridge tells is present "in the balance or reconciliation of opposite or discordant qualities" (Platzner and Hume 268-269). Romantic writing reconciles the opposite elements it faces. It aims to resolve the opposing elements using imagination to create a higher order. On the other hand, Gothic writing, the product of "serious fancy" as Coleridge names it, has no such aim and leaves the opposites as opposite and paradoxical. In simple words, while the romantic writing claims that there are higher answers, Gothic can find only unsolvable moral and emotional ambiguity.

I. II. The Female Gothic

I. II. i. The Emergence of the Female Gothic: The Social Context

> It is not singular that, as the daughter of two persons of distinguished literary celebrity, I should very early in life have thought of writing. As a child I scribbled; and my favourite pastime during the hours given me for recreation was to write stories […] After this my life became busier, and reality stood in the place of fiction
>
> Mary Shelly, "Author's Introduction" to 1831 edition of *Frankenstein* 192-193
>
> <div align="right">(qtd. in Butler 27).</div>

Mary Shelley's reflections in the 1831 "Author's Introduction" to the edition of *Frankenstein* on the significant role of writing in her life illustrate the situation of the women writer during this period, stressing the connection between female sexuality and female writing. The "reality" that she talks about refers to her elopement with Percy Shelly at the age of sixteen, quickly followed by a number of pregnancies. It was a reality in which travelling and the cares of a family occupied her time. Leaving behind the childhood period which allowed her the freedom and the time to write, she started living her sexual adulthood that meant exclusively motherhood for a woman. Her identity was redefined as a mother. This new role not only put physical constraints on her body and limited her time, but also included the social constraints of the patriarchal definition of a "woman" and a "mother".

Shelley's situation was one faced by all women writers. The ideal of "being an author" stood in almost direct opposition to the developing ideal of "womanhood". The main contributions of middle class women -who are the major producers of Gothic novel at the same time- to society was to raise children and to care for their husbands. Thus, their identity was redefined concerning this mother figure, caring, passive, selfless and sexless.

Women were confined to the home, domestic and familial duties as a consequence of the ideology of separate spheres. On the other hand, men entered the public realm of intellectual, economic and political actions. In her examination of the change in childbirth and rearing practices in Britain between 1760 and 1860, Judith

Lewis finds that over the century the primary function of motherhood "shifted from the biological function of childbearing to the nurturant function of childrearing" (Moers 52).

A perfect example of the ideology of this ideal of womanhood is Thomas Gisborne's *An Enquiry into the Duties of the Female Sex,* published in 1797 as a companion to *An Enquiry into the Duties of Men in the Higher and Middle Classes of Society in Great Britian Resulting from Their Respective Situations, Positions and Employment.* In it Gisborne summarizes the qualities upon which the male and female spheres are divided. It starts with the words "God in His Wisdom" had given to men "the science of legislation, of jurisprudence, of political economy; the conduct of erudition, the inexhaustible depths of philosophy; the knowledge indispensable in the wide field of commercial enterprise; the arts of defense and of attack" (Rogers 33). Roberta Rubenstein points out in her essay the importance of Gisborne's words: She says these activities demand comprehensive reasoning, and intense and continued application, and in consequence no female is expected to fulfill similar charges (29).

This ideal of womanhood and the separation of spheres will be discussed in detail in the following chapter, but the development and popularity of the Gothic novel towards the end of the eighteenth century is particularly interesting. It is interesting because the authors and the readers of these works were mostly female, at a time when there was increasing debate over women's place in society.

Thus Robert Southey's "caution" to Charlotte Brontë that "literature cannot be the business of a woman's life and ought not to be […] the more she is engaged in her proper duties, the less leisure she will have for it, even as an accomplishment and a recreation" turned out to be a strong proof of the attitudes towards women in those times (qtd. in Butler 33).

This ideology created an inner conflict and resulted in the criticism of the dominant male literature. As Kate Ferguson Ellis notes:

> Women writers, whose personal morality was as much on trial as the talents and faculties they shared with male writers, and whose privileged domain was the strengthening of young minds in habits of virtue, were especially vulnerable to ciriticism of the morals of their characters, and especially their female characters (97).

Unlike their male counterparts, their abilities as writers were under careful scrutiny and their texts were expected to possess the moral and social expectations of the female ideal. As Stephen Behrendt observes the woman author is "read within a system of culturally encoded patriarchal authority over which she has virtually no control but within which she is expected to express herself" (Keen 46). Although women writers were abounded, especially in the Gothic genre, their access to the male-dominated areas of publishing and criticism was much more limited than for men. The Gothic novel in particular came into conflict with the critics and it was condemned both for its contents and its effects on the readers. Maggie Kilgour notes in *The Rise of the Gothic Novel:*

> With its cast of extreme characters, unnatural settings and perverse plots, the Gothic played a significant part in the late eighteenth century debates over the moral dangers of reading […] there was a mistrust of the readers' ability to handle the heavy responsibility, and a weariness of the potentially pernicious influence of literature on a broad but naïve market. The spread of literacy, the growth of a largely female and middle class leadership and of the power of the press, increased fears that literature could be a socially subversive influence (qtd. in Wallace and Smith 10).

As it was previously noted, it was the Gothic genre that attracted women, both as writers and readers. But as it is noted in the above extract the writing of the female writers consisted of extreme characters, unnatural settings, perverse plots and hence created some fear in the society considering their influence on the readers. Presumably from this reaction that today's criticism evaluates the period as one when the Gothic genre represents "a female reaction" to the Romantic movement which is distinguished as being overtly masculine.

What the authors seemed to be saying through the use of the Gothic genre is that the "real" world was not as it seems through the eyes of a masculine social order and, in symbolic form "Gothic interiors were the daylight world, apprehended as nightmare. Their disorder and illogic was the logic of the social order as women experienced it" (Wallace and Smith17). It was in this Gothic novel that female authors could express their understandings and feelings of an ideology, which repressed, confined and subordinated women.

I. II. ii. The Growth of Female Gothic within the Borders of Patriarchal Structures

Noticing the abundance of the eighteenth century female writers, a modern critic Ellen Moers in 1977 coined the term "Female Gothic" and she gave a start to the critical analysis of the Gothic genre that would address issues of women. In *Literary Women*, she defined the "Female Gothic" as the work that "women writers have done in literary mode that, since the eighteenth century, we have called the Gothic" (4). Moers' notion of the "Female Gothic" resembles Robert Hume's earlier division of the genre into "horror- Gothic" and "terror-Gothic". Hume's discussion focused on the masculine "horror-Gothic", distinguishing it as" more serious and more profound" compared to the examples by Radcliffe (Wollf 99). Moers' reorganization of the concept of the "terror-Gothic" as the "Female Gothic" resulted in the first serious re-examination of this genre. However, counter-criticism also came out. For instance, Judith Willt claims Gothic as a whole is a form "that has acquired in many people's minds the modifier "female" not only because of its main writers and readers, but because of its deep revelations about gender, ego and power" (3).

Whether a distinct genre as the Female Gothic exists or not most critics agree on the distinction between male/masculine Gothic and female/feminine Gothic. Although some critics have considered the distinctions between male Gothic and female Gothic strictly in terms of the biological sex of the author, such an approach provides only a very superficial interpretation of the gendered nature of the texts. As it will be clarified in the following paragraph the relations between the female and male writers of the period were multi – layered and not as simple as these critics implied.

Critics of Gothic identify a number of important differences between the female and male Gothic. For instance, Anne Williams states that they are different in narrative strategies, in their approaches towards the supernatural and in their endings (Wallace and Smith 24-25). The male has a tragic plot, while the female demands a happy ending, "the convetional marriage of Western comedy" as Wallace mentions it (27). However, Radcliffe and Lewis as the main examplers of the two divisions of the Gothic, were, in fact, reacted directly to each other's works. Lewis's *The Monk* was inspired partly from *The Mysteries of Udolpho.* Lewis wrote in a letter to his mother after reading *Udolpho* that it was: "one of the most interesting books that ever published"

(32). When Radcliffe learned that Lewis's diabolical plot of *The Monk* had been inspired by her novel, she replied by revising and retelling Lewis's tale in her last novel, *The Italian*. However, although these works inspired from each other, an examination of the portrayal of the female characters in the texts clearly reveals the differences between them. Kari Winter argues that in the female Gothic:

> […] innocent heroines are usually guided by the authors into an understanding of human evil, a knowledge that in many cases empowers them to survive and to escape from the severe forms of victimisation that male Gothicists delight in depicting (qtd. in Knoepflmacher 42-43).

The depiction of women in the female Gothic shows that the patriarchy destroys them and this order is in need of replacement. In Radcliffe's novels, female characters are portrayed as attempting to break free of tyrannical male authority and this is often symbolised by the image of imprisonment in the castle/chateau/monastery. In contrast, the female characters in *The Monk* are "routinely" raped, tortured and killed or they "go mad" (Brooks 252). The female victim is left at the mercy of male tyrant. For the plot and narration of The Monk Girard states:

> [it] focuses on female suffering, positioning the audience as voyeurs, who, though, sympathetic, may take pleasure in female victimization. Such situations are intimately related to its delight in sexual frankness and perversity, its proximity to the "pornographic". In early Gothic this usually takes the form of female virtue threatened and often violated (Girard 68-69).

Judith Willt contributes to this idea saying the heroines of the Female Gothic resist and try to escape male tyranny, whereas the male Gothic is characterised by the attempt of the male protagonist to enter the privacy of the domestic female interior (26). Sometimes the portrayal of the female characters may be psychologically complex, but the male Gothic never explores and questions the hierachical relationship between the sexes as the female Gothic does.

No matter how the feminist critics of the genre use different strategies, all have agreed that the relationship between the gender and genre tells the terror and rage that women experience because of the patriarchal social arrangements of the time. It is natural that characters lead miserable lives and experience terrible time in order to be

saved again only by a male hand in the end or if they are not destined to be rescued they end dying in the chateau asylum.

Here the question arises as to why female authors were drawn to this genre in the first place? Firstly, the anti-rationalist and symbolic nature of the genre allowed the women writers to both reflect and criticize the patriarchal society in which they lived. The fact that the audience of these texts was largely female contributed to the censure of the genre. Botting summarizes the situation with the words:

> Gothic texts were also seen to be subverting the mores and manners on which good social behavior rested. The feminisation of reading practices and markets, linked to concerns about romances throughout the century, were seen to upset domestic sensibilities as well as sexual propriety (Hogle 99).

The Gothic fiction was defined negatively between 1760s and 70s. Critics of the time defined it as "feminine" because of its unrealistic structures. Gradually, the genre opened up a new space in which female authors could explore female issues (Wallace and Smith 40). Foucault studying the dominant strategies of the time concludes that the Gothic conventions that emerged toward the end of the eighteenth century are crucially concerned with exploring the "rules of patriarchy, such as the relative powers and qualities of the masculine and the feminine and the interrelated and mutually supportive social structures like the family, the monarchy and the church" (Foucault 57).

Gothic was also the first genre where the characters' psychological parts are symbolically expressed. Concerning this aspect, Zatlin qoutes Kenneth Graham noting that the Gothic "was as rebellious as its contemporary parallel in France was in politics" as it challenged all the fundamental notions of "aesthetics" and mental structure (44). As a result, the subjective portrayal of the heroine's psychology becomes the reality of the novel.

Gothic fiction produced by the female writers has been met with critical dismissal by the male literary establishment. It is a genre written largely by and for women with an estimated seventy percent of the authors being female (Wallace and Smith 11). This aspect is now a fertile ground for feminist interpretation.

For Mary Wollstonecraft, a leading figure of the conventions of the Female Gothic, the position of women in a society prohibits them having any truly independent

existence. She herself experienced much of the hardships endured by women and her Gothic novel, *Maria* provides a view of the suffering of women of all classes under a patriarchal system. Her heroine does not find love and wealth at the end of the novel, but is instead left half-mad contemplating suicide (Wollstonecraft 57-61).

The influence of the experiences both of Mary Shelley and her mother living in a patriarchal world is clear in Shelley's first novel, *Frankenstein*. The portrayal of female characters who are left insane or die because of their adherence to the feminine "ideals" of innocence and passivity; and the depiction of a Monster who, like women suffers as he is portrayed as "other", offer a sharp criticism of the dominant ideology of separate spheres. Her other Gothic text, the novella *Mathilda* shows the psychological gap in women who were stripped off their ability of self – control by the hands of patriarchy (Berlant 241). Her female characters are the victims of the patriarchal system like the women in Wollstonecraft's *Maria* as they are either dead or close to death at the end of the texts.

Maggie Kilgour summarizes the defining characteristics of the male and female Gothic in *The Rise of the Gothic Novel*. As a consequence of this analysis, she states that while the male form is unlimited and follows a "revolutionary aesthetic, often associated with romantic art which defamiliarises and alienates reality in order to make us see it anew", the female Gothic is conservative (Wallace and Smith 54).

> In the female Gothic, the private world is turned temporarily into a house of horrors; the domestic realm appears in distorted nightmare forms in the images of the prison, the castle in which men imprison passive females […] But this transformation cannot serve as an exposé of fundamental reality that the bourgeois home is a Gothic prison for women, for at the end of the text life returns to a normality that is ratified by its difference from the nightmare counterpart. The Gothic forms of domesticity evaporate, enabling the heroine to return to the real version […] so that women's incarceration in the home that is always the man's castle is assured (qtd. in Wallace and Smith 57-59).

As to turn back to Mary Shelley, the striking fact is that she wrote *Frankenstein* at a time she was beginning to realize the potentially disastrous consequences of pregnancy and childbirth for women. When she started writing that novel, she had borne

two children. Presumably this is the reason why many critics such as Ellen Moers point out the connections between *Frankenstein*, motherhood and authorship (Moers 47).

It can be claimed that Shelley has very little to say about the position of women in *Frankenstein* since the women in the novel have very little to say about themselves. Throughout the novel, women are "conspicously" absent from the main action. Some of them are significantly displayed such as Agatha de Lacey and Safie and some are completely eliminated like Justine, Elizabeth and the Monster's partially constructed mate. Among the female characters in the novel, only one woman is truly present. However, she is paradoxically not there at all. It is the unseen, silent, "auditor/reader" Margaret Walton Saville, who exists only in Walton's letters (Moers 47-52).

Another striking fact about the female characters is that Elizabeth, Caroline and Justine are all characterised as "house-bond" angels (Moers 49). They never venture out of the domestic sphere of home and family. Thus, Elizabeth is confined to the safety of the home while Victor enters the public realm of intellectual action and adventure.

In the end, the reader realizes that the qualities these female characters should possess as missions of their idealized role, lead them to death. Elizabeth, like the other passive, selfless women, is dead by the end of the novel. The women are killed by their very conformity to the role prescribed for them by the patriarchal society which robs them of any ability to save themselves. This is vividly illustrated when Caroline Frankenstein's exercise of "virtue of self-sacrifice" results in her death after nursing Elizabeth (Moers 54). Feminine virtues such as "self-sacrifice" are embodied in women's actions throughout the novels. However, while purity and innocence are praised as feminine virtues, they cause complete defenselessness when confronted with a world that is neither pure nor innocent. The fact women suffer no matter how well they clinch to their domestic roles is surprising and unjust at the same time. So, today's reader asks whether it is Shelley's critique of the feminine ideal. The roles that are regarded as "natural" within this ideology are the ones that are resulted in anxiety, hysteria and death.

As in *Frankenstein*, in Shelley's *Mathilda* too, all the young, "vibrant, sexual" women die early – Diana, Elinor and finally Mathilda (Berlant 249). The only woman that could survive into old age is the emotionally frigid maiden aunt who raises Mathilda. Diana dies while she is giving birth to her child, Elinor dies from a fever just

two months before her marriage – that is a few days before her sexual awakening- and finally Mathilda dies as a result of the psychological burden stemmed from her father's sexual obsession (Berlant 250-251).

Anne Mellor claims *Mathilda* as Shelley's most "radical" text saying:

> Mary Shelley's *Mathilda* shows us that a culture in which women can play no role but that of daughter, even in their marriages, denies its females the capacity for meaningful growth, since a woman's future self – even her daughter – can only replicate her present self […] *Mathilda* can be read as her most critical examination of […] an ideology that offers women no social role outside the father's house and psychosexual domination (qtd. in Berlant 253).

In short, Shelley both in *Frankenstein* and *Mathilda* is suggesting that female sexuality can only lead to death in a world dominated by patriarchal ideology. That's a world in which women and their sexuality will always be regarded as subversive, and therefore repressed as "Other".

The connections between motherhood, female imprisonment and female writing are clearly shown in Shelley's unfinished novel, *Maria.* The opening pages of the text introduce a woman, Maria imprisoned in a madhouse by her husband who wants to gain the possession of her estate. Maria is "literally a prisoner of sex" and asks herself "was not the world a vast prison, and women born slaves?" (Berlant 255). Maria's imprisonment in the madhouse is a metaphor for the limitations of domestic life.

Much like Mary Shelley, one of the most significant aspects of Radcliffe's novels is signified by their "lack", that is, the absent mother (Wollf 103). The fate of the dead or missing mother threatens the heroine and indeed it seems to threaten all women existing in the society. Indeed, the themes of death, imprisonment or absence clearly illustrate the position of the mother. Hence, the reader and the heroine remember one more time that entering the sexual realm of womanhood is an experience which has very real parallels to being imprisoned and forgotten about, be it in an underground chamber, a nunnery or a madhouse. In almost all novels of Radcliffe, the female protagonists or mothers are locked up in the darkness in a chamber, a madhouse or a basement. For instance, in *A Sicilian Romance* the mother, presumed dead, has actually been imprisoned by her husband in the caverns beneath her home, in *The Italian*, the mother,

whom the heroine thought was dead, is found hidden in a convent, living in fear of her life.

In *A Sicilian Romance* soon after giving birth to her children, Louisa "dies" because "arrogant and impetous character of the marquis operated powerfully upon the mild and susceptible nature of his lady" (qtd. in Wollf 105). This "arrogant" husband had been twice married and the unfortunate women subjected to his power, "had fallen victims to the slow but corroding hand of sorrow" (105). While the husband who acts as the male villain leads a life of pleasure, Louisa is devoid of her children and is devoid of any right to live just like a normal human being.

The heroine of *The Italian,* Ellana Rosalba is introduced as an orphan and as the novel progresses she takes refuge in a convent in order to escape the tyranny of her husband, Schedoni, who murders Ellena's father in order to gain his estate and his wife, Olivia. It is clear that Olivia only consented to marry Schedoni after he raped her. The connection between Ellena and Olivia is revealed as the reader realises that Olivia's tormentor was the very same man who kidnapped and planned to kill Ellena with a dagger again in a scene with "many overtones of rape" (qtd. in Wollf 108). One more time, it is made clear that the females suffer at the hands of just one single male. Ellena and Olivia symbolize the potential suffering and oppression women can experience in a patriarchal society (Wollf 107-108).

So, the only real choices available in a society which prohibits women any truly independent existence are embodied in the role of mother and suicide. The fate of Shelley's female characters suggests that there is no choice for them and a spiritual or physical death is the only alternative. Characters like Elizabeth, Caroline and Justine, who seem to fit perfectly to the feminine ideal give into because this ideal prevents them from being able to protect themselves in any way. They have to either die as a result of self-sacrifice or be killed when faced with a world outside of domestic realm.

The institution of patriarchal family provided the social and psychological background for most of the injustice and cruelty described in female Gothic novels. As to consider again *Frankenstein*, the female characters are depicted as "housebound - angels", however, in contrast the men like Victor Frankenstein and Robert Walton occupy the public realm of intellect and adventure.

It is apparent from the socio-historical context that the father figure in female Gothic novels is very important. Father has an overwhelming influence on the lives of his daughters and wife. Women almost literally pass on from the father to the husband and the husband has the same determining power on his wife's life as her father had before him. In female Gothic novels, generally the father figure is not a loving, nurturing one, but rather someone who tries to use his daughter, niece or ward for his own purposes. He chooses the right husband for her to suit his economic or social plans and if she does not meekly yield, he lockes her up in the nearest convent. Even in the case of Shelley's *Mathilda,* where the father is not a streotypical villain figure, the father destroys his daughter because of his desire to "own" her (Berlant 255). Embodying the selfless woman imposed by the patriarchal society, she accepts all the quilt for provoking her father's "unlawful" sexual passion. She sees herself, not her father as corrupt and "monstrous" (Berlant 256-258).

Berlant, proposes a comment saying that all sexual relations between men and women are transformed into father and daughter incest in *Mathilda* and all the young, sexual women die early such as Diana, Elinor and Mathilda herself (258).

Another significant difference that seperates the male Gothic from female Gothic is the representation and application of Nature. The male Gothic has traditionally defined Nature as a "temperamental woman" (Scarry 8) and portrayed it something that can be or "should be" conquered, examined and explored. On the other hand, The Female Gothic:

> […] typically represents nature not as a dumb object to be conquered but as a transcendental force above and beyond the might of men. Humanity is represented as merely one small part of nature; the authors emphasize that nature is much larger and more enduring than human constructs. Time and again the protagonists of Gothic novels and slave narratives seek refuge in the parts of nature that are not controlled by men, such as forests and swamps (Scarry 14).

As Elaine Scarry mentioned in *The Body in Pain*, the writers of the female Gothic try to emphasize the "enduring", "transcendental" power of the natural world. By doing this they protect the connection between nature and the feminine (19).

In *A Philosophical Enquiry into the Origin of our Ideas Of The Sublime and The Beautiful,* Edmund Burke defines the sublime using masculinist terms and associates the sublime with the virtues of "fortitude, justice, freedom and the like" (Haggarty 49). His concept of the sublime is thus completely seperated from the feminine and it does not allow women any access to it if they wish to remain associated with the virtues that their society view as female. Lauren Berlant argues that the women authors accept "the identification of the sublime with the experience of masculine empowerment. But they explicitly equate this masculine sublime with patriarchal tyranny"(257).

In Radcliffe's *The Italian,* one of the clearest examples of the sublime is the scene in which Elena is kidnapped by masked men. Even under these conditions she is still able to appreciate the landscape over which she journeys and draw strength from its majestic sublimity. As Cynthia Wollf mentions:

> When the protagonists of female Gothic novels and slave narratives are exhausted by their fight against oppression, they look to a higher power for respite. Sometimes the texts label the higher power "God" […] More often, they name it "nature" (109-110).

While the villain is disinterested in the natural beauty and in the religious awe with which sublimity is associated, the heroines reach the transcendent state by a contemplation of the sublime. For them, the sublime is associated with virtue and a sense of self-worth (Berlant 257). For instance, in F*rankenstein*, while Elizabeth has an innate appreciation of the sublimity of nature, Victor only sees the natural landscape as something to be "investigated".

In male Gothics, the idea that lie behind the construction of female is that women should be confined within the domestic sphere in order to keep them ignorant of corruption, immorality and violence. Thus, in terms of this, a "true woman" is one who "sees, hears and therefore does no evil" (Ellis 116). The writers of the female Gothic however, consistently tried to convey the danger of this innocence to their heroines. This view is supported by Kari J. Winter in her examination of the distinctions between Gothic novels defined as "male and "female":

> In Gothic novels, written by men, such as *The Castle of Otranto, The Monk* and *Melmoth the Wanderer*, innocent heroines are routinely raped, tortured, driven insane and killed. In Gothic novels written by women,

innocent heroines are usually guided by the authors into an understanding of human evil, a knowledge that in many cases empowers them to survive and to escape from the severer forms of victimization that male Gothic novelists delight in depicting (qtd. in Ellis 116-117).

In Lewis' *The Monk* and Maturin's *Melmoth the Wanderer* all the female protagonists such as Mathilda de Villanges, Agnes and Antonia are devoid of nature and landscapes and they are confined in interior spaces. Wendy Jones argues that:

sexuality, female physiology and psychology and female processes are frequently suggested with the image of interior space, not because of any innate comparison to female wombs but because of the fact that women's sexuality has frequently been denied, even to women themselves (131).

The Monk and *Melmoth the Wanderer* contain striking instances of the "perversion" of female mind and body (Jones 133). The female body is little more than a vessel for male desires, "perversions" and inflictions of pain and suffering. Furthermore, the male body feels a certain amount of pleasure from the infliction of pain on the female. Indeed, the females are in these texts recognized as possessed and subjected to the "whims of the dominating male characters". The female character Antonia is led from a life of innocence and purity to one in which she is her half-brother's "voyureistic obsession", kidnapped and raped and left "wandering half mad - inside with a trauma" before being ultimately murdered (Jones 131-133). While possessed, the other female in *The Monk,* Agnes, is portrayed in a state of repression, denial, hysteria and grief, which she can only relate to the reader through her conversations with her dead child.

Immalee in *Melmoth the Wanderer,* is carried into the dark world of deception, obsession and desire brought by the male "stranger" (qtd. in Jones 146). Her relationship with Melmoth leads her to imprisonment, torture, hysteria and death. However the fact that Immalee is led to hysteria is reflected in the text not because of her relationship with Melmoth but because of her curiosity, that is "women curiosity" to learn the true identity of the "stranger".

The theme of female imprisonment is one which runs through the genre (both in male and female Gothic) and can be interpreted as the physical and psychological repression women met in a society that confined, marginalised and defined them as

"other". Castles, convents, monastries, madhouses, "subterranean caves" – all serve equally well as the imprisoning structures in which a woman can be shut away from the rest of the world and forgotten (Dominquez 431). In a world in which most women were passed on from the control of their fathers to that of their husbands, at all stages confined to the home and defined only as daughters, wives or mothers, the author's use of the image of the castle can be interpreted as the gothic "subversion of the idealized domesticity of the home" (Dominquez 429). Thus, the castle is used as the representative of the power of males throughout the Gothic, but while the Gothic by men used this image to control women and give a good lesson to some who attempted to overstep the boundries of feminine ideals, the writers of female Gothic applied the structure of imprisonment to convey the devastating effects –such as trauma, hysteria and madness - of being imprisoned.

During their confinement in a "haunted" chamber with a hidden door or in a convent, the women protagonists meet the fear of intrusion of ghosts or of any supernatural being and the threat of pyhsical violation. Because of the physical and especially psychological repression of the confinement, they start to see hallucinations and the strange appearances of supernatural beings, however this is rarely applied in Gothic by male writers. This is generally regarded as signs of hysteria, trauma or madness in both male and female Gothic. But in male Gothic, the female protagonists meet with the threat of "hysteria" or "trauma" because of their "weak" and "meek" natures or as a punishment of their attempts to shake of the yoke of patriarchal system. On the other hand, in the Female Gothic, they carry the signs of "hysteria", "trauma" or "madness" not because of their weak natures but because of their devastated psychology as they are exposed to oppression, rape, or torture.

Rue Dominquez argues that:

> In the female Gothic, the pivate world is turned temporarily into a house of horrors; the domestic realm appears in distorted nightmare forms in the images of the prison, the castle, in which men imprison helpless passive females, angels in the house, whose spirituality may be pushed, as in the case of Walpole's Mathilda, to an extreme. But this transformation cannot serve as an exposé of the fundamental reality that the bourgeois home is a gothic prison for women, for at the end of the

text life returns to a normality that is ratified by its difference from the nightmare counterpart. The gothic forms of domesticity evaporate, enabling the heroine to return to the real version, now purified of its contaminated forms, so that women's continuing incarceration in the home that is always the man's castle is assured. Thus, what is left behind is the trauma as consequence of psychological tribulation (434 - 435).

As a conclusion, the two doubling Gothic fiction; the Gothic novels written by men and written by women differ from each other indeed not in terms of the presentation of female protagonists and characters, but in terms of the reflection of these ideas in the presentation of these females. In both types, females suffer in the hands of villians, whether this be a father, a brother or a treacher. They are dragged from one place to another, forced to marry a man whom they do not love; they are raped, tortured, confined, killed, all of which cause these "miserable" heroines to have sometimes "light" symptoms of trauma or hysteria; and at times suffer serious, painful agony resulting in madness or death. However, the important thing is that in Gothic fiction by male writers, these women agonize as either they deserve it because of an opposition to a father or to the "feminine ideal" dominant in society; or they suffer since they are "the weakest", "the most civilised" and "the most fragile" living beings who should react so weakly in the first place under harsh circumstances.

It is clear that these representations in Gothic fictions are the remnants of the ideology prevailing in society in those times. In other words, the Gothic fiction written by males justified the condition of miserable heroines whereas the same genre in the hands of female writers displayed the suffering and oppression of female heroines with a hint that it was the norms of patriarchal society to be questioned not the weaknesses or the fragility or the disobedience of females. Since literary works can not be seperated from the mainstream ideologies of the times they are written, the next chapter will focus on the background ideology of the time and will discuss the various elements of this ideology.

CHAPTER II

THE REALITY IN FICTION: WOMEN and MEDICINE

II. I. Rethinking the History of Gender: The Journey From the Colonies to the Colonial Period and the Victorian Era

II. I. i. Gender and Colonialism

For a number of years, scholars have been focusing on the imperial history for the neglect of both women and gender issues and the historians of British Empire have come up with several criticisms. They state that "few experts on imperialism have seriously considered gender" (Holliday 27). As a result, scholars and historians on the British colonies and its frontier parts are vulnerable to similar criticisms. As Holliday claims, for those years "outside a tiny ghettoized corpus of women's history", gender is rarely developed as a concept (Holliday 21). Not only women but also the socially constructed relationships between the sexes have been overtly neglected. Carl Holliday points at the monographs as evidences collected from South Africa. For instance, a 1980 edition does not include any reference to "bridewealth" or marriage or women (27). Likewise a 1995 monograph does not mention the concept of gender at all. The number of specific references to women is less than three percent of Holliday's text (29). For the colonial life of England, the "important" areas such as commerce, administration and wars were covered by men and these life stories doubled up the "ordinary" activities done by women such as cooking, mending garments and more important running families.

The problematic side of the many texts belonging to colonial period is that women are not merely neglected but their existence is conceptually denied. Many scholars linguistically classify "women" under the category "men". The ordinary person is referred to as "male". In addition, ethnic, racial and class categories are frequently gendered and refer only to men. Likewise, by 1840s the manifestation that "legal equality for all" existed in Cape but indeed it is not concerned about the legal disabilities of women in general and wives in particular since it is essentially a manifestation dependent on the assumption that "all" means men (Kittay 61-63).

The arguments about class formation is also problematic as there is also a neglect of the problem of sex discrimination in state policy practice. In 1820, the newly

arrived British settlers were granted "100 acres for each immigrant", however, this is not valid for "female immigrants" (Kittay 62-64).

The claims about "Christian egalitarian" values contain ideologies that regard "all humankind potentially equal" and thinks Christianity allowed a person to advance to a position "that his or her talents and virtues merited", yet "women could not be ordained" (Kittay 67). The Bible together with many churchmen of the time strongly resisted sexual equality (Kittay 64-67).

In any colony of Europe the dominant ideology was that when a woman got married, a man whether poor or rich, had a right to vote as the new constitution let the husbands own and manage all property belonging to their wives. However, what caused historical critics'attention is the fact that all women were classfied as "voteless" or even as insane (Washburne 83). The prevailing ideology of the colonial period linked men to politics, women (even the propertied ones) to the insane. As the law required "only the propertied could vote", the equality is attributed to property owners (Washburne 83-84).

Women are not, however, completely invisible. On the one hand, men are largely gender neutral since they are not categorized as men but as people. They are associated with the basic categories of a common citizenship such as in economics, politics or race. On the other hand, women are gendered beings, with an implicit or an explicit emphasis on their sexual attributes and their family relationships with men. Carl Holliday states that in a monograph on politics containing specific references to women, female exclusion from the vote is not noted, but almost every woman is mentioned as a wife, a widow, a sister-in –law, a sister or a daughter (33). A 31 page article discussing agricultural capitalism in which a multitude of independent economic roles are attributed to men, is a clear proof of this situation as women are labelled just in four sentences, all four of which link them either to men or children (Holliday 34-36).

The other significant fact belonging to the colonial period is women's witch persecutions. The colonial women were first exposed to criminal persecutions on witchcraft charges. Having been kept out of the courts because they were seen by law as minors, women suddenly started to be held responsible for their actions. Seen as a group of independent adults posing danger around, women entered both legal and social history by being accused of witchcraft. The center of these accusations was largely based upon female sexuality. Women were blamed for the things which had been seen

as the stable and unchangeable blocks of a patriarchal community. Women were accused of preventing conception, causing miscarriage, abortion and "stillbirth", making men impotent, seducing them, sleeping with the devil, "giving birth to demons" (qtd. in Kittay 82). It can be understood from these charges that women healers were the authorities on women sexuality at that time which was regarded as a sign of loss of control by "folk healers", priests and university-trained doctors all consisting of men (Kittay 86). In addition to this, the conviction that women were more strongly sexed than men led to deep anxiety and fears in some males. Thus, the goal of the sudden attempt in these prosecutions of witchcraft was to take away women's control of their sexual and reproductive lives. This fitted strongly into the patriarchal family ideology and into the traditional sexual mores constantly underlined by priests and doctors.

Even though some men were exposed to the charges of witchcraft, the accusations and executions were largely focused on women. 80 percent of the accused and 85 percent of the executed were female (Holliday 55). Men were convicted of witchcraft only when they were related to the suspected women or when they had committed other crimes. Scholars of history and literary critics have pointed the witch trials in the English county of Essex. Lori Lee Wilson in his book *The Salem Witch Trials* mentions that 92 percent of the accused in Essex were women and all but two female inhabitants were arrested (Holliday 59). Christina Larner, the analyist of Scottish witchcraft, stated that there were periods "when no mature woman in Fife or East Lothian could feel free from the accusation" (qtd. in Holliday 61). Given these cases, she considered the notorious examples of the two German villages left with "only one female inhabitant a piece and of Rheinback, where one person, most often female, out of every two families was put to death, are not unbelievable". She quite rightly asks whether which hunting was also woman hunting? (Holliday 65).

Despite these evidences, for the most part historians have not regarded the persecutions of women as a deliberate attack on them as Larner implies. However, at the turn of the century, Joseph Hansen brought out the first major research published on witchcraft, books and analysis offering a promising beginning. For Hansen, women were listed as victims and he showed some of the more misogynist materials as proofs to illustrate the discrimination. He observed that women were indicted six times more than men and stated "this was to be expected" because the hazardous trend of the

colonial age claimed that by nature women would be suspected of witchcraft (Kittay 101). Nonetheless, the issue of gender lost its importance in discussions and instead how historians viewed women in history became important. For instance, L'Estrange Ewen's first study of the English Home Counties Trials contained plenty of information in the courts but it didn't mention women as a distinct category. Four years later after this study, he stated briefly his thoughts about victims while he proceeded with his research:

> That many of the condemned women, although innocent of witchcraft were really undesirable neighbours cannot be doubted. Mental institutes not being features of the social life, numbers of melancholics were at large, others again, mentally sound, ranked as thieves, cozeners, whores, blasphemers, abortionists, perhaps even prisoners. Mentally degraded, they allowed vermin and domestic animals to suck or lick their blood, although many of such recorded practices can have been nothing more than misunderstanding or hallucination (qtd. in Kittay 103-104).

In despising the nature of women, Kramer and Sprenger, authors of the witch-hunters' manual M*alleus Maleficarum* described women as liars, unfaithful, immoderate, "sexually insatiable and downright evil", quoting from biblical, medieval and classical sources (Kittay 109). Likewise, Julio Caro Baroja referred to women as sick, "slightly mad, weird, old" at the end of his 1965 book on Basque witchcraft (Ussher 93). Regarding as pathetic outsiders "with an overdeveloped sense of their own importance", he concluded that "a woman usually becomes a witch after the initial failure of her life as a woman, after frustrated or illegitimate love affairs have left her with a sense of impotence or disgrace" and he added that those "unfortunate sick people" were put to death because "their type of neurosis was not understood" (Ussher 93-94).

What launched the recent revival of witcraft studies is H.R. Trevor-Roper's 1967 essay "European Witch-craze of Sixteenth and Seventeenth Centuries". Although it does not mention any word on gender problem, it sheds some light on how historians were missing the main point. Roper did not seem to think of women as a societal category, but at the end of his essay he talked about the victims, calling them "hysterical women in harsh rural world or in artificial communities – in ill-regulated nunneries […]

or in special regions like Pays de Labourd, where […] the fishermen's wives were left deserted for months" (Ussher 99). Here again, the reader meets the idea of sexually deprived female and Roper identifying women as hysterical or "sex-starved" individuals, can not draw any conclusions about them as a group (Ussher 107). After Roper's controversial essay, Ussher qoutes Keith Thomas who claimed in his influential study of English folk religion that economic and social factors that Roper had mentioned were true because women were "the most dependent members of the community and thus most vulnerable to accusations" (111). Considering the succeeding works of many critics and historians, clear-cut evidences of vast amount of "woman – hatred" – as Ussher names it – were widely available; however it is surprising that scholars did not see gender as a central issue (56).

As one can see, by this time in the development of witchcraft studies, a continous denial is clear. Historians do not accept that misogyny and patriarchy are recognized as historical categories and thus they refuse to discuss women as a distinct historical group. Jane Ussher draws a parallel between these historians' texts and reading accounts of the Nazi holocaust. She states that today everyone agrees that the majority of victims were Jewish in the holocaust, but anti-Semitism or the violent persecutions against the Jews are not mentioned as if implying that it was "natural" for Jews to be victims. Likewise, the historians did not touch upon the tradition of oppression of women during the sixteenth and seventeenth centuries but instead implied that women would be attacked and that it must somehow have been their fault.

A 1948 research of Emilie Brouette maintains that women are the natural servants of the devil (qtd. in Washburne 88). This claim was rejected by his successor Fr. Pierre Villette who showed the "psychologie féminine" (female psychology) as a proof to explain the large numbers of female victims. For him, too, it was the women who drive men to attack them. However, working at the same area twenty years later, Robert Muchembled reaches different conclusions. He focuses on the fact that 82 percent of the victims who were burned to death was female (Holliday 77). According to him, traditional misogyny, literary, theological and clerical facts were the underlying reasons for the problem. His proof is the increased punishment for prenuptial pregnancy, bastardy and adultery, with heavier penalties against women than men. As society became more repressive, the charges against alleged witches became wilder.

While some of the accused women had reputations for lasciviousness, women also with good names were now accused of sleeping with the devil or keeping a demon lover. Thus, Muchembled claims insistently that women's sexuality stands at the core of the reasons for persecuting women. As it is clear from their records similar to the Jewish execution, the gender roles at that time were not identified in the society but the majority of executions being women was shown as the natural outcome of the women's sexuality.

The following comprehensive studies aim more at searching for gender issues. In Joseph Klaits's 1985 book woman hatred is identified with familial structures and sexual exploitation. In the chapter devoted to "sexual politics", he discusses that the basic units of social order such as the church, family and even the state itself were threatened by nonconformist women. E. William Monter's study of the "witch-craze" included a more different and detailed gender analysis. Considering the widespread use of "black and white magic" in preindustrial Europe, especially in the colonies of England, he understood women's use of magic as a compensation for their legal and economic disadvantages (Holliday 81-83). Since witchcraft was seen as "unnatural", "sinful" and a single woman's crime, it is not surprising that the sixteenth century became "interested in executing women as witches" (Holliday 88-89). However, although Monter approached the issue as a gender problem, he did not proceed on these insights.

Once again women as a gender group are treated as unimportant objects and the questions of women's history are considered too narrow. Concerning the historical perspective on women during the colonial age, the first thing the person must do is to distinguish between sex and gender. Despite the emphasis on women's sexuality in trial records and procedures, the gender role of females in the society seem to be misinterpreted because serving to their community as midwives, healers, councellors, farmers, spinners, servants and assistants to their husbands in craft works, women were more than sex objects in the sixteenth century society (Washburne 86). Their productive as well as reproductive roles determined the community's perspective on them.

A lack of understanding patriarchy and how it works in society is another weak point in most of the works mentioned here. Women were accused primarily by men, tried by male juries, sentenced by male judges, tortured by male jailers, burned to death

by male executioners and ironically they were prayed over by male pastors. The patriarchal system illuminates why many women accused other women as well. If a woman displeased or threatened the dominance of men of her community, she would also be seen as dangerous by other women who depended on men or identified themselves with those men. Furthermore, this is not a one - sided event. Besides being an odd event, witchcraft is also crucial in terms of studying the transition from medieval to early modern society. It caused the historians to study women's lives and to illuminate how they were shaped, changed and limited by the power of the seventeenth century churches and states. Witchraft is one of the earliest proofs of the racism and imperialism that Europeans were beginning to perform throughout the world. In this case, it is the women on whom racism and imperialism were applied as their lives were changed and some of their ancient roles and places were challenged. However, as soon as they resisted, they were chosen as the new scapegoats for an ongoing but insecure society.

Thus, the modern historical criticism and studies focus on the colonial life and witchcraft trials as the main component of that dynamic history. One can find the clearest proofs of the persecution of women in the recordings of that period that illustrate the history of persecution, poverty, religious and social teaching, the family and how men and women relate to each other. These are crucial as the colonial period gave a start to a mistaken tradition and ideology that would go on for ages. All these negatory ideologies about women were carried again by the same patriarchal units of the society into a new era called The Victorian Age, which similarly enabled the "persecution" of women possible.

II. I. ii. A General Look on the Victorian Era and Victorian Society

1830 was the year for England, when she met a period of dramatic change that helped her to turn into a world power and took hold of not only her but also the whole Europe. The rapid growth of London from a population of 2 million when Victoria came to the throne to one of 6.5 million by the time of Victoria's death, indicates the dramatic transition from a way of life based on the ownership of land to a modern urban economy. The Victorian Era consisted of three periods: The Early Victorian Period

(1830- 48), the mid-Victorian Period (1848-70), the later period (1870-1901) (Bowyer, John W., and John Lee 19).

The Early Victorian Period was the starting point of an era that would experience economic and social developments but also griping pains at the same time. Britain's first railway and its first Reform Parliament were opened. The Reform Bill of 1832, provided voting privileges to men of the lower middle classes and so redistributed parliamentary representation more fairly. It forced Parliament to extend the right of voting to men of the middle class, and the subsequent bill of 1867 and 1885 made it universal for men. Meanwhile, the "House of Commons" slowly ensured its dominance against the hereditary "House of Lords". All these changes enabled England to be called as the most truly democratic of the greatest nations of the world. At the beginning of the period, the social condition of much of the population was extremely bad. Laborers in factories and mines and on farms were largely in a state of virtual slavery, many of them living in unspeakable moral and physical conditions (Guy 17). Little by little, the improvement came thanks to the passing laws and the growth of trade unions.

Although the rulers of England saw the passing laws and the growing trade unions as things to be proud of, the economic and industrial changes in the first part of the era did not solve the country's problems. Economic troubles continued to generate working class unrest, and the manufacturing class was still unrestful as they did not have the control they wanted over the political system. The 1840's were particularly tough times. Putting railroad building and investment aside, they are sometimes called "The Hungry Forties" because of famine in Ireland and intense misery in Britain (Guy 15). Though it was a loosely organized movement and failed to transform the system, the Chartism or working class radicalism left its mark in 1830's- 40's as it certainly made a deep impact on the consciousness of the well-to-do and the middle classes alike. These years were also recorded as "time of troubles" and were characterised by unemployment, desperate poverty, and rioting as a result of the economic and social difficulties associated with "Industrialization" (Greenblat 15). Hence, this was the period when the first "Sage Writers" made their appearance (Bowyer, John W., and John Lee 34). Thousands of workers migrated to industrial towns where they made up a new kind of working class. They had extremely low wages but long working hours. Employers hired women and children, who worked for even less than men. Families

gathered to live in crowded, unsanitary housing. These new emerging "Sage Writers" together with the men in government drew increasingly urgent attention to the conditions of working class as the rich became richer, the poor became poorer.

Living within a closed and rigid social structure, the working classes constructed their own exclusive world. They wanted to be away from the greedy and accumulative impulses of Victorian economy. This was partly an escape from the harshness of the real world, partly an attempt to create community that would be far away from a life in an industrial town. The working class led an inner, secret life all behind the great public institutions, images of the Victorian Age and negative effects of industrialism. They tried to preserve traditional values and patterns of behaviour that belong to the rural origin and carry them into the new urban industrial society. In the previous times, before industrialization, almost the elements of life, including work were kept within the circle of the family. However, as the nineteenth century progressed, work gradually became separated from the family and the home. Now, a new cult of work was standing at the centre of human existence. This is what the working classes fought against for years. Meanwhile, the gap between the poor and the rich widened and the society witnessed the emergence of new social classes resulting in the appearance of a more class conscious society. As Stephen Greenblatt states, the class divisions were felt in all units of the society and especially the ones in the railway were echoed throughout the land (11). In church, the higher classes sat at the front in reserved pews while the lower classes at the back (Greenblatt 13). While the lower classes were living in near poverty in inadequate houses, the prosperity of upper classes was shown in the interiors of their houses.

The same problems were felt during the mid-Victorian period, which was a time of prosperity and stability. The striking event belonging to that period was the "Great Exhibition" where the achievements of modern industry and science were celebrated. The exhibitions came not only from all England, but also from its expanding imperial colonies, such as Australia, India and New Zealand and foreign countries such as Denmark, France and Switzerland. Among the items exhibited was a Jacquard loom, an envelope machine and many precursors to today's fax machine (Mitchell 29-31). Now, investments of people, money and technology were the fixed elements in the British Empire. With the new theory of the human species of universe claimed by Darwin,

people started to re-evaluate themselves together with the "infallibility" of the Bible (Goodland 22). Thus, all the values that had been held on so far, started to be questioned as all the balances in the society were shattered. As the period was about to end, the costs of these developments to become an Empire became increasingly apparent as now England was confronted with growing threats to its military and economic dominance. Many socialist movements gained force, especially the ones influenced by the revolutionary theories of Marx and Engels. As for the literary circles the mood was somewhat different from the mainstream optimism dominant in the society. A self-conscious melancholy and aestheticism together with the beginnings of the modernist movement were the main characteristics of 1890s literature. Now, there was a rivalry among the upper and upper-middle classes to keep up with industrialization and ways of getting richer and richer ignoring the destitution, poverty of low classes, homeless children, child labor and human labor lose in value: The outcome was a kind of literature that would be read for centuries as a lesson of either modernity and progress or decadence and corruption.

II. I. iii The Women Question

One of the problems that remained unsolvable belonging to the Victorian era was the changing roles of the stereotypes. The extreme inequities between men and women stimulated a debate about women's roles known as "The Women Question". Even though women in England did not get the vote until 1918, petitions to Parliament advocating women's suffrage were introduced as early as the 1840s. The franchise was extended by the "Reform Bills" which caused the discussion of women's political rights. One important development was the passing of the "Married Women's Property Acts" that allowed married women to own and handle their property. Nobody can deny the influence of the Industrial Revolution for the women to gain their rights. The growth of the textile industries brought hundreds of thousands of lower-class women into factory jobs with grueling working conditions. The new kinds of labor and poverty that began with the Industrial Revolution presented a challange to traditional ideas of women's place. Middle class voices challenged conventional ideas about women as well. Many literary pieces mirrored women's complex life situations at that time. The novelist Dinah Maria Mulock in her *A Woman's Thoughts about Woman*

compares the prospects of Tom, Dick and Harry, who leave school and plunge into life, with "those of the girls" who "likewise finish their education, come home and stay at home" (qtd. in Vicinus 9). They have, she laments, "literally nothing to do" (qtd. in Vicinus 9). Likewise, in *Cassandra,* Florence Nightingale, who later became famous for organizing a union of nurses to take care of sick and wounded soldiers during the war writes passionately of the costs for women of having "no outlet for their heroic aspirations" (qtd. in Vicinus 11). In *Lady with the Lamp* there is another representation of Nightingale. It tells the paradox of her achievement. While Nightingale's organization of nurses represents an important progress in treatment, the image of her while she is taking care of the wounded, seems to reflect a traditional view of woman's mission being quite angel-like. Literary texts that bear the stamps of the Victorian period, addressed both the hardships faced by women who were forced into new kinds of labor and the visions of those who dignified domestic life. The complexity of the ideas about the nature of women could easily be found in John Ruskin's *Of Queen's Gardens* where the "true wife" is celebrated, in Elizabeth Eastlake's *Lady Travellers* in which a woman is portrayed as a national ideal but in *The Girl of the Period* by Eliza Lynn Linton the new emerging woman type is satirized. Two fictional characters from the literary world Jane Eyre by Charlotte Bronte and Miss Barfoot by George Gissing pray to God that their existence "be quickened with all of incident, life, fire and feeling that they desired. They feel pity for their reserved and submissive characters (Vicinus 17).

The status of women in Victorian era is often seen as an illustration of the striking contradiciton between England's power / wealth and its appaling social life conditions. It was in the Victorian times that society became class conscious. The gap between the rich and the poor widened. The role of women reflected the contradiction of the life styles and conditions of upper and lower classes. It did not matter whether a woman was a member of an upper or a lower class. They were all regarded as inanimate and stabile loaded with "basic" duties. Women of upper classes competed to get ready for courtship and marriage while the women of lower classes were forced to work in muddy and dusty mines to take care of their families. During that era, difficulties for women escalated because of the vision of "ideal women" shared by masses of the society. In general, the legal rights of married women were similar to those of children

as they could not vote, sue or own property. They were seen as bodies of purity and cleanliness as well. As a result, their bodies were regarded as "temples" that should not be adorned with make up or used for pleasurable things (Mitchell 33).The main role of the woman was to take care of the children and to tend the house. They could not even have a job and they were not allowed to have their own checking accounts or savings accounts. They were pictured to be treated as "saints" but saints without human and legal rights (Mitchell 34).

Married women had rights similar to the rights of children. The law saw marriage as a symbol of displaying masculinity. It regarded a married couple as one person. The husband was responsible for his wife and bounded by law to protect her. The wife was supposed to obey her husband. In case of a divorce, the personal property the wife brought into marriage was owned by the husband. The income of the wife and the custody of the children belonged completely to the husband. He could refuse any contact between the mother and the children. Also, the wife always needed her husband's consent to have a contract on her own life. Husband was given so much responsibility that the married woman could not be punished for certain crimes, such as theft or burglary on condition that she acted "under the command of her husband" (Schor41).

The most suitable career for a woman was marriage. To get ready for courtship and marriage a girl was groomed like a racehorse. In addition to being able to sing, play an instrument or speak a little bit French or Italian, a young gentle Victorian woman was expected to be innocent, virtous, biddable, dutiful and "be ignorant of intellectual opinion" (Vicinus 31). To gain these qualities education started from girlhood. During the period, even the way girls dress was controlled by men. Girls were taught to dress to impress the society. As money, appearance and dress determined a girl's social status, the fashion of the girls was aimed for male satisfaction.To illustrate the attitude towards education during the Victorian era, Sally Mitchell states in her *Daily Life in Victorian England*:

> Children in Victorian England were educated in many different ways- or not at all depending on their sex and their parents, financial circumstances, social class, religion and values. Clearly, boys were getting opportunities to enjoy life rather than being told what their status

and profession was. For girls, society stressed the importance of domestic education, such as etiquette, child-rearing and housekeeping. Basically, these jobs were to take care of the husband and children. For instance, they were taught to be good wives to working men and to be good mothers to the next generation of the workforce (48).

Girls who were able to attend schools did not study with the boys. Girls learned recipes, while boys studied maths and science. Deirdre Beddoe says "Much of the education offered in girls' private schools was of a very low standard" (19). Also, there was no integrated teaching. Girls learned from women and men taught boys. A college education appealed to older boys and the wealthy. This shows that girls were already looked upon as a lower gender in this period.

What was more important for the Victorian girls than learning maths, reading or science? The answer was marriage. During the 1800s society stressed the importance of family and marriage. Marriage was the highest goal of young women. As Beddoe states, girls grew up believing it was right to be married, furthermore, the longer a woman was unmarried the more society looked down on her (27). This is exactly the case that Martha Vicinus deals with. For her "Women's sexuality and the need for men in male-dominated socities to control it are strong reasons for early marriage, a view usually endorsed by religious leaders" (35). Marriage was such a serious matter of pressure that not many women could escape it. As Sally Mitchell puts forward, prior to and at the beginning of the nineteenth century, the ideal was to be the "perfect wife" (Mitchell 37). The perfect wife was an active participant in the family, fulfilling a number of vital tasks, the first of which was childbearing. In the lower classes, she was expected to contribute to the family income. In the middle classes, she provided this economic support through the care of children, buying and preparing the food, and making clothes.

This ideal was most fully developed in the upper middle class. A young girl was brought up to be perfectly innocent, sexually ignorant. Although family affection and desire for motherhood were considered "innate", the dominant ideology of the age insisted that she have little or no sexual feeling at all (Schor 19). Morally, she was kept under the watchful eye of her mother in her father's home. Then, when she got married, the "perfect lady" did not work as she had servants. She was performing her duty as a

mother at set times of the day, and she left the heirs to the hands of nannies and governesses at other times. Her social and intellectual growth was confined to the family and close friends. Her status was totally dependent upon the economic position of her father, then of her husband. Her total sexual innocence and her worship of the family hearth also contributed to complete this ideal picture.

The foundation stone of the Victorian society was the family; the only function of the perfect lady was to marry and reproduce. All the education she had received was to bring out her "natural" submission to authority and her innate maternal instincts. Young ladies were educated to have no opinions on anything, for fear that they might seem too "formed" and too definite for a young man's taste which could result being "unmarketable" as a commodity. Marriage could often result in a sexual and emotional disaster for women trained to be affectionate, yet asexual and mentally blank. While some of them always kept in their minds that an unhappily married woman's highest duty was often to suffer and keep quiet, many must have felt themselves as domestic slaves.

If marriage often resulted in a disappointment, what of those who failed to marry? The unmarried woman was exposed to humor in music halls and operettas. Victorian society educated woman for one function, marriage and then mocked those who sought this idyllic state after having reached maturity. It was obscene and comic in performances that a middle aged woman being no longer innocent or ignorant still wanted marriage or that any man would want her. A violently anti-feminist review of the century, *The Saturday Review* declared in one article that women could not be offered an alternative for fear that they would refuse to marry being given such an alternative. Furthermore, the women who was unsuccessful in "capturing" a husband or who had the misfortune to lose a husband after marriage was marginalized with the judgement, "she has failed in business, and no social reform can prevent such failures" (qtd. in Mitchell 51). In the century of "laissez-faire" capitalism, there was no place for such a failure (Beddoe 42). It was argued that the training to become a compassionate wife and a mother was necessary for a lady in moral doctrines and would provide the place of a "helpful aunt in a brother's home", however the problem was not moral but economic (Vicinus 39). In every aspect of life, it was very certain that not all women could find places at their brothers's hearthsides. As few women survived at the social

level they had been born into, most of them - elderly distressed women, impoverished seamstresses, and the poor governesses - had to seek work since they had no other choices. Unfortunately, the ultimate debasement which most of the women including even the most respectable ones were forced into was prostitution as the moral precepts gave way to economic necessity. However, the society was afraid of offering assisted passage for prostitution that is why all social forces were combined to leave the "spinster emotionally and financially bankrupt" (Vicinus 39-40).

On the other hand, the economic and social circumstances made it impossible for the working class women to attain the ideal of the "perfect lady", which nevertheless continued to be admired by the members of the working class. Young women lived in cramped houses. They went to work early and saw desolated lives of those overcome by poverty, hunger, unemployment, alcoholism, and prostitution. Thus, they could not be as innocent and as ignorant as a middle class girl. However, they were aware of the importance of premarital chastity and family. If they had one false step, the reputation of the family would be lost. A "bad" sister could mean the loss of work for other members of the family, so moral purity had an added economic edge, somewhat different from the market value of virginity in the middle class. The father's home, a place of comfort, purity and peace was under constant threat in a society undergoing such rapid change.

After 1870, the standard of living in the petty bourgeoisie and labor aristocracy increased and this gave rise to new social aspirations. From now on, women on employment were started to be condemned as they had neglected their family duties and caused men's wages to be undercut. Working class men aimed at earning income sufficient to support the family meanwhile it was difficult enough for a working class woman married with children could do everything necessary for her family without adding outside work to the male members' responsibilities. Gradually a woman's ideals and expectations for any life outside home were narrowed and edged. The ambitions of the young working women who had been struggling to stand on their own bottoms were curtailed together with their independence. Men started to degrade women because of their low income. The family economy which had been supported by the working female's participation so far, was started to be represented by the single wage earner and the family based wife. The perfect lady under these conditions became the woman

who kept her family, centering all her life on keeping the house clean, the children well-disciplined and her daughters chaste.

II. II. The Victorian Secret: Women and Medicine

Throughout the latter half of the eighteenth century, at every level – intellectual, physical, moral, emotional - people were highly concerned about powerful and at the same time oversentimental descriptions of sexual separation. However, what is fascinating about this seperation is that its real focus was not on the separate characteristics of men and women but rather on the proper role and place of women in society. The male was clearly a given one, the norm. As it applied to woman, the ideology of separation was clear cut; it was based on her role as a wife, mother and homemaker. In every aspect of life, the "woman sphere" ideology was dominant; the dominant ideology told that woman's first and indeed only place was home (Spelman 31). Within its sanctuary, she would find her mission. The clergymen told women were destined by the Providence to make her home a blissful place to those around her. "It should be full of merry sunshine happiness – a cloister wherein one may seek calm and joyful repose from the busy, heartless world" (Spelman 32-33). Her kingdom was not of this world, it was worldly. The wise and prelates advised the whole women in the society that the land (home) the woman governs is "bright oasis in the desert of the world's selfishness" (Spelman 33). Of course, the "bright oasis" was for her husband as it was a place where he, not she, could seek "joyful repose". They summed up the male's responsibility in one sentence "To her lord will be left the taking part in the framing laws and government of the realm" and they underlined that "it is his right to rule" (Tucker 49). The division set out by these holy orders also spread to the literary set. It permeated all classes of society and all reading material. In 1886 the "Fort Macleod Gazette" advised woman not to disturb her husband while he is reading the morning or evening newspaper by asking foolish questions. It recommended: "Be patient and when he comes across anything he thinks you can comprehend, perhaps, he will read it to you" (qtd. in Mitchinson 36). This quote suggests that the separation of spheres between men and women was a vertical delieneation reflecting a hierarchy of importance. The minister of agriculture for Ontoria in 1898 named as "the Honourable John Dryden" had no doubts about it.

When some women dared to demand the right to vote, he chastised them and their supporters as: "The man was not made for the woman, but the woman for the man" (qtd. in Mill 54).

The stereotypical image of women is often one of high emotion and hysteria: Today this would not lead to an easy assumption of insanity. However, emotional outbursts were being defined as essentially feminine forms of "bad", or socially unacceptable behaviours from a gendered point of view in the past. It has also been claimed by Elaine Shoewalter, that during the Victorian period, madness was defined as a female malady although today, this has been proved as a false premise. In order to understand why madness and hysteria were the symbols of women nature, one should be strictly involved in the mechanics of simple stereotyping to explore nuances involved in past and present gendered labels (Shoewalter 5). An evaluation of the insanity statics collected throughout 1840s illustrated that generally men outnumbered women in both private and pauper madhouses. This is clear enough to show the insubstantial nature of the evidence for Shoewalter's claim. Nevertheless, while it may be the case that women were no more pre-disposed to madness than men in the Victorian period, it is true to say that for what reasons, women were more pre-disposed to certain types of diagnosis of madness linked to different sexual function. In particular, women's diseases were "puerperal" insanity and madness resulted from pregnancy and the consequences of childbirth (Spellman 43). The approach of Victorian "alienists" (Wendy Mitchinson uses this term for the experts on peripheral nervous system) to diagnosis and explanation of the causes of female insanity may seem untenable in today's society (Mitchinson 9). Yet it would appear that many of the assumptions that underpinned medical diagnosis and treatment in Victorian times had resonance with the approach taken by medical men when dealing with bad or unreasonable feminine behaviour. This fact based more on moral judgements about women's beaviour than science being related to the enduring nature of stereotypes about the wider social significance of the famous phrase "unwomanly" behaviour. Considering the importance of women to the future of society, through their role as child-bearers, for the medical men of Victorian centuries, the pysical and mental health of the Victorian women was judged upon regarding mainly their "unwomanliness". As June Purvis - a leading British alienist of the eighteenth century

- stated "it is a repeated observation that madness frequently succeeds or accompanies fever, epilepsy, childbirth and the like muscular disorders" (qtd in Carnes and Griffen 49) and throughout the nineteenth century, numerous practitioners reinforced the link between pregnancy, childbirth and insanity. The concentration was on both the exciting nature of pregnancy and "the perceived link between the uterus and the brain creating not just an image of an over-emotional woman, but one of a mad woman" (Spelman 46). In accordance with that view, Victorian literature frequently referred to visibly pregnant women as "ill". An American gynecologist, Dr. Butler writing in the nineteenth century, stated that "pregnancy seems to add greatly to the natural sensibility of the female constitution… this very weak and mobile state of the nervous system is very much increased in childbirth" (qtd. in Carnes and Griffen 53). He further explained that as the nature of a woman's nervous system was already weak and broken; with pregnacy during "gestation" it was very possible for mental derangement to become true (Carnes and Griffen 54). Furthermore, it was claimed that the physiological nature of a woman's reproductive organs were the cause of madness. According to the Victorian male doctors, the insanity in women could be put down to the influence the genital system exercises on the brain. They associated uterus as an exciting cause with "incessant talking" (Spelman 29). John Connolly, working as a psychiatrist of the nineteenth century spoke of some female patients being restless, irritable and "loquacious" adding that they were unable to exercise their attention or memory; or experienced emotions of unhappiness without an external cause (qtd. in Carnes and Griffen 56). In the mid-nineteenth century this "incessant talking" was echoed in Bucknill and Tuke's *Manual of Physiological Medicine* with a comment on the number of cases where the pregnant women manifested

> a total negligence of, and often very strong aversion, to her child and her husband… and, although the patient may have been remarkable previously for her correct, modest demeanour, and attention to her religious duties, most awful oaths and imprecations are now uttered, and language used which astonishes her friends (qtd. in Carnes and Griffen 59-60).

Much of this babbling or incoherent rambling was of a coarse, and hence unnatural female language. It is illustrative of the cultural stereotypes underpinning Victorian medical assumptions. "Good" women could not be readily assumed to be quilty of such inappropriate or "bad" behaviour; therefore such conduct could only be indicative of madness. Referring to the physical abilities of women, it was reported in 1890 in the journal named "Globe" that "she can swim, she can dance, she can ride; all those things she can do admirably and with ease to herself. But to run, nature most surely did not construct her" (qtd. in Rowbotham and Steven 71). Here "woman running" displays a kind of "precipitate waddle with neither grace, nor fitness nor dignity" (qtd. in Rowbotham and Stevenson 73). Woman was like the domestic hen attempting at times to fly, was hindered again by the difference between her and the opposite sex. For men, running was natural and their bodies were designed in such a way as to facilitate fast and sustained movement. Running was only one of the differentiations which a woman was subjected to. As a traditional Victorian notion, men and women differed from one another in almost every level and these differences were located in their nature. By the beginning of the eighteenth century, in a field such as medicine that had started to meet numerous developments and new practices throughout the century, people considered physicians, as experts on the body, for the information they needed. Doctors' perception of women in turn, mirrored conventional ideology and influenced their interpretation of female physiology. By doing so, they not only strengthened their own position at a time when many doctors were feeling unsure about their status in society but also provided the "scientific rationale" for prevalent attitudes towards women (Mitchinson 24).

In fact, when Victorians were talking about the differences between men and women, they focused on the differences that distinguished women from men rather than those distinguished men from women. Woman was to be meek, gentle, patient, self-denying, tactful, devoted, tender, sympathetic and enduring and the owner of passive virtues. The private and the public worlds were never completely separate. What is important is recognizing the ideology's existence and the reflections it had for the lives of women and one of these reflections emerged from a study of late eighteenth-nineteenth century medicine. The attitudes of doctors of medicine towards women revealed the degree to which they held conventional notions about women. They too,

accepted the social division between the sexes and believed that physical differences accounted for it. The most obvious among the differences were those related to the reproductive system. So fundamental were they, so much were they a hallmark of an individual's identity that some physicians even tried to distinguish among groups of women on the basis of variations in their reproductive organs. In 1796, a female skeleton was first reproduced in an anatomy book and henceforward, the medical emphasis was on illustrating how women differed from men. As William Buchan, the author of an early self-help manual stated "Women, in all civilized nations, have the management of domestic affairs, and it is very proper they should, as nature has made them less fit for the more active and laborious employments" (Rowbotham and Stevenson 81-82). This quote had several themes that most of the physicians would constantly return to throughout the century: that there was an equation between civilization and women's domestic responsibility, that women were less capable of work outside the home than were men, and that women's domestic roles were the result of nature not society.

The appeal to nature is particulary important. Nature was a reflection to Victorians of God's design. This directed naturalists into certain channels of scientific investigation, particulary "adaptation in nature, with the ways in which organisms had been exquisitely fitted by the skillful contriver [God] for places they occupied" (Tucker 54). The idea of appealing to nature suggested the adaptation of women to domestic pursuits which was part of the relentless pressure that Darwin would later point to as natural selection. Men of medicine contributed much to this and one of them was Alexander Skene, an American gynaecologist, who noted that woman's "wide pelvis, large bust, smooth, round, delicate limbs ... show a refinement of structure adapted to her environment" (qtd. in Rowbotham and Stevenson 76). The appeal to nature was a powerful one, to which physicians resorted to explain woman's place in society. Women, because of their bodies, were considered closer to nature than men and less capable to escape its thrall.

The focus on what was natural for women stemmed from the belief of some physicians who argued that women's sexual organs, rather than being a part of the whole, were virtually the whole. M.L. Holbrook in his *Parturition without Pain* pointed out very clearly that women existed for the sake of the womb. It influenced her whole

being and was interconnected with other organs. Holbrook made this claim to convince women they should not practise birth control. More disturbing, if woman was equated to her body and particulary to her reproductive organs, who or what controlled them? Mitchinson has recognized this fact mentioning that women's existence or sphere or nature has been defined century after century by men in terms of body, or "immanence", not of mind or of "transcendence" (39). She goes on concluding that if body is woman's sphere, this means that they do not have the capacity or the right to control it as they themselves are living in it (39-41).

Physicians not only suggested that women's body, especially their reproductive system dominated or controlled her, but also determined her function or purpose in life. Another gynaecologist R. Pierce in his popular *People's Common Sense Medical Adviser* published in 1882, insisted that the ovaries were so important to a woman that without them she became masculine and had masculine pursuits (Mill 59). He was not, even a little bit different from his other colleagues at that time. Likewise, he claimed that the body or at least certain parts of it, determined gender roles. He insisted that simply by looking at a woman and a man, one could tell about their general nature. While solidity and strength were represented by the figure of the man, grace and beauty were found in the nature of woman. For Pierce, his broad shoulders represented physical power and the right of dominion, while the woman's bosom is the symbol of love and nutrition. The bodies of women also limited how long they could actually perform their social role. At the same time woman's body, especially her reproductive system, dominated and directed her to a specific social role, but the reproductive system was only able to do this for a limited time. As it is stated in Dr. George Napheys's medical manual *The Physical Life of Woman,* a man was a man all his life but a woman was only a woman just for a certain time. This meant that a woman could only bear children for approximately half her life and what is more important is that a woman was a woman only when she was able to bear children (Mill 61-62).

For those Victorian physicians, maternity was regarded as a normative experience for all women. They saw women principally as childbearers or as potential childbearers. Eugene Becklard explains in his *Physiological Mysteries and Revelations in Love, Courtship and Marriage* that there was no such thing as natural barenness in natural women because women were baby machines whose reproductive processes

dominated their lives (qtd. in Oakley 53). According to him, the uterus was the most important organ to a woman and since it had a place in all her thoughts, especially in those which were occupied with love, jealousy, vanity and beauty; it was said to govern her. Thus, it may be said that "the reproduction of species is in her the most important object in life" (qtd. in Oakley 54). Theodore Thomas in his *A Practical Treatise on the Diseases of Women*, agreed women were meant to have children and unless they could, they would meet a reproach to their womanhood (Oakley 59). George Napheys had a darker view of childbearing. First, he asked why the burden of childbearing was placed on women, who obviously were the weaker sex. Then he answered: "it is a wise provision that she is thus reminded of her lowly duty, lest man should make her the sole object of his worship, or lest the pride of beauty should obscure the sense of shame" (qtd. in Oakley 59-60). Thus, bearing children kept women in their place.

Napheys believed that a woman's destiny was to be married and be a mother. If women rejected either of these, they would both earn society's disdain and live to regret their decision. Dr. William Goodell, a leading American gynaecologist and author of *Lessons in Gynaecology,* yearned for a time when women were like their mothers, that is good housewives and mothers and physically capable of being so (Davis 78). He stated that as a physician his main mission was to make women healthier so that they could give birth to healthy children. He, like other physicians of his time aimed to ensure his women patients that this would occur. Since the eighteenth and nineteenth century physicians saw the roles of women in society as different from those of men, their advice to and treatment of women were designed to maintain that difference.

For the physicians, the body reflected not only explicit and physiological differences between the two sexes, but also the relationship between them. Underlying much of the medical literature was the belief that a woman's body made her inferior to man. As already seen, in 1813 William Buchan stated that nature made women less fit for active and difficult occupations than men and three decades later, physicians were still discussing along these lines (qtd. in Oakley 60). Again a nineteenth century physician Dr. Becklard in his book *Physiological Mysteries* stated that "woman has less strength but more mobility than men; less intellect, but a quicker apprehension; and her sensibility is more exquisite than that of her male companion; but she does not receive such lasting impressions" (Davis 80). Another example was William Carpenter. In his

1869 text *Human Physiology* he pointed out that the intellectual powers of women were "inferior" to those of men. He claimed that even though her perceptive faculties were more acute, "her capability of sustained mental exertion is much less; and though her views are often peculiarly distinguished by clearness and decision, they are generally deficient in that comprehensiveness which is necessary for their stability" (qtd in Davis 83). While he accepted that women's instinctual powers were greater than men's, it is not difficult to conclude that he believed woman was essentially inferior to man. According to his views, in general, what positive attributes she did possess faded away in comparison to his.

The dispute of intellectual inferiority emphasized by Carpenter survived throughout the rest of the century and physicians tried to solidify it increasingly in a semblance of scientific reasoning. In 1878, Dr. Richard Maurice Bucke, superintendent of the London Ontario Asylum for the Insane, discussed why there were no great women artists or religious leaders. He acknowledged that women more than men were capable of love and faith, but although the essential factor in a religious founder was faith and in a supreme artist love, "a high grade intellect must go along with the high moral nature if anything great in either of these lines is to be achieved" (qtd. in Oakley 77). He claimed that "an average weight of a woman's brain is forty - four ounces, against forty- nine and one half ounces for the average weight of a man's brain" (Oakley 77). He concluded that women could not be great in the same way that the greatest men were great as they lacked one essential factor of greatness. If women could not be as great as men, Bucke comforted them by noting that they could be as morally good if not better. To Bucke's brain weight argument, other physicians added the evolutionary theory by suggesting that women were lower on the evolutionary ladder than men. An evidence of this is found in the lines of *The Practical Home Physician* by Henry Lyman. He maintained that while men and women differed physically from children, women were closer to them in nature than men were (Mitchinson 54). Thus, the hierarchy of development was represented by men at the top, followed by women, and then by children. Alexander Scene, a leading American expert in diseases of women, also used the evolutionary rationale arguing that the humerus (the bone in the upper arm) in women was not as well defined as in men. Then, he added that the humerus was better defined in the "higher races" (qtd. in Mill 67). Furthermore, he

noted that women were less intellectual than men, less original in thought, and hence they had more childlike qualities in their mental characteristics, and in this respect they resembled the primitive races. He further distanced women from middle class men by equating them with the uneducated and poorer classes. He claimed that sensitivity to pain was less in such groups and that, women of the better classes had learned of their femaleness by reason, to be less sensitive to pain than men. When physicians looked at the world, they envisioned a similar hierarchy of the scientists who saw a "chain of life", a rank and order in the natural world. The relationship between men and women that emerges from the medical understanding of the two sexes was evident. This was very clearly stated out in Jefferis' popular medical book. Jefferis wrote that

> woman naturally loves her lord or master, as for men, there is nothing that affects the nature and pleasure of man so much as a proper and friendly recognition from a lady, and as women are more or less dependent upon men's good-will, either for gain or pleasure, it surely stands to their interest to be reasonably pleasant and courteous in his presence or society (qtd. in Groneman 341).

For the medical and religious men of Victorian years, although intellectually women were inferior to men, they did possess characteristics that were of value. However, these valuable characteristics were of a high value to emphasize the frailty of women and reminded them of their duties in society. For instance, William Carpenter, who stressed the intellectual inferiority of women, emphasized that she was man's superior in purity and "elevation of her feelings" (Rowbotham and Stevenson 101). He also emphasized her attributes of tact, intuition and her adaptability. In her ability to give birth and her mothering role in society she was also physically and mentally superior to man. Also, Richard Bucke thought women's moral nature was higher than men's. He believed its finest expression came when she was a mother. He saw mother love as instinctual, "largely due to the influence of natural selection" and "needful to the continuance of the life and the race" (Davis 87). Not society, but nature determined women's characteristics. The moral idealization of women was also striking in medical literature. Pierce in his best-seller book of the time, *The People's Common Sense Medical Adviser* discussed "we" see in women the embodiement of purity and holiness, heavenly graces and the most perfect combination of "modesty, devotion, patience,

affection, gratitude and loveliness" (Davis 91). Jefferis like Pierce referred to woman as the heart of humanity and naturally better, purer and chaster in thought and language than man. Such idealizations made women into objects, separate, to be gazed on from a distance and somehow foreign to man. These show that women were not worshipped, but in a world in which religion was increasingly being questioned, belief in the virtue of women became a stabilizing constant that provided security and hope for the future generations that they would raise. Just as scientists associated what they did with "aesthetic appreciation and religious feelings", so physicians could study women and appreciate what God had fashioned (Spelman 36). For the physicians, scientists and clergymen of the time, women were the objects through which the notables of society could secure women's low, meek, fragile and obedient position, could control them and constantly remind women of their low status, inferiority to men.

What is clear about the idealization of women in which the medical profession engaged was that the characteristics attributed to women were those which made them dependent on others and responsive to others. In addition, when doctors saw women as superior to men, it was usually in relation to their childbearing and childrearing responsibilities. None of those perceptions of women was original. They were in keeping with beliefs in the wider society. All physicians did was to add some vague medical support for them. For Victorian men and women, form was a reflection of preordained function and from their perspective, God determined that function. As Skene made clear, women's "gentle, timid, affectionate expression tells the story of her mental character, disposition and functions in life" (Rowbotham and Stevenson 107). Man's stronger body determined his role as breadwinner and protector; while woman's softer physique reflected her role as childbearer and childrearer. For Victorians, men would be better providers, women would be better mothers for the whole coming generations. It was incomprehensible for them to visualize anything more radical with any degree of equanimity. Gender role change suggested the decline of civilization as they knew it. Physicians played a minor but not insignificant role in preventing opposition to such change as they provided a scientific rationale for the gender division between the sexes.

The education of girls as well came in for some criticism. Some physicians thought that mental exertion was more debilitating for girls than for boys. If young girls

ignored the "medical advise" given to them, then their bodies would be sacrificed and if that happened, their future happiness would be jeopardized, for as many physicians maintained, men were attracted to women because of their beauty and if a woman was so unfortunate as to need to work, she had to be sure to choose the right occupation. In many speeches delievered at the opening of the Training School for Nurses in Montreal, physicians explained to the audience that certain pursuits were totally inappropriate for women because of their "sex, the power and influence of their emotional nature, and the delicacy of their physical organization" (Tucker 62). Other pursuits however, still remained that would not be "repugnant to her sense of womanly dignity and propriety" (Tucker 63). In the opinions expressed by those physicians such as Dr. MacCallum, the medical and personal world of women intersected and it is clear that physicians were clearly defenders of women's role at home, providing scientific or medical explanations for it.

Victorians' belief in the truth of science and their acceptance of medicine as scientific meant they could feel confident that physicians' views on women represented scientific fact rather than an amalgam of cultural bias and what physiological information was known at the time. Physicians carried their views of women into their medical treatment of them. In the nineteenth century, women's health was based on three main thoughts of physicians. Doctors inoculated to the whole society that women could not achieve the same standard of health as men; secondly, women could remain healthy only if they remained within narrowly defined social roles and that women were not capable of controlling their own health. Nineteenth century women often internalized these beliefs as well. Physiological differences between the two sexes did exist and had to be recognized. But as Elizabeth Spelman states, feedbacks could be serious when physicians applied their "prescriptive" beliefs concerning women to their medical practice:

> The […] view of women which defines her as in need of protection also
> can be used to justify practices which exploit her: on the one hand, she is
> only a body, yet she is nevertheless somehow human and so ought to be
> protected by those humans better able to ascertain what is good for her;
> but on the other hand, since she is only body and so not fully human, she
> can be exploited by those superior humans … the exploitation of woman,

of her body in particular, has often been carried out in the name of protecting her from her worst enemy, her body (and if she is nothing but her body, she is, of course, nothing but her worst enemy) (43).

Women's bodies provided greater challenges to the physician than male bodies. M. Wilson Carpenter draws attention to the patient records of 1892-93 for the Victoria General Hospital. She states out these showed that physicians focused on women's generative system even when the illness of the patient was not connected to it as in the case of tuberculosis or gastritis. The sexual system of women had become the main point for physicians while searching for disease causation in women. Concerning the complexity of this system compared with men's, it attracted much medical attention and caused a vast literature to be written on women. That strengthened Victorians' belief that the differences between the sexes were more important than the similarities. In medicine, this was reflected in the list of seemingly endless causes of disease unique to women.

II. III. Women's Frailty

The development of urban industrial capitalism leading to a separation of work from home resulted in a hardening of the divisions between men's and women's roles, particularly among the lower and middle classes. This growing sexual division of labor was underlined by medical-scientific theories that supported the naturalness of this division by arguing that women's passive natures left them ill-equipped for the rough and tumble, competitive public world of work and politics. Thus, women's too delicate nervous systems, monthly illnesses, "smaller brains" and specific reproductive organs made it unhealthy, indeed unnatural for women to work, write, vote, go to college or participate in the public arena.

The prejudice that women suffered from ill health corresponded to the belief that women were physically weaker than men even when they were healthy. As Victorians expected that those who were weaker would be more prone to disease, they did not challenge the medical perception. Indeed, the medical perception probably gained credibility because it reinforced what people had already believed.

Ill health was a problem not only for the individual woman but also for the whole society as Pye Henry Chavesse expressed in his *Advice to a Wife*. He believed that health was necessary for women, not just for their own sakes but for the sake of the capacity to bear so that they could give birth to healthy children (124). Unhealthy women then, would be less able to fulfill their natural duty; bearing children, particulary male children. By focusing on the very part of the body that made women female, doctors deemed the poor health of women neutral and something they could not escape. Physicians blamed women's reproductive system, especially uterine for disorders of sick headaches, insanity, madness, nervous depression or breakdown and other disorders related to nervous system. They even believed that uterine fury occurred particularly among young widows whose loss of sexual fullfilment could drive them to madness. Every physician seemed to believe that women's bodies were weaker and less healthy than men's. But were they? What was it that persuaded doctors of this fantasy? It certainly was not the reality of their lives.

Although England and together with it, the whole Europe was developing into an urbanized and industrial nation, most people continued to live in rural farming areas. Farm wives were hardly ladies of leisure. They did many labor intensive tasks that were necessary for the development of a successful farm and for the well being of their families. Almost all farm women, except the most affluent, were responsible for much hard housework such as keeping the clothes washed, hauling water for the use of the family and tending the small livestock. Urban married women were not much better off. Working class married women had to supplement the scarce wages their husbands and children earned in any way they could in order to keep the family together and healthy. Their workday never seemed to end.

While Victorian men ignored the work that married women did inside the home, it was more difficult to ignore the work that increasing numbers of women were doing in paid employment outside home. Women entering the factories met very harsh working conditions such as working for long hours in poor sanitary conditions with low wages and often back-breaking work that undermined their health.

Whereas Victorians could still argue that, relative to men, women did not work as hard as men or exhibit the same kind of endurance. Instead, they persisted in seeing women as weak and men as strong, women as prone to ill health and men as

fundamentally healthy. Illness was socially constructed, but predominantly male physicians recognized this more with respect to men than to women. For the physicans, only the women seemed to have sex -based health problems to some significant extent.

What is more striking is that, during the Victorian Age, physicians advised women to get married in order to avoid health problems and stay healthy. Among the Victorian ideals, marriage was the "sought-for goal" of most women as it was a means of upward mobility for many as well as a sign of full adulthood. Many physicians of eighteenth and nineteenth centuries saw marriage as a cure of many nervous and reproductive system diseases. George Napheys in his *Physical Life of Women* recommended marriage as a cure for women suffering from hysteria, mania and hallucination (Groneman 352). This recommendation again aimed at women to secure their positions and duties in Victorian society. If a woman rejected her good wife and maternal role, she had to expect that her health would suffer. The medical text books also focused on this theme. Garrigues argued that celibacy was a predisposing cause of disease in women and in explaining how this worked, he, too, referred to the "natural" role of women. He stated that the uterus had a function – to bear children; if a woman denied that function, the uterus would cause health problems such as forming a tumour (Davis 89).

The causes of ill health in women seemed endless. The way they ate, the way they dressed, marriage, celibacy and civilization itself. All conspired against women. Doctors gave advice to women on how to live, advice which corresponded to their view of women's proper role in the community. Women were to get married and have children. They had to spend their time raising those children and taking care of the family. Celibacy was hazardous as were late hours, reading novels or paying attention to their appearance. It was the responsibility of the physicians who were becoming the "priests of the body" to show where women had gone wrong and when women were to be blamed (Carnes and Griffen 69). Their belief in the inferiority of women body only served to add more problems to the current sufferings of women.

II. IV. Female Psychosis

As one can see, psychiatric history consists of the thoughts and views of philosophers, clerics, and clinicians, predominantly male. The dominant paradigm is male. The history of understanding female madness dates back to even medieval times.

The twelfth century and other middle ages met the devastating persecution of women, particularly women with mental illness, through the notorious witch hunts. In many instances, for women, the consequence of psychotic symptoms was a painful death. During the mid seventeenth century, rising unemployment and economic crises throughout Europe led to the building of institutions for the poor, the criminal, the mad and the alcoholic. During the classical age, madness was seen as a kind of moral corruption. Toward the end of the eighteenth century, as industry was growing, workers were needed. This led to the release of psychiatric inmates who were capable of working. In fact, these inmates were large numbers of women who were deemed less severely mad than their male counterparts. Foucault claims that, at this time, in France, when disease spread through French towns, the mad were blamed for the various epidemics and hence doctors became involved with the insane (Poovey 46). At first, doctors acted as moral guardians for the mad, rather than physicians. However, a medical interest in psychosis developed over time. In the nineteenth century, there was an increase in scientific theories about psychosis, correspondent to the weakening power of the church and the rising importance of science. In the Victorian era, English psychiatrists pointed out that female insanity was largely due to the woman overstepping the boundaries of femininity as determined by Victorian society. By the 1850s, the number of public asylums increased dramatically, proportionally with larger population of women than men. The Victorians associated female sexuality, deviancy and madness with prevailing ideas on woman nature. The number of women assumed to be suffering from mental illness in the Victorian era was only partly reflected in the number restrained in asylums, since many were confined to attics or other hiding places. Literary works of the Victorian era, such as Florence Nightingale's *Cassandra* touched on this topic. These works were, to some extent, "semi-autobiographical" accounts which portrayed the female perspective about the suffering of the mad woman (Botting and Carey 711).

Darwin's theories of biologic sex differences gave scientific confirmation to the Victorian ideals of femininity. *In the Descent of Man,* Darwin described differences in mental powers of two sexes. Harsin points out Darwin's claim that through natural selection, man had become superior to woman in intellect, courage and inventive genius (Harsin 1061). This was also supported by the Victorian psychiatrists like Henry Maudsley, who was a notable Victorian era psychiatrist. Again Harsin cites Maudley's journal *Mental Science,* where he claimed that he was profoundly influenced by Darwin's theories (1064). Maudley's view was that higher education of women directly contributed to their mental illness.

Almost axiomatically, in European and American letters where bourgeois domestic spaces flourish in the nineteenth century, madness is associated with women. Elaine Shoewalter writes:

> Contemporary feminist philosophers, literary critics and social theorists have been the first to call attention to the existence of a fundamental alliance between "women" and "madness." They have shown how women, within our dualistic systems of language and representation are typically situated on the side of irrationality, silence, nature and body, while men are situated on the side of reason, discourse, culture and mind (Shoewalter 3-4).

A substantial body of feminist theory and textual analysis have grown up around the madwoman figure. Sandra Gilbert and Susan Gubar first made the claim in *The Madwoman in the Attic* that depictions of madwomen in women's writing represent a feminist force (52).

During the latter part of the nineteenth century, the feminist movement gathered momentum and women were campaining for access to universities, the professions and the vote. Many of these women were labelled mentally disturbed and the diagnosis of hysteria rose in prominence. A strong association was made between rebelliousness and nervous disorders. There are documented cases of radical women being committed to asylums with symptoms of "overeducation" and "rebelliousness" (Shoewalter 17). One example was that of Edith Lancaster who was an honors student at London University in 1895 and was working for the Social Democratic Federation. She was commited to a private London asylum by her father shortly after she began to live with a railway clerk.

She was labelled as "insane" and the doctor explained that her opposition to conventional matrimony and her "overeducation" were the causes of her insanity. The diagnosis of hysteria, known as the "daughter's disease" was understood also as a mode of expression for women deprived of social and intellectual outlets (Shoewalter 22-23).

Conceptualizations of "mental health" and "mental disorder" have also varied dramatically across time and cultures. Historically, the expectations for how healthy women should act, have been quite different from what was expected for healthy men. As it has been mentioned so far, women's roles were quite restrictive and women's mental and physical healths were seen as quite fragile. Since women who challenged the status quo were seen as irrational and violently mad, it should come as no surprise that women have frequently been viewed as having more psychological disorders than men.

In the nineteenth century, the dominant medical model for the diagnoses and treatment of women was one, in which the uterus was considered central. Each woman was considered to have been born with a given amount of energy and that energy was intended to be used in the conception, delivery and nurturance of children. She had only a fixed quantity of energy. However, any expenditure of energy that was not in direct relationship to her preparation for or achievement of her biological purpose in life was considered wasteful. If she insisted on using that energy to accomplish goals which were unrelated to her preparation for and achievement of motherhood, she was behaving in an unwomanly way and, therefore, by definition, must be ill.

This theory about women's basic biological instability led medical professionals to conclude that women were subject to a "doctrine of crisis", a doctrine which had to do with a regular system recurrence in women of various illnesses, especially various nervous disorders (Poovey 36). The seeds of hysteria, nymphomania or madness, thus were always present in the female human being. Women were, by their very nature, always on the verge of mental illness.

The most dramatic result of these theories about women's "biological makeup" was to describe women not only as weak but dangerous as well(Mill 71). It seemed that women needed the protection and guidance of men in order to guarantee their energies so that they could be used for the purpose that God intended. Yet many women balked at the kinds and degrees of restrictions to which men subjected to them. If a woman balked too overtly, refusing to live her life as a civilized respectable woman, she was

regarded as ill. If her resistance was strong, she was labelled as insane and was locked away where she could not endanger others by her actions or her behaviours. In *Advice To a Wife: and Advice to a Mother*, Chavesse quotes Dr. Isaac Ray, a nineteenth century American physician, who told the dominant view quite explicitly:

> With women it is but a step from extreme nervous susceptibility to downright hysteria, and from that to overt insanity. In the sexual evolution, in pregnancy, in the parturient period, in lactation, strange thoughts, extraordinary feelings, unseasonable appetites, criminal impulses, may haunt a mind at other times innocent and pure (qtd. in Chavesse 19).

Elaine Shoewalter in her book *The Female Malady* focused on the reproductive system issue as well. She underlined that during the Victorian era, women's reproductive organs were deemed to make them vulnerable and mentally unstable. This is closely related to the Victorian doctors' vision of female reproductive system as the source of illnesses discussed above. Woman was seen at the mercy of her internal organs, of "tidal forces" she could not consciously control (Poovey 44). Ovulations, the physical and emotional changes of pregnancy, even sexual desire itself were determined by internal physiological processes beyond the control or even beyond the awareness of her "conscious volition" (Shoewalter 11). Thus, all women were prisoners of the periodical aspects of their bodies, their reproductive cycle bounded by puberty, menstruation, childbearing and menopause. If one of these steps was bypassed or the order of each was missed, she would find herself either in an attic or in the asylum. As a result, the madness here was not imposed on women by men, rather it was something that grows gradually and "naturally" as women were victims of their internal physical system. Women were so much influenced by the society's taboos that if they overstepped any of their natural duty, they would punish themselves by secluding themselves from society. Shoewalter quotes one author, George Man Burrows, writing that "The functions of the brain are so intimately connected with the uterine system, that the interruption of any process which the latter has to perform in the human economy may implicate the former" (17). With such prejudices she comments "Given so shaky a constitution, it seemed a wonder that any woman could hope for a lifetime of sanity, and psychiatric experts often expressed their surprise that female insanity was not even more

frequent" (17-18). As it can be understood from Shoewalter's suggestion, women were viewed as needing care and protection and as a result, they were sheltered and denied the oppurtunities for work or activities outside home. Refusal by women to accept any of these limitations was met with quick punishment.

Many critics have discussed that situation and one of them is M. Steen, who in her review of historical perspectives on women and mental illness described how this view went forward into 1900s. Indeed the quotation below summarizes very well the dominant prejudiced perspective on female insanity. For them, mental illness of women began when women defied their "nature" and

> […] attempted to compete with men instead of serving them or sought alternatives or even additions to their maternal functions. Once such deviant, mentally disordered behaviour appeared, it could be passed on to the next female generation, endangering future mothers. This became one of the primary causes for the predominance of women among asylum patients (Poovey 52).

More recently, Phillis Chesler, the author of the controversial book *Women and Madness,* has discussed in detail how the medical and psychiatric establishments have been biased and discriminatory against women (Oakley 66). Chesler told how women's social roles have been related to madness. She also examined how clinicians held different views of mental health for women versus men, and how many women increasingly came to have "careers" in psychiatry as psychiatric patients (qtd. in Oakley 66).

Mid-eighteenth century physicians together with psychiatrists claimed that most of the insane women became mad because of the lack of maternal function. For instance, physicians often contended that far greater difficulties could be expected in a childless woman. Motherhood was a woman's normal destiny, and those females who prevented the promise immanent in their bodies' design must expect to suffer. The maiden lady, many physicians argued, was fated to a greater incident of both physical and emotional disease than her married sisters and to a shorter life span. Her nervous system was placed under constant pressure because of the mockings; rebukes and isolation she received from society (remember that the unmarried or childless women were exposed to humor and mockery even in music halls and operattas). Hence, she

would be condemned to spend the rest of her life having the symptoms of mental disorders as she did not fit her role.

In a passage, a physician in 1869 depicted an idealized female world, rooted in the female reproductive system, sharply limited socially and intellectually, yet offering women "covert and manipulative" modes of exercising power (Oakley 68-69). He claimed that mentally, socially and spiritually, woman was more "interior" than man. Woman herself was an interior part of a man, and her love and life were always something interior and incomprehensible to him. He added woman was to deal with domestic affections and uses, not philosophies or sciences. "The house, the closet and the chamber" were the centres of her social life and power (Oakley 69). He suggested that the wonderful secretiveness and power of dissimulation that a woman possesses were other indications of the inferiority of women. Moreover, woman's secrecy could not be cunning; her dissimulation was not fraud. Indeed, "they are institutions or spiritual perceptions, full of tact and wisdom, leading her to conceal or reveal, to speak or to be silent, to do or not to do, exactly at the right time and in the right place" (qtd. in Oakley 69).

The instincts related to ovulation made a woman by nature gentle, affectionate and nurturant. As she was weaker in body, confined by menstruation and pregnancy, she was both economically dependent upon the stronger, more forceful male, whom she necessarily felt grateful to with admiration and devotion.

The Victorian woman was more spiritual but less intellectual than men. She was closer to the divine, yet a prisoner of her most animal characteristics. She was more moral than men, yet less in control of her morality. Such definitions however produced an entire functional ambiguity. The sentimantal poetry placed women among angels and doctors emphasizing the "transcendent" calling of their reproductive system, social taboos made women ashamed of menstruation, embarrassed and withdrawn during pregnancy, self-conscious and purposeless during and after menapouse (Groneman 357). Her body which defined her character and limited her role appeared to women often degrading and confining.

That formalistic scheme set up a direct relationship between the fulfilling of its true calling and ultimate social health. A woman who was living "unphysiologically" by reading or studying in excess, wearing improper clothing, engaging in long hours of

factory work, or in a sedentary and luxurious life had no chance but to produce only weak and degenerate offspring just like herself. Until the twentieth century, especially in mid - eighteenth and nineteenth centuries, it was universally thought that acquired characteristics in the form of damage from disease and improper lifestyles in parents would be transmitted through heredity. For instance, a nervous and weak mother could only have nervous, dsypeptic and undersized children.

These streotyped gender roles mentioned above also clearly influenced court case decisions. When accused men claimed passion as their motivation, the courts always looked carefully at the behaviour of the female victim and acquitted the accused man if his victim could be shown to have failed in some way, usually by sexual infidelity or by a dereliction of housewifely duties. The women who were accused of crimes of passion, had to face with the dominant views of female nature. Women who claimed to have been deceieved or abandoned were approved, whereas the ones who openly expressed the desire for independence and sexual freedom were frowned upon. Women often applied to "impassioned self-dramatization" as the only way to win sympathy (Spelman 51). Sometimes, this aroused suspicion that women were only playing a part. However, the stories they were forced to tell also confirmed the general view of women as basically irresponsible: women were "simultaneously excused and dismissed" (Harsin 1067). Although psychiatric examinations of these female criminals sometimes resulted in a decision of exact hysteria, Harsin notes that these women were seldom judged to be completely normal, because psychiatrists almost always linked their being criminal to some sort of nervous "destabilization" or to some anomaly in their family history (1067). For instance, through an analysis of what caused the male working class spouses or lovers to kill their female spouses, Guillais emphasized the relative freedom of working class women, who stubbornly insisted on their rights to go out, to spend money, even to leave their men when they desired (Harsin 1067-1068).

At the same time, however, and sometimes in the same case studies, European and American doctors of the nineteenth and early twientieth century also diagnosed nymphomaniacs whose symptoms were committing adultery, flirting, being divorced or feeling more passionate than their husbands. Physicians stated that nymphomania is found in those women who actively tried to attract men by wearing perfume, adorning themselves or talking of marriage. The more "highly developed" middle class woman

was thought to be more civilized, refined, moral and consequently to have less sexual desire. Scientific theory was called upon to support these notions. For example, ethnographical, anatomical, "phrenological" and even other studies of primitive societies were used to support arguments about these distinctions (Groneman 341).

Even there were many literary and visual presentations of feminization of madness referring to the feminine standards of Victorian age and afterwards. Among traditional early modern stereotypes of madness, two in particular, one male one female, externalize mental disorder into a shocking spectacle of constant physical agitation. These distinguish the madman as an aggressive, dominant, potentially combative figure and the madwoman as a sexually provocative, primarily self-abusing one. The depiction pictured the madman as a gloss of uncivilized rudeness but set up the female figure as a site for sexual display. Each stereotype exhibits a similar degree of expansiveness and "extroverted theatricality" (Kromm 515). They were portrayed to constitute "a binary oppositional pairing" maintained by gendered conceptions of madness and by the gendered premises of spectatorship (Kromm 516). Both were structured from a masculine point of view. These two constructions suggested distinctive responses to male concerns for domination and survival. On the one hand, there was the violent madman who competed with the male audience for physical authority and control; On the other hand the audience had the sexually preoccupied madwoman who challenged the male viewers'desires for sexual authority and domination.

For instance, Kromm discusses a play by Thomas Rowland, "St. Luke". On the stage, the focus is on sexually aggressive "lovestruck" female figure. The selection of washing, bedding and being involved in other domestic duties adds a distinct level to the sexually aggressive lovestruck women (Kromm 517). These elements bring not only conventional notions of women's work but also an association with reformatory activities to the familiar lovestruck features. This illustrates the relation between house and body cleanliness presented as a remedy for regressive behaviour in women. As Kromm puts forward, in this way, in the play "the activities highlight both moral cleanliness and the sexual suggestiveness implied by the disordered bedding (517-518).

Kromm also exemplifies an 1835 engraving based on the drawing by Wilhelm Kaulbach, which shows two male keepers and fifteen female inmates in an asylum courtyard. There is a female detached, observant knitter and the two women, one shorn

holding a bundle and one chained, who fight over an oblivious man (521). Kromm's interpretation is that the knitting outsider represents women who venture to step outside the domestic sphere; and the woman with her inanimate bundle evokes either mental disorder following childbirth or infanticide, two forms of dysfunctional behaviour.

The various texts published with the engravings provide many cases in the histories of inmates, but at every instance it is repeated that madness was a punishment for questionable judgements and moral misdemeanors. These misdeeds were specifically contextualized by gender considerations. The men's problems were expressed in familiar terms of occupations or professions, but the women's conflicts were largely constructed in terms of relationship and domesticity.

Mary Poovey has analyzed some of the illustrations in literary presentations of women. These appeared mainly in "conduct books" because in them, there was tendency to position sexuality at the core of the formulations of femininity (49). She concludes that, the only negotiable social identities for women had the paradoxical relation of sexuality to chastity and this can be extended to suggest that available antisocial identities were similarly restricted. This paradoxical insistence on the fundamental sexuality of even the most proper lady can be found in the moralizing case histories of madwomen published during the period emphasizing repeatedly the etimological signifigance of women's sexual disposition. However, even though sexuality is the defining quality of women's nature, propriety demands that it be hidden. If it is essential and definitive, some traces of it must be perceptible.

Another conviction of the time was that women without men were subject to hysteria and madness as they were deprived of sexual intercourse. This idea underlines the backbone formula for the "madwoman" subject in women's prose of the nineteenth century whereby a woman is driven insane through separation from her lover.

This paradigm was first mastered by George Bancroft's stories of the late 1830s. Beautiful, innocent girls end up insane after misfortune with lovers, or they become the victims of madmen. Thus in *The Play of Fate or Unlawful Love* the heroine Elena is married at a very young age to an abusive "philanderer", takes refuge in the arms of his best friend who soon tires of her, and ends up consort to a good-hearted Tartar prince, whose brothers kill him for abandoning his faith, thus leaving Elena as a wild madwoman living in poverty. Likewise, *The Sulphur Spring* tells the story of the poor

orphan named Zelia who goes mad from grief when her young and innocent orphan lover is killed by a bear (Groneman 344-348). In *Pavilion,* a beautiful orphan girl rejects the love of her benefactor and marries a count, only to be killed by the insane "Venedict" when she returns to visit him (Groneman 353). For the content of *The Play of Fate,* it can be asked rhetorically whether the pitiful Elena can be blamed for her mistreatment at the hands of men (Groneman 356). Yet in no case does the fate of these heroines upset the world around them. Groneman's other example is Eudora Welty's story "June Recital" published at the end of the nineteenth century. The story takes up the figure of a manless woman with a highly problematic relation to an ideology of gender which saw women's fulfillment exclusively in husbands and children. Miss Eckhart, the main character of the story is marked by her manlessness and holds a marginalized position in her community. As Miss Eckhart is dragged away at the story's end to be taken to a mental hospital, the reader again is faced with the cliché of the manless woman gone mad (Groneman 359-364).

By the late-nineteenth century, the obvious weakness of women was on display every week in the famous "Tuesday Lessons" of Dr. Jean – Martin Charcot who displayed his hysterical (usually working class and female) patients before bourgeois male audiences (Poovey 59). Poovey pointed out another fact in these presentations. In addition to the anxiety about the nature of sexuality in women, the more radical, even militant, pursuit of women's rights advocated by some feminists reinforced the increasingly socially conservative male revolutionaries the idea that chaos and disorder were fundamental to women's nature and this justified even more "rigorous containment" in the private, domestic sphere (61). Hostile responses claimed that groups of women symbolizing unruliness, viciousness and insanity were associated with the women participating in October marches and the women in revolutionary clubs. Among these female individuals, Mary Wollstonecraft and Mericourt were the two representatives of feminist figures, around whom issues of disorder were constructed and with whom representations of revolutionary women were often associated. In varying degress, these two women's writings, activities, personal conduct, questionable morals and vulnerability to charges of emotional instability were questioned for their representational value and notoriety. As a result, the previously established gender

poetics of madness in women were infused with a newly constructed gender politics of madness.

Another striking fact is that, there were many developments to transform the madman from a threatening bully into a harmless gentleman, and yet a parallel was absent from representations of madwomen because the female insanes never received the corresponding treatment of a more ladylike portrayal. As Harsin puts out, this fact is evident in Tony Robert- Fleury's painting of 1876 which shows Philip Pinel ordering the removal of chains from the inmates (1068). Among all the women in the painting, only one female inmate is released from her chains as a reward for her calm and submissive demeanor. This is shown as evidence to justify the restraint of madwomen as therapeutically necessary, even appropriate. Ironically, although the painting's primary message was a celebration of Pinel's brave and humane act in releasing the inmates from the chains, the opposite message, that they need to be contained, is emphatically conveyed by the chorus of madwomen around him. Here the stereotype of the sexually aggressive madwoman who is now viewed as also physically threatening and agitated is at the center. Representing female disorder in the form of a physically aggressive sexuality that threatens "positions of masculine authority had a powerful validity for the male spectator that can be measured by its subsequent effect" (Harsin 1068-70). She finally puts forward that the transposition from gender poetics to gender "politics" supported the multiple nineteenth century ideologies that functioned to control or contain women's sexuality and to constrain or prevent their public ambitions (1069).

As many historians have noted, "trance conditions" validated a wide range of bad behaviour on the part of women, allowing them to engage in "subtle subversion", but not the repudiation of the "separate sphere construction of true womanhood" (Gilbert and Gubar 33). Spiritualists thought women particularly apt for mediumship because they were weak in the masculine attributes of will and intelligence, yet strong in the feminine qualities of passivity, chastity and impressionability. Female mediums acted as vessels for other spirits, usually male spirits who would act as the medium's control or guide in the spirit world. This form of male impersonation reflected the "contradictory dynamic operating around gender in spiritualist circles": Women could independently talk of spirit if they were controlled by others, notably men (Gilbert and

Gubar 35-36). Their access to male authority was accomplished through the fragmentation of their own personality. There was further irony and danger in this way of thinking. These special female powers also rendered female mediums as vulnerable to special forms of female punishment, to medical labelling as hysterics and to lunacy confinement.

The proof of Gilbert and Gubar's argument of female mediums comes from Wilkie Collins's 1883 novel *Heart and Science.* Although the novel conveys the same message, the text follows a different path in pointing alarmingly to the horrible dangers posed by a woman's actual involvement in science. In Collins' novel, a woman who becomes an active agent in scientific study is portrayed as a "villianous schemer" straying far from the ideal of Victorian femininity (qtd. in Irigaray 29). Indeed, her deviation from idyllic womanhood is attributed directly to her interest in study. She was a figure of both vilification and ridicule, demonstrating "unwomanly" behaviour in numerous and varied instances. Thus, the novel validates an essential womanhood and carves no space in which a woman can follow scientific interests.

Heart and Science focuses on Maria Gallilee, a scientifically inclined and "unwomanly" character. After she is widowed with a son, she marries Mr. Gallilee. Science is her passion and she devotes much of her energy to her studies and interactions with the scientific community. Her niece Carmina is also living with her. Upon hearing a rumor that Carmina's father was not her brother, Mrs. Gallilee dismisses Carmina which causes the niece to fall ill and have a severe memory loss. Attacked by her daughter upon hearing the slur, she herself falls ill and her mental health is imperiled. Her husband incensed at his wife's behaviour and fearing for his daughters' well being sends them away to a caring aunt and eventually sends Mrs. Gallilee to a private asylum, where she stays for a few months. After she is released from the asylum, shunned by her family, she is left to pursue her scientific interests.

Luce Irigaray underlines the novel's portrayal of Mrs. Gallilee's involvement in scientific discourse through the premise that in Western culture a woman's options for participating in the symbolic order are limited to mimicry and hysteria. She compares Dickens' Mr. Pickwick and Mrs. Gallilee in the sense that she becomes a figure of ridicule when her scientific interests are conveyed in the narrative. However, unlike him, Mrs. Gallilee is mocked merely because she is a woman as well as strictly

condemned for her unwomanly pursuits. Considering the general trend of the time, the narrative's mockery of Gallilee for her forays into scientific discourse can be viewed as a strategy to confute the threat of female intervention, which apperantly succeeds. Mrs. Gallilee is implicitly condemned both for her specialized learning and for her intellectual development in general.

Part of the text strategy for condemning Mrs. Galillee's scientific interests comes through ridicule pervasive in the book. Irigaray suggested Mrs. Galillee's comments on science sound like foolish repetitions rather than thoughtful observations. It is as if she is merely talking about scientific terminology but with little understanding of its appropriate application. Throughout the book it is felt that the multiple references to her, such as "learned lady", "muse of science" and similar expressions become both ironic and humiliating (qtd. in Irigaray 36). Mrs. Galilee is depicted not only as an object of ridicule but also as a menacing and malicious individual who has traveled far from the Victorian womanly ideal. Irigaray calls the reader's attention to the instructiveness of the title here. The novel's title is striking as it represents "heart" and "science" as irreconciable and "dichotomous" positions for a woman to occupy (Irigaray 38-40). Doing so, the text builds upon the conventional gendered opposition between emotionality and rationality.

There are numerous references to Mrs. Galillee's lack of feminine emotion which affects her behaviour as a mother, the ultimate role of Victorian female. The extent of her departure from the Victorian maternal ideal is emphasized by comparison to another mother figure in the novel, the devoted Teresa, who functions as the paradigmatic mother in exercising those qualities solely as protective measures for Carmina. Mrs. Galilee rejects her maternal role on two levels. She denies being Carmina's biological mother and she jeopardizes both physical and mental health of her surrogate daughter. Her unsuitability as a mother is traced as well through her beaviour toward her own children. So troubling a mother is Mrs. Galilee that her meek husband is forced to respond in a "dramatic departure from character to assume a protective role over his daughters" (Irigaray 43). The severity of this intervention is additionally suggested by Mr. Galilee's need to move outside the private realm of the household and consult a representative of the legal system. In fact, Mrs. Galillee's unmotherly transgression is so serious that it cannot be resolved simply through internal domestic

measures but must be solved by an outside authority. For Mr. Galilee and his lawyer Mr. Wool, Mrs. Galilee's conduct is so unseemly that it carries serious repercussions for the whole society, since the Victorian social order is built on the stability of the family. Mrs. Galillee is not only rebuked or condemned, but her children are wrested from her influence and "spirited away" (Irigaray 44).

Mr. Galilee's "customary tractability", at least until this point, is also to some degree due to the failings of Mrs. Galilee as a dutiful and submissive wife, certainly as vital a role for the Victorian woman as motherhood (Irigaray 47). As Irigaray puts out, throughout the text, it is implied that she became interested in Mr. Galilee as a potential husband only because he "drifted the path of science and had fifty thousand pounds" that could help her maintain a suitable place in the society she desired (qtd. in Irigaray 50). Her sarcastic words, dismissive treatment and general indeference to her husband underline her failure to perform the respect and exhibit the lack of honesty expected of a Victorian wife. Mrs. Galilee's meanly plottings and the comfortable Victorian presumption that the middle or upper class household represents a safe heaven contradict with each other. Through the schemes of her, the presumed harmonious and orderly apperance that home presents to an outside observer is just a "sham", masking the disruption and trouble within its confines (Irigaray 54). As Jenny Bourne Taylor comments in a general discussion about Collins' writing:

> Collins transposes the distruptive and disturbing elements of Gothic fiction into the homely setting of the family and the everyday, recognizable world, thus… exploiting undercurrents of anxiety that lie behind the doors of the solid, recognizable middle class home undercutting the familiarity and stability of that world (qtd. in Irigaray 56-57).

Underlying all of Mrs. Galilee's failings as a Victorian female ideal – her lack of emotion and sympathy, her self – interest and greed, and her failings as a wife and mother – is her devotion to science. In Victorian terms, she has been "unsexed" as is the term used by Luce Irigaray (48). She is "unsexed" since she has stripped herself off the vital attributes that constitute the essential female to embrace "the masculinist pursuit of science" (Irigaray 59). Mrs. Galilee thus expects being the figure of the "unsexed" woman who would be the subject of extensive nonfiction writings by biologists,

physicians and psychologists. Thus, according to the ideology of that time, Mrs. Galilee has been produced as a lesson to all Victorian girlhood and women who ever would dare to overstep the boundaries of an ideal mother and a wife, to indulge in any sort of intellectual education or development; as at the end of the book she is left lonesome, poor, condemned and isolated by the society showing the inevitable end of any young girl or married woman who would attemp to deny her "nature".

As a result, Mrs. Galillee is just an emblematization of many female characters in literature who are either suppressed when they declare their freedom or who naturally suppressed themselves as they have nothing to do but to accept their own "natures". These two different sides of fictional female characters will be embodied in analyzing the other female characters of a more specialized genre, The Gothic Fiction, in the works of Brönte Sisters and Ann Radcliffe, which will constitute the subject matter of the following chapter.

CHAPTER III

A FEMALE MALADY IN GOTHIC LITERATURE

III. I. The Mysteries of "Trauma" and The Romance of "Imprisonment" by Radcliffe

Ann Radcliffe, who is a central figure in the world of Gothic novelists, is in the center of many researches done on the Gothic novels. She is recorded in literary history both for her *The Mysteries of Udolpho* -the world's first best-seller – together with many succeeding Gothic novels and the rumours of her madness and her extraordinary reclusiveness.

The most surprising fact that made Radcliffe an object of curiosity for literary circles is that she lived completely a sequestered life. As Norton states, the public image of Ann Radcliffe as a mad genius and the extraordinary elements included in her novels are indeed in sharp contrast to the simplicity of her middle class domestic life (9). As a child Ann Ward stayed with her uncle Bentley in Turnham Green while her parents moved to Bath and it is believed that Bentley's home in Turnham Green is a model for Marquis' home in *The Romance of the Forest.* Another claim is that this journey among the relatives and visit to her uncle may have been experienced as a traumatic experience which is reflected through the themes of abduction and "avuncular incest" in her novels (Norton 15). Critics also draw our attention to a similarity that Adeline in *The Romance of The Forest* was sent to a convent by her father at the age of seven, the same age at which Ann Ward was sent to stay with Bentley.

The parallelism between her first three novels and her life can be traced through the themes of childhood disappointment and her sense of rejection by parents, which are believed to be the reflections of her own childhood. Thus, as Norton assumes Radcliffe must have sought refuge in reading romances and poetry like the heroines in her novels. In Radcliffe's time, writing and reading were the only intellectual deeds for women. Daily life was very boring for middle class women who had two or three servants under the command. Mrs. Radcliffe was one of these women and this led her to literary pursuits.

As Gothic novels deal with issues of horror, terror and violence, the Gothic novelists are generally analyzed in the light of Freudian and Lacanian psychoanalysis.

For Daniel Cuttom, Radcliffe's idealization of a "neurasthenic sensibility" shows a serious internal conflict (Norton 24). The novels sometimes have autobiographical allegory. For example, *The Italian* opens in 1764, the year when Radcliffe was born, in *The Mysteries of Udolpho,* it is hinted that Emily was born in 1564 and meets her husband Valancourt when she is twenty just as the author was born in 1764 and met her husband, Mr. Radcliffe when she was twenty. A mood of melancholy is prevalent in her fictions. The preternatural mystery and the controlled hysteria and trauma of her novels, deep melancholy and state of depression of her journals pose questions about Radcliffe's inner world. Among the autobiographical elements in her imaginative writings there are two elements that are highly speculative. The first is that she was sent to stay with her uncle Bentley just to protect her from her father's sexual abuse and the second is that she supressed lesbian emotions related to love-hate relations with her mother (Norton 29-33). Although those speculations are considered far away from reality by many, the fact that all her novels include reflections from her childhood is highly possible. *In the Castles of Athlin and Dunbayne,* one can sense Radcliffe's allusions to indifferent parents. It is claimed that the characterization of the mother figure in the novels was inspired from Radcliffe's own mother who was claimed to be manic-depressive and there are suggestions that her father was stingy and mean-spirited. A very strange and common characteristic of Ann Radcliffe's novels is that most of the protagonists have the signs of madness, hysteria and trauma especially when they feel a deep emotion and this points at severe repression. The reason of Radcliffe's withdrawal from the world is not known but the analysis of the reactions to Radcliffe's novels illuminates that all the criticisms are towards her struggles to be an equal individual, to prove her place within the literary tradition and aestheticism and to get a crucial role in the rise of the professional women writers all of which enabled her to be included in the circle of other women writers coming from radical dissenting backgrounds like Wollstonecraft, Barbauld and Robinson. What made Mrs. Radcliffe the center of so many multi-dimensional discussions, studies and criticisms stems from the fact that she is the one who insisted on the female novelist's claim to have an equal rank and position with men in the literary world.

The last twelve years of Mrs. Radcliffe were marked by declining physical and mental health. She suffered clinical depression and a year later nervous breakdown. She

recorded in her diary that a ghost appeared in the Terrace of Windsor Castle during her treatment there and she was having nightmares and hallucinations. That is the point where the critics attacked on the too intense sensibility of her nature and the unreliable, unbalanced imagination, which showed themselves through hallucinations, delusions and madness on the characterization of her heroines.

Mrs. Radcliffe as a representative of Female Gothic fiction struggled to do what many succeeding female writers and feminists would have been fighting for years. That is to demonstrate an awareness of the oppressive nature of the conception of female sexuality by the patriarchal ideology and seek to explore and challenge this conception. Compared to her contemporaries, Radcliffe's style of protests are not, however, exactly the same. Radcliffe's critique of patriarchy is more oblique than Mary Wollstonecraft's overt challenge of it. Radcliffe was not the revolutionary feminist that Wollstonecraft was. Although she was the most widely read female author of her time, she lived a very quiet, conventional life and she kept herself away from the publicity. As Janet Todd observes, in later years "she was so secluded that many contemporaries thought she had died long before she did or that she was confined in a lunatic asylum, driven mad by her own terrors" (Miles 38). Her texts point to a perceptive understanding of the social structures which shaped the world she lived in, and offer a critique of the feminine ideal promulgated by the patriarchy. That's why Cynthia Griffin Wolff defines her with a unique style "Radcliffean Gothic". A reader while reading a Gothic tale of Radcliffe can find the projection of her own sexual feelings she might experience in her own life. As a result, at that point Mrs. Radcliffe probably succeeded what she had dreamed as she wanted the female readers to find a woman's sense of herself and to become aware of her sexual position in the society, something that the world community is still at pains to deny today. Despite the criticisms of contemporary feminist literary writers who claim that Radcliffe applied a shallow language and adopted a submissive attitude towards masculinist structures, Radcliffe nevertheless, was brave enough to devise her own fictional model to express the dilemmas of feminine sexuality of her time.

Many recent feminist readings of Radcliffe's novels concerning the significance of the mother-figure and other female characters, have been based on a psychoanalytical interpretation. One of the pioneers of these critics is Claire Khane, with her notable 1985 article "The Gothic Mirror" in which she argued that the conflict between the

father and daughter in *The Mysteries of Udolpho* and *The Romance of The Forest* should be replaced by the focus on the complex relationship between the mother and the daughter:

> Most interpretations of Gothic fiction, written primarily by male critics attribute the terror that the Gothic by definition arouses the motif of incest within an oedipal plot. From this perspective, the latent configuration of the Gothic paradigm seems to be that of a helpless daughter confronting the erotic power of a father or brother, with the mother noticeably absent […] Indeed, from my perspective the oedipal plot seems more a surface convention than a latent fantasy exerting force, more a framework that houses another mode of confrontation even more disquieting. What I see repeatedly locked into the forbidden center of the Gothic which draws me inward is the spectral presence of a dead-undead mother, archaic and all encompassing, a ghost signifying the problematics of femininity which the heroine must confront (qtd. in
>
> Ussher 56).

This interpretation is also emphasized by Ussher, who notes that from the Gothic perspective, the mystery of female identity is filled with "archaic fantasies of power and vulnerability, which a patriarchal society encourages by its cultural divisions […] There, however, a spectral mother, the original Other, *reveals herself as the antagonist in our common struggle to locate a self*" (41).

The heroine's emerging sexual identity is linked with both paternal figures. It is related to father figure as it frames the morals of the patriarchal society she lives in, and the mother figure because she demonstrates the potential dangers in this society waiting for women. To a large extent, the position of the dead or imprisoned mother represents the dangers the heorine must face as an adult in a patriarchal society, however the figure of " a true mother" is always represented positively. Thus, the "antagonist" is not the mother figure but the patriarchal definition of what a "mother" is symbolizing; oppression and marginalisation (Wallace and Smith 77). Besides, it represents the real terror that the heroine has to confront or escape to demolish.

One of the most famous aspects of Radcliffe's novels is the "absent mother" as Diane Wallace calls it (Wallace and Smith 86). Both in *The Mysteries of Udolpho* and

The Romance of the Forest, the mother is either dead or missing and presumed dead by the daughter. In the former, the mother dies in the opening chapter, but her identity is brought into question and the heroine spends the rest of the novel attempting to discover her true mother while in the latter, the heroine's mother dies shortly after giving birth to her. Thus, the heroine is in a continous process of searching - often unconsciously - for her mother's true story. This search leads her to the discovery of her own identity as a sexually mature woman. The fate of the dead or missing mother is the very same one which threatens the heroine and all the women in the community. When the heroine discovers that imprisonment or merely the "absence" is the fate of the mother, she and the readers should realize that when a female attempts to enter the sexual realm of womanhood, she will face the threats of being imprisoned or forgotten about, be it in an underground chamber, a nunnery or a madhouse.

In *The Mysteries of Udolpho*, Emily St. Aubert, is introduced in the opening pages as having had a very happy childhood, spent with both parents on their estate in France. However, she is orphaned very early in the novel. Her mother is dead by the end of the first chapter, quickly followed by her father's death a few chapters later. Soon, Emily finds herself at the heart of a mystery involving her late father and another woman, whose miniature Emily strongly resembles. This leads her to doubt whether the woman who raised her was in fact her true mother, and she therefore spends much of the rest of the novel attempting to discover / uncover her mother's true identity. During her travels, Emily meets with a number of possible mothers, all of whom mirror her in one way or another.

One of these "doppelgangers" is Laurentini Di Udolpho, the owner of the Udolpho Castle in which Emily is imprisoned by Montoni. The fate of Laurentini and her sudden diasappearence is related with the secret horror that Emily discovers behind a veil in an empty room of the castle. Radcliffe shows the reader that Laurentini's licentious character is a result of her parents "who ought to have restrained her strong passions, and mildly instructed her in the art of governing them, [but] nurtured them by early indulgence" (655). It is not until the closing pages that the reader is informed the missing Lautentini is in fact the mad nun Agnes, whose songs haunted the novel. Her story is one of passion completely demolished by the morals of society and such a

relation stigmatize any woman engaging in sexual relations "before her nuptials as a dishonour to any man who marries her" (Ussher 49).

Laurentini, unaware of her transformation into a "mistress" is ruined when Marquis eventually leaves her and marries an "unblemished" woman, who happens to be Emily's aunt and her second doppelganger as well (*The Mysteries of Udolpho* 656). Radcliffe makes it clear that Marquis' decision was not the result of his own feelings but of social strictures. He himself realizes this when he sees Laurentini:

> […]all the energy, with which he had loved her first, returned, for passion had been resisted by prudence, rather than overcome by indifference; and since, the honor of his family would not permit him to marry her, he had endeavoured to subdue his love, and he had so far succeeded, as to select the then Marchioness for his wife, whom he had loved at first with a tempered and rational affection (657).

Cynthia Griffin Wolff notes that these female characters – Marchioness and Laurentini- are trapped in a hopeless situation and they suffer at the hands of a male one way or the other as "on the one hand, the Marquis poisons his wife because she is not sufficiently passionate to suit his taste. On the other hand, he originally chose not to marry Laurentini because she was too passionate, a quality enjoyable in a lover but unacceptable in a wife" (63-64). Finally, Laurentini persuades the Marquis to poison his wife and he after committing the crime, deserts Laurentini again, seeing her only once to "curse as the instigator of his crime and to say, that he spared her life only on the condition, that she passed the rest of her days in prayer and penance" (659). She was completely devastated by the words of Marquis "for whose sake she had not scrupled to stain her conscience with human blood" (659). As a result, she retires to a convent, becoming mad nun Sister Agnes. When Emily encounters Laurentini, she emphasizes the similarity between herself and the dead Marchioness. At first, she assumes that the dead woman's ghost came back to haunt her but then recovers her senses telling Emily "you need only look in that mirror, and you will behold her; you surely are her daughter: such striking resemblance is never found but among near relations" (645).

Shoewalter has claimed that the doppelgangers in the novel teaches the young heroine a moral lesson noting that the heroines "learn vicariously, that the wages of passion are madness, disease and death and so conquer the inner self by repression and

sublimation" (73). Laurentini is representing one end of a scale while at the other end is Marchioness. Laurentini has no conrol over her passions while Marchioness marries the man whom she believes "would have ensured her happiness" (658) as she does not want to go against her father's orders but such submission results in her death. As a result of following the dictates of society symbolized by her father, she becomes the victim of her passive virtue. Marchioness suffers nearly as much from the slow poisoning at the hands of her husband, as Laurentini does from the quilt which drives her insane.

Eugenia DeLamotte draws attention to the motif of the "Good Other Woman" and the "Evil Other Woman" in Gothic fiction. She notes:

> [l]ike the Good Other Woman, the Evil Other Woman often spends much of her life hidden away in the castle, secret room or whatever, a fact suggesting that even a virtous woman's lot is the same she would have merited had she been the worst of criminals. The heroine's discovery of such Other Women is in the one case an encounter with women's oppression – their confinement as wives, mothers and daughters – and in the other with a related repression: the confinement of a Hidden Woman inside those genteel writers and readers who, in the idealization of the heroine's virtues, displace their own rebellious feelings with filial piety, their anger with fortitude, and their sexuality with sensibility.   Both discoveries reveal complementary aspects of women's subordination: their immurement in domestic spaces as sisters, wives, and daughters and the   immurement   inside   themselves   of   an   angry,   rebellious, sexual Other Woman that conventional morality taught them to reject
> (153-54).

In Radcliffe's novels, the absent mother figures and female characters such as the Marchioness symbolize the "Good Other Woman" while Laurentini represents the opposite. However, the surprising fact is that the fate of both the good women and bad women are the same. The opposition provided by this dicthonomy of Good- Bad Other Woman is the same as the ones provided by a patriarchal ideology that portrays women either as pure "angels"or fallen sirens. It can be argued therefore that both these women function as models that Emily must draw a lesson from; however she does not learn to "conquer the inner self by repression and sublimation" (Shoewalter 73). Thus, Radcliffe

implies that in order to be happy Emily must control her own sexuality. She must manage it when necessary and be aware of its importance when she has to choose a partner and Emily during the stages to comprehend her own sexuality and discovering her real identity, meets terror and feels horror. Whenever she is in a situation to meet any new condition about her doppelgangers, she either "shudders", "burst into tears" or "indulges in supersitions". In this way, Ann Radcliffe aims to prove the devastating effects of social taboos especially sexuality on women.

Another reason for the heroine and other women to suffer is the institution of patriarchal family and the ideology of the seperation of spheres. As it is stated before, this system saw women confined to the home and defined them by all the "feminine" ideals connected to it. Men, on the other hand, were limited to the public world of economic, intellectual power and action (Shoewalter 11). Living in a society like that, women's lives and identities were determined first by their fathers, then by their husbands. It is emphasized in the second chapter that daughters from the moment they start to reach puberty, were taught to stay indoors, namely away from the public world. If they attempted to even set their feet outside away from their inner realm protected and governed by a male- generally the father, the result would be devastating. Both *The Mysteries of Udolpho* and *The Romance of the Forest* begin by "sketching the pastoral Eden of safe family life" (Wallace and Smith 88). Then, the atmosphere moves to the fallen world in which a father-villain betrays and persecutes the heroine and surprisingly it ends back in a heaven of new family which turns back to the virtues of the previous one. This provides a contrast between a safe, hierarchical, reasonable, loving world of the family and a chaotic, irrational and perverse world of the isolated. Similar to completing a circle, this suggests that the only solution to the problems of adult existence can be found by returning to traditional, conservative values in the end. Emily's sufferings in *The Mysteries of Udolpho* starts after a long section where the heroine lives in bliss with her parents. *The Romance of the Forest* opens in the middle of the action with the flight of the heroine but it includes a flashback to Adeline's early, happly life in a convent. Neither Emily nor Adeline are thrust into the world because of their resistance to their family's plans for their marriage or for any other reason of disobedience. They enter the fallen world simply as they are left without a protector. Emily and Adeline keep their goodness, only the world around them changes. Emily is

placed by her father's will under the protection of Madame Cheron while Adeline is left within the company of the La Mottes and by his admiration and love for her, they become a "pseudo- family" (Wallace and Smith 94). These all support the idea which stands against female independence: a woman without a male protector is worth nothing. All of the heroines' Gothic adventures and hence Emily and Adeline's travels into the sub-conscious - seeing ghosts, hearing strange voices - are the results of the heroines' lack of community. She is "an orphan in this wide world – thrown upon the friendship of strangers for comfort, and upon their bounty for the very means of existence" (*The Romance of the Forest* 126). Radcliffe repeatedly tells that the reason for heroines' isolation in the fallen world is due to the inability of adults to understand each other. While she was living under the protection of her father, she was able to know the inner natures of those around her with some surety but when she was thrown outside the confines of her first patriarchal home, she was faced with people whose characters were masked. Adeline does not know why she was forced to flee with the La Mottes, why they fled to Paris, she is also unaware of the relationship between her fiance and the La Lucs.

Likewise, when Emily begins to suspect both of her father and of Valancourt of duplicity, the happy memories of the innocent family are destroyed by the penetration of the unsure world. The nature of this unsure world is signified by its landscape as well as its characters and actions. Mrs. Radcliffe's heroines, Emily and Adeline discover a nightmare world, meet an environment of chaos and start to suspect even of themselves as they are leaving what is rational gradually and meeting what is supernatural. Emily and Adeline are imprisoned in the castles where the underground is a home for the forces which do not appear in day light. In the fallen world the heroines meet forces that cannot be explained by reason. Once out of her realm that she must stay in, the heroine meets the chaos which will lead her to trauma. Radcliffe uses a false father villain figure to illustrate the contrast between the heroine's true family and chaos. In *Udolpho,* the villain Montoni serves as a parent only because he got married to Emily's legal protector. In *The Romance of The Forest*, Adeline is plucked from the convent, exposed to danger and exiled by her father who plots to seduce and kill her. To Mrs. Radcliffe, the world outside the family is completely abnormal, irrational and perverse. Her gothic

underworld speaks for her pessimistic view of the modern life which it symbolizes. That world is wicked and completely beyond the control of the innocent.

Mrs. Radcliffe's anxities about the modern world are especially felt in the happy endings of *The Mysteries of Udolpho* and *The Romance of the Forest.* As it is pointed out earlier her novels are circular. There is no progress for the heroines from "adolescent innocence to adult goodness" through the events they undergo (Miles 53). Instead, they maintain their innocence through all these gothic adventures until they finally turn back to the hierarchical, "reasonable", "safe" world of the family. As they stay in that chaotic world and show some signs of appreciation of it, they will have to get used to living with hallucinations, delusions and trauma. Thus, Emily and Adeline should resist to the masked character of the males and to the irrationality as a force. What differs these two heroines of Radcliffe from other heroines is the fact that they do not search for new powers to change the order. Rather, what they do is to insist on solving a mystery of a lost family, whose powers they believe (as they have been always taught till that time) are sufficent enough to wipe out all the negative remnants of the modern world. The family is capable of solving all the problems of the world. It gives the heroine an established place in a traditional hierarchy, overcomes her senses of loss for an initial family, provides her with a community which solves her isolation, surrounds her with people who are not masked, ends her flights and denies the existence of supposed ghosts. The family provides a traditional world as a reward for the heroines' goodness. For Mrs. Radcliffe, the Gothic underworld is a place where the good always suffers "under the oppression of the vicious and the disdain of the weak" (*Udolpho* 672).

Like the majority of Gothic writers, Mrs. Radcliffe applies a geography which coincides with the twentieth century schema of conscious and unconscious. While in her novels the heroines are forced to descend to the unconscious depths filled with ghosts, mysterious cry outs, black veils, secret portraits, the novels' conclusions insist that there was no such site to descend to. The heroine outside the hierarchal system of the family, meet forces which reason cannot explain. But once she has returned to the family's world (which is possible only with the marriage of a powerful young male and the suffering, helpless heroine), the horrors behind the black veil turn out to be only an "ugly statue" (*The Mysteries of Udolpho* 651), the ghostly murmurs only "the wind"

(634), "the voice of a friendly prisoner" (617) or "the sounds of servants feeding an imprisoned mother" (*The Romance of the Forest* 88); "the dimly lit charnel houses" turn out to have been only "burial vaults" (*The Romance of the Forest* 411) and apparitions only dreams. Thus, as soon as Emily and Adeline fully understand their place in the ordered patriarchal world of the family, all horrible things turn out to be harmless realities of an ordinary living. All the mystery of Adeline's life in *The Romance of the Forest* ends when she learns that Montalt was her uncle who had murdered her father and taken his place. Likewise, in Udolpho, when deVillefort persuades Emily in his disbelief in what is supernatural, he appears as a proper father figure for her. He descends into the underground and proves that the ghosts are only smugglers. Besides, the logical explanation of the wandering ghosts and black veils is only possible as soon as Emily hears Laurentini's story revealing her relationship to an unknown branch of her family.

The starting point is conventional for the heroines. Life begins both for Adeline and Emily in the happy time living under the wings of a father but it is also significant that young girls'and their father's aims coincide This truth is reflected with the words: "she and her parents were identical in aims and character" (21). But just when she reaches the age when it would be "natural" for her to take a few steps away from the confines of family life, her childhood parents disappear. Suddenly, they emerge as new people, who treat her as an adult and use her as a means of carrying out their interests. These newly emerged people whom before appeared as authority figures seem to be individuals masking their selfish interests. They no longer protect her from the adult world. With the appearance of suitors, the mother becomes jealous or the father a competitor who threatens the suitor, seperating him from the daughter, pushing her into isolation. Provided that the heroine wins her new love, then she may be able to accept her parents in their new role. From now on, she as an adolescent, should carry no hope of adult status. She will have to live unaware of the real world, submissively as a child for all her life. But it is worth it. "The outside world is filled with evils, perils and villains against which neither Emily nor Adeline can fight" (Butler 103). This dichotomy caused by changing paternal figures, masked and unmasked characters creates a duality in the female's character leading to trauma. Edmund Wilson implies that

the longing for mystic experience which seems always to manifest itself periods of social confusion [is shown] by injections of imaginary horror, which soothe us with the momentary illusion that the forces and madness and murder may be tamed and compelled to provide us with a mere dramatic entertainment (qtd. in Butler 99-100).

In these two novels, the world outside is completely gothic, while the inside world representing the cherished realities of home and family is pure safe. This perfectly fits into the prevailing ideology about women. A woman needs a protector – in disguise of a father figure at first, then a husband- in order to keep her away from the perils of outside world. A woman should never attempt to go beyond the confines of family life and home and her womanly and motherly duties. Any effort to travel to the outside world; for instance, receiving an education, looking for an occupation, writing or denouncing a marriage – namely any individual effort- will result in darkness; the horrors of black veil, ghostly murmurs, apparitions, hallucinations, burial vaults and as a final step hysteria and trauma as the reader witnesses in the case of Emily and Adeline.

Mary Poovey argues that Emily and Adeline's adventures in the Gothic underworld can be interpreted as a "last jaunt before settling down to the humdrum of married life in their proper spheres" (77). Poovey's argument presents a rather conservative reading of the value of the heroines' journey. However, the significant aspect of the journey as Wolff puts it, is the "unexpected psychological complexities" that Emily and Adeline face during their confinement (69). Overcoming the fear of the unknown, Emily explores the labyrinthine corridors, penetrates secret passageways and lifts veils that terrify the rest of the household. What many critics have argued however, is that her circular journey back to her childhood home is a proof of the fact that women's struggles and attempts to gain individualism are all in vain. Andrew Smith states:

> […] the outcome of these journeys, the outcome of the novel, is startling. Emily is rewarded, not by a mature adultship, but by a promise of fairy tale sex that titillates rather than fulfills. Radcliffe waves her magic hand in the final pages of the book and rekindles the love of Emily and Valancourt "by the spell of a fairy". Such is the ending of any children's

story where the fairy godmother unites the princess and the prince, and such is the ending of the formula most popular among adult women readers. One gets no sense of maturity, no suggestion of a heroine tempered by experience. Udolpho, filled with banditti and villains, could have been the setting for a number of initiation rites, especially since Radcliffe obliquely prepares her readers for certain activities by using sexual imagery to describe the castle. But sex never quite happens, impropriety never even takes shape, and experience never touches Emily's mind or body (Wallace and Smith 100-101).

Thus, Radcliffe draws a magical fantasy world to tell the readers that women can only be happy in such a world away from the realities, the realities in the forms of male ideologies which push women into a constant state of hysteria or trauma. Women are so strongly forced to get used to the order they have been instructed that as soon as they leave the borders of this order, they step into the world of trauma.

Considering the socio- historical context, it is apparent that the father figure in both novels is very significant in terms of the overwhelming influence on his daughters and wife. As women were passed on from the father to the husband, the husband would take on the same role for his wife as her father had before him including now "a hitherto unrealised sexual component" (Wallace and Smith 106). This sexuality plays a significant role in the marriage negotiations, "the social value" of the woman is determined and the main "bargaining points in the transaction by which the woman changed hands" are clarified in these marriage negotiations (Wallace and Smith 106-107). Thus, the father figure turns form a loving nurturing one into someone who tries to use his niece/ward for his own purposes. He chooses a husband according to his own financial and social interests and banishes her to the nearest convent if she opposes to his designs. In *The Romance of the Forest,* Adeline is threatened with rape by a man whom she later believes to be her father but turns out to be her uncle. The incestous father figure, the Marquis de Montalt and Theodore arrive at the ruined abbey where Adeline and LaMottes are living. Both of them are sexually attracted to her and therefore become the potential suitors. Adeline is not sexually attracted to Montalt but to the more mysterious Theodore whom she met before. Montalt tries to "buy" Adeline from her guardian LaMotte using his superior economic and social power and in return

he tells LaMotte that he will not reveal their hiding place to the authorities. But from the beginning, the reader can sense that Montalt is not emotionally attached to Adeline because he shows no interest in marrying her. What he only wants to do is to get the sexual control over her. Adeline, on the other hand, soon realizes that her sexuality is a "pawn" in the power game between Montalt and LaMotte and she attempts to escape hiding in a tomb.

Adeline's attempt to find a way of escape is hindered since she is captured and imprisoned in Montalt's "palace of pleasure" (149). Refusing to yield to Montalt's threats to rape her, she escapes again and this time she is rescued by Theodore. Ironically, Adeline has been able to escape the patriarchal penetration of her female sexuality only with the help of another male who sees her sexuality from a different perspective. Theodore observes that his love for Adeline was encouraged by the fact that she was alone and in danger: "A knowledge of her destitute condition, and of the dangers with which she was environed, had awakened in his heart the tenderest touch of pity, and assisted the change of admiration into love" (172-73).

This presentation of Adeline as being more beautiful and sexually attractive when in danger is a reflection of a masculinist point of view. It is the view typical of the patriarchal society that sees women as more desirable when they are in need of help. Adeline continually attempts to escape from this view under which she feels distressed.

However, the surprising fact is how Theodore can be both Adeline's choice of her own female sexuality and can exhibit this patriarchal perspective at the same time. Presumably the explanation comes from the fact that Adeline, too, only realizes her love for Theodore when he is in danger, helpless and reliant on her: "Theodore's present danger, together with the attendant circumstances, awakened all her tenderness and discovered her the true state of her affections" (178).

DeLamotte quotes George Haggerty who proves that Adeline's emotions are heightened by imagining "Theodore in chains, Theodore bleeding, Theodore suffering untold torments" (168, *The Romance of the Forest* 11). He states that Adeline "challenges the assumptions of patriarchy by finding this ineffectual and indeed emasculated hero a desirable alternative to the stern and powerful Marquis de Montalt" (178). As he notes, the more Theodore is restrained, controlled and victimized, the more

Adeline feels affectionate towards him: "To the degree, that is, that Theodore becomes like a woman, he is attractive to the heroine" (181).

Montalt recaptures Adeline, seperates the lovers and vows vengeance in order to relieve his injured pride. Adeline is forced to return to the abbey and confined by LaMotte. Montalt, this time plans to murder Adeline as he has discovered that he is her uncle and she is the true heir to the estates that he killed her father for. Adeline, on the other hand, thinks that she would prefer to die rather than be raped. "She saw herself condemned to await in passive silence the impending destiny, infinitely more dreadful to her imagination than death itself" (228). This indicates how important the "sexual autonomy" is for a woman (Ussher 63). Adeline would rather die than lose the ability to choose her own sexual identity, which is continously under masculinist threat. Again Wolff argues that

> [m]ore than suggesting a simple deep attraction to this figure, Radcliffe insists that these seemingly helpful and potentially threatening figures are everywhere in a world shaped by male desire […]The world, in other words, is a sexual wilderness for Adeline, and masculine ascendancy assures that she is almost always a potential rape victim, that every potential rapist is also potentially a father (78).

However, Adeline is able to escape this threat only by her reunion with Theodore and returning back to a family life and domestic world. She like Emily is not able to go on living as a both economically and sexually independent woman.

The sexual threat faced by the heroines of these novels is also directly related to the economic concerns. Janet Todd observes:

> Adeline was to be seduced or raped when she was innocent, but killed when she might be rich; Emily is pursued by Montoni for her money not her body, and even the would- be rapist in *The Mysteries of Udolpho* is a man "of ruined fortunes"who craves Emily's estates as well as her virginity. Sexual energy turns quickly into capitalist energy, the individualistic enterprising desire of the entrepreneur of sex and money
>
> (qtd. in Shoewalter 112).

Madame Montoni discovers that Montoni has only married her for the property she refuses to hand him. When she tells him that she is not going to change her mind,

Montoni orders her to be imprisoned in one of the castle's turrets adding another scene of "female malady" to the novel. Montoni's power affects not only his wife but also his niece Emily. "In the castle, and the power of a man, to whom, only a few preceding months, she was an entire stranger; who had already exercised an usurped authority over her, and whose character she now regarded, with a degree of terror" (240). These words serve as the proofs of the situations of women in patriarchy, a system which supported the father's choice of husband for his daughters, often resulting in a marriage to "an entire stranger" who had "unlimited power over their assests, their bodies and identities" which would cause women to be imprisoned inside a traumatic soul as they become strangers to their bodies and identities. Butler further claims that in such circumstances, females lose interest in control over their bodies and identities. (Butler 119-120).

The result of Madame Montoni's imprisonment is her death and at that moment Montoni's financial ambitions are directed towards Emily. Later, she becomes the point of a bargain between Montoni and Count Morano, which illustrates the economic power games played between men in a male dominated society with women's sexuality at stake. Women actively or independently were never allowed to play any significant role in the public financial world, instead they function as observers watching how men display their power in the games played on them.

In contrast to Madame Montoni, Emily yields to give her inheritance when it becomes clear to her that this is the only way to protect her life and "virtue" in a castle surrounded by drunken mercenaries, even though this would cost the loss of any future with Valancourt. The danger of letting the passions run free is demonstrated in Laurentini's violent history, a history which contains valuable lessons for Emily.

The source of Emily and Adeline's frequent indulgence in apparitions and delusions that cause them to be remembered as the victims of hysteria and truma, is their imprisonment at the mercy of a tyrannical patriarch, who attempts to use that confinement in order to satisfy his own desires, whether be they sexual, social or financial. In a world where most women were passed on from the control of their fathers to that of their husbands and confined to the home, defined only as daughters, wives or mothers at all stages, the author's use of the image of the castle can be interpreted as the gothic image of the idealization of domesticity. Thus while for some critics the castle

represents the imprisoning structure of the patriarchal culture, embodied in the form of the tyrannical, all   poweful – villain, for others it serves as a representative of the maternal body. Both for Claire Kahane and Wallace and Smith, the castle exclusively symbolizes the maternal body, "awesome and powerful, which is both our habitat and prison" (Wallace and Smith 71).

Emily, encountering many forms of terror, crimes, horrors and mystery, spends much of her time in Udolpho Castle, searching its labyrinthine interiors that imprison her body but "allows her imagination to run wild":

> Like many women novelists of this period, Radcliffe is using the spectral arena of the Gothic castle to dramatize the eruption of the psychic material ordinarily controlled by the inhibitions of bourgeois society. It is revealing that Radcliffe explicitly links this "energy" with "passion", for Emily's response like those of her numerous sisters, enacts what we now think of as the see-saw liberated desire and repression. Vacillating between curiosity and fear, Emily is bold   enough   to   explore   the castle's darkest recesses, but when she imagines a corpse "crimsoned with human blood", she retreats from the confrontation by fainting. Again she boldly lifts the forbidding veil of an ominous painting, but falls senseless to the floor before she can identify its contents. With Udolpho, desire is beaten by dread and anxiety which the heroine is too "gendered" to fight against (320-321).

Even by the end of the novel when Emily inherited the castle, she was filled with dread. As Butler notes:

> The question of the ownership of the castle is central to the mystery of the narrative it dominates. Udolpho is Montoni's property, but like the other spaces Emily will spend time in, it is associated with a woman –in this case, the   original and rightful owner, whose place Montoni has perhaps wrongfully assumed […] What is unusual, too, is that the suggested dispossession and perhaps murder is of a female by a male. Is this a subversive myth of the usurpation of female property by a patriarchal order? Does, the fortress, then, like Wollstonecraft's

madhouse, represent the confines that men impose upon women to deprive them of their rightful powers? (121).

The fear that haunts Emily every night during her confinement in Udolpho is the anxiety of being raped since she discovers that her chamber is not as safe as she might have hoped and that it has a secret door that can only be locked from the outside. She thus has absolutely no control over any determined "ruffian's" attempt to enter her chamber.

The chambers in Raddcliffe's novels are not haunted by wandering ghosts, but rather by the very real threat of intrusion and physical violation. Eguenia DeLamotte claims that fear of intrusion can be interpreted as an "anxiety over boundaries":

> […] those that shut the protagonist in, and those that separate the individual self from something that is Other […] The two doors to Emily's chamber suggest the threat of intrusion. These boundaries and barriers are the focus for her anxieties and fears, which derive their force both from the terrors of separateness and terrors of unity: the fear of being shut in, cut off, alone; the fear of being intruded upon (19).

If the threat of confinement by a villain is regarded as the expression of the physical and psychological repression of women by a patriarchal culture, the fear of violation of the private space can be interpreted as the patriarchal struggle of control over female sexuality. Considering this, the castle stands as the symbol of the patriarchal power and the bedchamber as the representative of the woman body. Cynthia Griffin Wolff has made a direct connection between the "inner spaces" and female sexuality. For her, this "inner space" symbolizing the "sexualized female body" is the same with the "danger" that the heroine prefers to stay away rather than to explore (94). "Sexual danger is palpably equated in these fictions with a specialized form of "inner space", and if the heroine can manage to stay away from the treacherous cave –tunnel, basement, secret room- she usually will be safe" (99).

What Radcliffe is suggesting is that to change this, the heroine will either struggle to stay away from the threat or try to overcome her fear and explore the secrets of the hidden door. However, in either way, her imagination should go wild as under the intense feelings of anxiety, doubt and terror "no human soul can endure such a torment with a fresh and clear mind" (*The Romance of the Forest* 216).

Emily and Adeline choose to stay away from the threat of sexuality by seeking a refuge in an asexual environment, that is the convent. During their journeys Emily and Adeline are in a religious institution sometimes willingly as they want to be alone or escape from the oppressors, at other times, as prisoners. Convents indeed shed the duality inside the female. On the one hand, both Emily and Adeline being females, have the need to live as sexually adult women, however all the females have the threat of confinement if they refuse the marriage partner chosen for them. On the other hand, they seek a refuge in the convents to protect their most vital property, their chastity. In such hard times, convents offer a refuge from the sufferings of a patriarchal system where many of the females in the novels meet.

The dilemma between the need to claim sexual autonomy and the obligation to be in a permanent state of female sexual passivity according to the demands of the society also creates a duality in heroine's personality arising in the form of trauma. This is clearly apparent in Adeline's explanation as to why she refused to obey her father and preferred the convent she was brought up in:

> You, my dear Madam, can form the little idea of my wretchedness of my situation, condemned to perpetual imprisonment, and imprisonment of the most dreadful kind, or to the vengeance of a father, for whom I had no appeal. My resolution relaxed – for some time I paused upon the choice of evils – but at length the horrors of the monastic life rose so fully to my view, that fortitude gave way before them. Excluded from the cheerful intercourse of society – from the pleasant view of nature – almost from the light of day – condemned to silence – rigid formality – abstinance and penance – condemned to forego the delights of a world, which imagination painted in the gayest and most alluring colours, and hues were, perhaps not the less captivating because they were only ideal:- such was the state to which I was destined (36-37).

Emily spends nights wondering without sleeping in anxious anticipation of something unknown. Whenever, she thinks about the threat of sexual violation, "she felt as if she had seen apparition" (242). Although Emily tries to overcome her fears stemming from her vulnerability, her terrors are highly increased when she realizes that

the door leads to the chamber where she will meet the mysterious horror behind the black veil:

> The door of the staircase was perhaps, a subject of more reasonable alarm, and now she began to apprehend, such was the aptitude of her fears, that this stair-case had some communication with the apartment, which she shuddered even to remember. Determined not to undress, she lay down to sleep in her clothes, with her late father's dog, the faithful Manchon, at the foot of the bed, whom she considered as a kind of guard (260).

The reader is able to learn only at the end of the novel that the veil hides a wax effigy which Emily has believed to be the "worm-ridden body" of the missing Laurentini De Udolpho, who symbolizes the fate of women that become "slaves to their passions", and her "worm-ridden body" behind the veil shows the ultimate corruption of mind and soul (Wallace and Smith 126). Mentioned before, if the chamber with all its dark passageways, secret veils, hidden doors has been interpreted as the symbol of the female sexuality and shows the perils, terrors and dangers of such a journey in a patriarchal society, then it can be said that the ultimate result of this journey is female death and madness as seen in the form of Laurentini. If any of the females whether it be Emily, Laurentini, Madame Montoni or Adeline, chooses to live with any passion free from reason, the suffering is inevitable. Ironically, women's lack of ability to apply "reason" is a direct result of living in a male dominated society. The patriarchal culture allowed women little chance to develop this capacity to use reason. As a result, they were regarded as incapable of developing and acting with "reason".

> Because of her fear of sexual vulnerability, Emily helplessly chooses to go to sleep fully dressed. That night:A return of the noise again disturbed her; it seemed to come from that part of the room, which communicated with the private staircase, and she instantly remembered the odd circumstance of the door having been fastened, during the preceeding night, by some unknown hand […] while Emily kept her eyes fixed on the spot, she saw the door move, and then slowly open and perceived something enter the room, but the extreme duskiness prevented her distinguishing what it was (260-61).

At first, she fears that it is the ghost of Laurentini, but it turns out to be Count Morano who attempts to kidnap her. While Emily's thoughts of the mysterious door is about female madness, the truth behind the door – Count Morano – is the body of patriarchal tyranny who wants to have control over Emily's female sexuality. This time Emily succeeds to escape from the threat of kidnap and rape but she is forced by Montoni to sleep in the same chamber and the next night, she experiences another threat of physical violation.

> [Emily] was retiring to rest, when she was alarmed by a strange and loud knocking at her chamber door, and then a heavy weight fell against it, that almost burst it open […] It occurred to her – for, at this moment, she could not reason on the probability of circumstances – that some of the strangers, lately arrived at the castle, had discovered her apartment, and was come with such intent, as their looks rendered too possible – to rob, perhaps murder her. The moment she admitted this possibility, terror supplied the place of conviction, and a kind of instinctive remembrance of her remote situation from the family heightened it to a degree, that almost overcame her senses. […] At length worn out with anxiety, she determined to call loudly for assistance from her casement, and was advancing to it, when, whether the terror or her mind gave her ideal sounds, or that real ones did come, she thought foot steps were ascending the private stair –case; and expecting to see its door unclose, she forgot all other cause of alarm, and retreated towards the corridor
>
> (299-300).

Emily is afraid that "some of the ruffians […] should find out the staircase and in the darkness of the night steal into "her" chamber" (319) so, she asks for Montoni's protection but in return he again locks her in the same chamber: "it was necessary to deceive you […] there was no other way of making you act reasonably" (436).

DeLamotte summarizes this situation well in his claim that the Gothic villain has always wanted to control "the physical barriers between himself and the woman he pursues. The castle is his; the key is his; the strength is his; he knows the secret door. As Radcliffe delicately hints through Emily's anxiety about her bedroom doors […] the best of heroines ultimately has no physical power against a determined villain" (32).

There is much similarity between the experiences of Adeline in *The Romance of the Forest* and the situations Emily encounters in *Udolpho*. Like Emily, Adeline faces with the danger of tresspass and sexual violation throughout the book. Adeline is taken to a "desolate" (40) house and imprisoned in a chamber. Her words and thoughts convey the same terror, horror and anxiety that Emily feels: "Night at length came, and such a night!" (41). "Darkness brought new terrors!" (41).

> I had laid for some time in a state between fear and hope, when I heard the lock of my door gently moved backward and forward; […] my spirits died away […] suddenly I heard a noise in a different part of the room, and, on looking round, I perceived the door of a small closet open, and two men enter the chamber (42-43).

The moment Adeline avoids the threat of rape or murder she experiences a new one. She discovers that her chamber has a secret door: "A mystery seems to hang over these chambers, said she, which it is perhaps my lot to develop; I will, at least, see to what that door leads" (114-15).

Thus, like Emily, Adeline opening the door gives a start to a journey in the darkness during which she would feel the slight difference between "hysteria" and "sensibility", would encounter the perils from which she has been so far protected, would realize how hardly she has been and also will have been oppressed and robbed of her "reason" and "senses" in a male-dominated society. By the end of the novels, the heroines have reached the end of the journey, but not the end of the suffering. Emily's journey starts in LaVallee, then she is moved to Udolpho and then she is back again in LaVallee. Adeline starts her journey in Paris, later she is dragged from here to there, just to escape from the tyranny of males. She arrives finally back in Paris.

Several critics have criticized the circular journey of Emily and Adeline and they have opposed to the happy endings claiming that these demonstrate a total submission to the male hegemony. Both Emily and Adeline return to the paternalistic world and will probably continue living with an ultimate submission to the paternalistic rules.

For instance Maggie Kilgour claims that the private world of women characters in female Gothic is always turned into a "house of horrors" (qtd. in Wolff 73). Then, the domestic environment is drawn as a nightmare in the forms of the castle and prison where passive females are imprisoned by men:

But this transformation cannot serve as an expose of the fundamental reality that the bourgeois home is a gothic prison for women, for at the end of the text life returns to a normality that is ratified by its difference from the nightmare counterpart. The gothic forms of domesticity evaporate, enabling the heroine to return to the real version, now purified of its contaminated forms, so that women's continuing incarceration in the home that is always the man's castle is assured (Wolff 76).

DeLamotte's results are not different either:

Thus, although at one level marriage is the immanence against which heroines struggle symbolically – a life of repetition, confinement, sexual domination, economic powerlessness, seclusion, ignorance- the protest implicit in this symbolic struggle is undercut by the final identification of escape with domestic enclosure, itself, the very source of the suffering the escape is supposed to alleviate (185).

As a conclusion, whether it be Emily or Adeline, Laurentini (Agnes) or Madame Montoni; a suffering female in a "Radcliffean" Gothic structure stands as a sample of women of "hard times". The female characters in these novels were drawn by a female, Ann Radcliffe who either wanted the readers -especially female ones- to ask themselves "What are the reasons behind these women's suffering?"or who just wanted to note down what she had on her mind for a fictional story without aiming at conveying any kind of message. That is itself a mystery. But, considering the social and historical contexts, such a tyrannical oppression in a way or the other that all females are exposed to, is closely related with the common experiences of women throughout Europe in their relationships with men.

Initially, it is discussed that women have always been under the protection of their family life. Domesticity is praised, and in many ways they are confined to their domestic world serving as slaves to their fathers, their "masters", their husbands, to the whole system performing their womanly and motherly tasks. Whenever they leave domesticity or meet something unknown, they leave the sphere of logic or reason as in the case of Emily and Adeline. They have to struggle against the villain forces, the painful truths of this unknown, outside world alone in order to survive. They, at the end of their journey, will of course experience self-exploration as they meet their sexual

awakening and personal development. However, what has caused so many arguments, essays or criticms is that Emily or Adeline, all women who would like to explore an outside, unknown world, whether it be an educational world or business world, or just "a room of one's own", they have to suffer a great deal in order to reach their aims.

Emily and Adeline have always been taught that a woman needs a protector in order to survive; and that is why they began to agonize when left out without a protector.

Secondly, the portrayal of Emily, Adeline and Laurentini fits perfectly into the general mindset which claims that women are very sensitive, emotional creatures and their natures are weak and fragile. Thus, for the society as women possess such fragility, trauma and hysteria are the very appropriate disorders for them. All the time they try to repress their feelings just to fit into the norms of the society and as soon as they feel they can not stand living like this and they are not able to change themselves, then they travel between consciousness and unconsciousness.

The trauma the characters suffer from can be on a continuum, from an ordinary one as represented by Emily and Adeline - to madness – by Laurentini- or death- by Madame Montoni when a character has no one to trust around. For the women characters the case is that they are continously kept in a "bell-jar", however, when suddenly they are dragged out from there and left in the middle of a chaotic, dark world, they defend themselves with their wild imagination, and with nothing else.

III. II. A Hope for New Generation: The Problem of Self-division in *Wuthering Heights* by Emily Bronte

Since first published under Emily Bronte's pseudonym Ellis Bell, the combination of structure and its presentation of passion, mystery and "doomed" love together with several social commentaries afterwards, have made *Wuthering Heights* a masterpiece (Hinckley 29). Set in the eightenth century of England at a time when social and economic balances were changing, it presented an atmosphere of patriarchal values in clash with the natural elements. Bronte deals with revenge, religion, class and prejudice, analyzing the depths of metaphysical and human psyche at the same time. As

with most of the Bronte sisters' popular novels, people have been in search of the biographical parallels between Emily and *Wuthering Height,* too.

One such parallelism is embodied in Hinckley's views on Emily Bronte when he says she has been characterised to "mythic proportions as deeply spiritual, free-spirited and reclusive as well as intensely creative and passionate, an icon to tortured genius" (36). Being the children of a disinterested father, the motherless Bronte sisters enjoyed reading the works of Shakespeare, Virgil and John Milton. They told each other stories and their general leisure activity was to write about their imaginary world. Divided into two groups, Charlotte and Branwell started to write about "Angria" of their imaginary world, while Emily and Anne were writing its rival, "Gondal" (Hinckley 47-48). Emily had her own kingdom, own setting and recreated history that were supported by her fictional characters. The Bronte sisters discovered their creativeness in writing poetry and stories.

After years of struggles with sickness, upon Charlotte's bright idea, the poems of Currer, Ellis and Bell were published. A year later, Emily's novel, *Wuthering Heights* was published, which would soon be accepted as an original and innovative tragic romance. Tragedy, unfortunately was an inseperable part of Bronte's lives as the brother Branwell became addicted to opium and Emily and Charlotte were constantly suffering from his depressions and mad ravings at times. He died in 1848 and at his funeral Emily caught a cold and soon died in the same year.

What makes Emily unique and so interesting is the fact that she was not a typical Victorian woman since she did not have much interest in the outside world. She had a strong attachment to the home which should not be regarded as a weakness of her character. Rather, Emily was an independent, but withdrawn woman. She had hobbies, interests and pastimes that were "improper" for a typical Victorian woman and her views on religion was not the type that people would expect from a clergyman's daughter. As she had a unique intellect on her own, special pastimes in nature and a deep sense of imagination where she experienced an inexpressible delight, she preferred to live on her own without friends.

Wuthering Heights appeared at time when "process of feminisation" began with the eighteenth century novel (Sanstroem 56). According to this newly- emerged vision of feminisation, the literature "is a special category supposedly outside the political

arena, with an influence on the world as indirect as women's was supposed to be" (Sanstroem 59). With the emergence of the "novel of courtship" and "domestic novel", female experience and sensibility were emphasized. Not surprisingly, women's experience and emotional world became the focus of any piece of literature while it was claimed completely sensational to dominant ideologies.

A period of struggles began for female writers during that "process of feminisation" since women had to express themselves in a particular way. The trouble was that whenever a woman attempted to utter a word of literature, she would have to choose between the two. She would either take place in the sphere of feminine and write within them, or she would refuse all the definitions and obligations of the feminine and write within the old system like a male writer. *Wuthering Heights,* as a novel of mixing and "juxtaposing of genres" answers both of these expectations (Vine 348). The "revisionary double plotting" of the novel does not suggest direct transformation from Gothic to domestic, indeed with its characterization, plot and the general shifts in the narrative, it points to the tendencies of Female Gothic. Tanio Modleski states the difference with the words: *Wuthering Heights* wants to "convince women that they will not be victims the way their mothers were" (qtd. in Vine 353).

Most of the readers and commentators of *Wuthering Heights* have been paralyzed by the novel's extraordinary power & unique nature and have focused on its "eccentricities" of women's fantasy (Vine 357). The reflections of Emily Bronte's life are found in her bizarre narrative that contains intense passions, "inter-familial rivalries" and revenge plot, all of which are said to be found in the actual family histories she knew (Hinckley 42).

It is discussed that Emily was inspired from the strange Irish stories Patrick Bronte had narrated his children at breakfasts and she used these in *Wuthering Heights.* Edward Chitham as a witness of The Brontes' Irish background has claimed that the revenge plot of the novel is taken from the story of Hugh Brunty, Patrick Bronte's father. Like Heatchliff of the novel, Brunty was adopted and ill-treated by an uncle called Welsh. Welsh himself is a Heathcliffean figure, an orphan discovered on a boat travelling from Liverpool and adopted by Hugh's grandfather. He soon took his revenge denouncing the legitimate inheritors and marrying the daughter of the house. Thus, *Wuthering Heights* emerged as a combination of the influences of similar life stories

that Bronte either heard or experienced and Emily's isolated depth of imagination supported by her own endless readings. This demonstrates that an individual artist, no matter how geographically isolated she is like Emily Bronte, sets her literary world in a common culture and applies "shared forms and patterns of the culture and language"(Hinckley 54-59). She cannot be formed without these warring elements influencing her.

If Bronte's poems, as Charlotte Bronte claimed, are completely different from the poetry written by the women of that time, *Wuthering Heights* is both similar to and different from the other fictions produced by women writers of nineteenth century. Representing a "legend- like tale" of an old family, The Earnshaw- Heatchliff and Linton plot is at the center of the novel (Newman 1034). The happy family environment is destroyed by Heathcliff's arrival, the dark child with unknown origins brought from Liverpool to the Heights by Mr. Earnshaw.

A mystical, supernatural and fantastic elements found in the wild nature of the Heights provide the narration of the first generation of *Wuthering Heights* with the necessary Gothic elements. Indeed, many of the Gothic presentations in *Wuthering Heights* are the elements of Female Gothic as there is the psychological expression of women's fears about domestic space which serves in Heights both as a refuge and prison. Most of the Female Gothic elements focused on Catherine Earnshaw as, after a childhood she sometimes stayed in domestic confinement, sometimes spent time freely roaming in the unconfined atmosphere of the moors, and her puberty is destroyed in a room of Truchcross Grange. Catherine's own body, her womanhood and marriage to the "refined" Edgar confine her within the walls of genteel household and her rejection of these values prepares her prison in confined spaces: the house, her room and her body, which she refers as "this shattered prison" (196).

Again a woman, Catherine Earnshaw Linton, turns into a "pawn" in an active male competition between Hearchliff and Hindley, later between Heatchliff and Edgar. When Catherine prefers the more cultivated Edgar just to fit into the norms of the society, Heatchliff disappears and turns back years later as a wealthy gentleman to destroy the fragile marriage of Catherine and Edgar and so family stability. From now on, Heatchliff would set his plan of revenge against Lintons and Earnshaws: Heatchliff's elopement with Edgar's sister, Isabella, his torture of Hindley's son

Hareton, his hanging of Isabella's dog are signs to his brutality and violence. His bullying treatment and abusement of his wife and son sets Heatchliff as a demonic Gothic villain figure.

N.M. Jacobs emphasizes that Lockwood's interpretations about Nelly's narrative and comments on the events prove the separation of the male and female spheres (Homans 16). Lockwood's narrative of Nelly's narration is vital as the Female Gothic elements dominant in the plot are supported by the ideology of the culture that Lockwood is a member of. His comments on marriage and women are clear in his statements and romantic fantasies about Catherine and these are also supported when he suddenly gives up his flirtation with the young lady at the Spa town. As a consequence, Mr. Lockwood is part of an ideology of which the manipulative and selfish Heathcliff is a member. The genteel Lockwood shows a high interest in the tyranny of Heatchliff. He finds every detail in his destruction of the domesticity so foreign and extraordinary. The scene when Lockwood arrives at Heights is quite at odds with the language he uses when he congratulates Heatchliff stating "surrounded by your family and with your amiable lady on the presiding genius over your home and heart" (55). Nevertheless, what is ironical is the fact that Lockwood's narration of domesticity at Heights does not coincide with the domestic reality there. What Lockwood describes with his words is his – as a whole community's – dominant ideology of family, marriage and domesticity. His typical view of domesticity is the representation of the domestic ideal, according to which in a "natural" and "peaceful" family "the beneficiant fairy female" hands the whole legal and financial control to the father, brother, father in-law and husband and in turn is rewarded by a total responsibility of the housework and household as the "presiding genius of the tea table" (Newman 1037-1038).

Catherine Earnshaw being one of these "presiding genius of the tea table" is the vital representative of the Female Gothic social trauma. She is an archetypal first of a Victorian girlhood, then womanhood. From the beginning till the end of the novel, Catherine has two opposing identities inside her and sometimes she is at odds with the one, sometimes with the other. From her very early days, "unfortunately", Catherine Earnshaw, by nature, is far from being a typical Victorian lady to live according to the rules and conventions set by the society. Because of her father's early death, she can not receive any protection from the dangers to which a girl might be exposed and her moral

understanding is shaped by Heathcliff instead. Her close relationship with Heatchliff has been defined as a path she should not follow by Nelly'and Joseph's conventional views. Hindley's indifference contributes to Cathy's confusion. Catherine lacks the proper cultivation and protection against the outer world and by nature she is addicted to the endless freedom of childhood.

> But it was one of their [Catherine and Heathcliff's] chief amusement to run away to the moors in the morning and remain there all day, and after punishment grew a mere thing to laugh at. The curate might set as many chapters as he pleased for Catherine to get by heart, and Joseph might trash Heathcliff till his arm ached; they forgot everything the minute they were together again, at least the minute they had contrived some naughty plan of revenge (40).

This is a different affinity to Heatchliff than Isabella's. Heatchliffe symbolizes the danger and all the negative attributes that a Gothic heroine may encounter, but Catherine handles him. She can imagine how cruel Heatchliff can be and advises Isabella not to approach him, however, at the same time Catherine is the only one to communicate with Heathcliff. For Catherine, Heathcliff is not a tyrant and she loves him even though she is aware of the qualities in Heatchliff that jeopardizes all her "virtues". The elements such as his unknown origin, love of freedom, filthy language and impoliteness pose no problem for Catherine as she knows them and enjoys them in her own personality. At this point, Catherine's exclamation to Nelly "I am Heathcliff" (73) is not only an announcement of love but also a declaration of the dilemma of identity. Now, Catherine has been strucked both by the conflicts of emotions and duty, however what she has to face is more confusing than the dilemmas in her. Newman tells that:

> Gothic heroines were traditionaly placed in a conflict situation between a dark seducer and a fair lover, but theirs was an external conflict; they never felt – admitted they felt- a pull in two directions. Catherine is the first important exception to that pattern, for she internalizes her conflict completely. She is not simply placed between two lovers; she feels divided between two lovers

> (1032-1033).

Even though Catherine loves Heatchliff - the body of evil and negativity - she chooses Edgar as a marriage partner. However, she is sure that something was wrong with her decision as she mentions "In whichever place the soul lives – in my soul, and in my heart, I'm convinced I'm wrong!" (70). Catherine suffers from self-contradiction which drags her to mental breakdown. Catherine knows that "naturally" she should have married Heatchliff as she loves him, but cannot give up the wealthy and respectable life only being Mrs. Linton can provide her. Catherine chooses what the society awaits from her: marrying the man suitable for a Victorian young lady and leading a life appropriate for a "noble" Victorian woman. She knows that she has no alternative but to marry Edgar, thus she follows the stereotypical moral norm. Nonetheless, this choice results in hysteria since she is divided between her lovers and struggles to have them both; she cannot choose one of them, but wants both of them to "coexist" in her life (Vine 354). While her nature hangs on to Heatchliff who provides her endless freedom, comfort and most importantly happiness, her mind is shaped by the Victorian society norms and by the conventional advice and forces of the others around her like Nelly. Catherine is aware that she ought to marry Edgar. Thus, she takes a step in her life which will shatter her soul and mind since she will never be able to feel the freedom and happiness that she felt during the hours she spend with Heatchliff. Finally, Grange, her own home turns out to be a cage that stifles her as she can not feel that she belongs to there and her own body becomes a "shattered prison" (196) against which she is alienated since she does not feel that she belongs to her husband, Edgar. Indeed, even before her decision to get married to Edgar, Catherine knows that she will not be happy as her soul will always wish to wander freely on the moors with Heathcliff; thus her mental illness and hysteria are the anticipated ends for her.

On the contrary, what differs Catherine from the typical Radcliffean Gothic heroines is the fact that she has a judgement of good and evil. She states that Heathcliffe is an "unreclaimed creature" (90) but he is her "own being" (73). Catherine knows what is evil and Heathcliff should not be categorized as good, however she can not claim that Heathcliff is not a main part of her existence. Whereas other Gothic heroines show "a blind faith" in human nature like Emily or Adeline, Catherine surprisingly is aware how crafty and dangerous a man turn out to be (Vine 358-359). Catherine desires both Heathcliff and Edgar in different ways and her final decision is based on

a system of values of her own which is not identical with, or even in many ways comparable to the general, socially ratified concept; the Gothic definition of the good does not apply to Catherine's philosophy, though she seems willing to play by its rules, and the bad as the Gothic presents it does not necessarily mean the bad to her, though she sees that others see it to be bad (Newman 1038-39).

Catherine is having contradictions inside stemming from the "forcefulness of her disposition" and irresoluteness (Gilbert and Gubar 256). Catherine is left with a confusing heart and mind. She contradicts herself as she thinks that her affection for Heathcliff is dangerous and she feels as if she is committing adultery. She is constantly at war with herself, but she is helpless since she can not abandon her husband and turn back to the happy days of childhood. Nonetheless, Catherine is not denying marriage and sexuality as the important institutions of society. Gilbert and Gubar discuss that Emily Bronte describes the ideal woman:

> She would like to destroy the foundations as well as the generational power of the family, and her scathing depictions of all the marriages in the novel stand as her clearest attempt to do so. Emily Bronte dreams of a world in which there is neither marrying nor giving in marriage; she dreams of a world populated by passionate but nonsexual force of energy. She dreams of a world not dependent on the use and abuse of female bodies (298).

The relationship between Catherine and Heathcliff is very uncommon and away from the social conventions. Bronte was aware of woman's place in the society and she considered this while drawing attention to the two people's relationship, far beyond the concept of marriage and she focused on, instead, their suffering from self-contradiction because of the social standards. Emily underlines Catherine's plight that especially makes her a Gothic heroine and victim when she cries out: "The thing that irks me most is this shuttered prison, after all. I'm tired, tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there; not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it, and in it" (141).

This "shuttered prison" is Catherine's body, her sexuality that refers to her marriage to Edgar, which now she recognizes as a mistake. She wants to escape to the "glorious world" where she can meet her real self – her identity. She wants to make her two different wishes real at the same time. Catherine can not open her heart completely to anyone who may help her. She needs to be understood but indeed there is noone around to understand or help her. She wants to be with Heathcliff but she also wants to secure her social and financial identity in the society. However, if she wants to be happy with her lover, she has to give up her social identity as a lady, which seems impossible at that time for a young Victorian girl. On the other hand, if she wants to protect her surname that secures her place and future life, she should abandon her lover. At that point, Bronte's novel turns out to be the story of a collapse of a young woman, but Emily is not only concerned about giving a moral lesson of feminism. Instead, her message is universal and she aims to show how one's identity is getting gradually lost when exposed to the oppression of a system.

For Joseph Wiesenfarth, the problem both in Gothic novels and *Wuthering Heights* is "the romantic quest for identity" (qtd. in Bloom 57). He states that Catherine "ciphers but cannot decipher; therefore, she must die", Cathy "solves the riddle and lives" (Bloom 58). He means with "the romantic quest for identity" to find one's identity inside one's self, not in the relations with the others. Heathcliff fights to preserve his identity, which is possible only by Catherine's presence and Catherine is able to protect her identity only by thinking that Heathcliff is the one who understands her. When Catherine marries Edgar, she is sure that her identity is secured by Heathcliff, she thinks that she established her identity, however she fails to "decipher that of Heathcliff who cannot rest content with the form of relationship she seeks to establish after marriage" (Bloom 59-60). She tries to make her future more secure and affluent but the result drives Heathcliff mad with jealousy and anger. As Heathcliff's identity is a part of Catherine's and must affect her, her ideal of "a better life for them both" is destroyed (66). Instead, she loses her identity and she feels that she can not live any longer. Thus, Catherine's solution to the "romantic quest for identity" is totally wrong and she dies. Heathcliff should have Catherine via her existence in order to protect his identity from loss, but it is first half gone with Catherine's marriage and the rest is also lost when she dies. Heathcliff's quest never ends in this world, but he tries

hard to regain his identity. His answer is wrong to the "riddle" of what he is and dies. Terrence McCarthy states, "In *Wuthering Heights*, love is given in terms of identity, of pull of forces, of commitment, and of the cripling nature of error" (74). Catherine and Heathcliff's lives are survival games in search of identity; games which they both lose; the former loses since she is stucked between the quest of her nature and conventions, the latter faces the loss as he is left without reason and aim for vengeance.

The passage where Catherine recounts her dream provides an evidence with that idea in mind. In heaven, Catherine broke her "heart with weeping to come back to earth; and the angels were so angry that they flung [her] out, in the middle of the heath on the top of Heights; where [she] woke sobbing for joy" (71). This recount is a hint about the loss of identity. Catherine's marriage to Edgar is described as a journey to heaven, but results in pain and death as it opposes her nature. It would be more fitting for her to marry Heathcliff because by doing so she would be "earth-bound" and be herself and she knows that "the heaven" – the easy life only Edgar can provide- is not suitable for her. Catherine "cannot despair of rising above the earth, above her indigent life with Heathcliff, to the promised land Edgar offers" and consequently she follows a path to lead her destruction and her identity is broken (Newman 1036-38). In doing so, she also goes out of the borders of traditional Gothic heroine. She can not achieve a romantic union with her rescuer and defeat evil, instead her fate shifts the happy ending expected after her marriage to Edgar into a new form of imprisonment and deprivation. Her implied eventual union with Heathcliff at the end of the novel does not mean a peaceful happiness or a quiet death. Rather, it hints towards a new identity that can be formed by either marriage or death. The only heroine who is able to conclude the novel with the happy ending appropriate for "fairy-tale" plots is Cathy. However, young Cathy can only achieve this happiness only by being the "descendant of both the untamed Catherine and the surprisingly forceful Isabella" (Gilbert and Gubar 301).

The male figures of both Heights and Grange abuse weak or powerless females. This patriarchal abuse is available in the forms of social, emotional, physical and financial confinement. Much of the abuse in the novels is based on Catherine Earnshaw Linton. Her father expects Catherine to behave properly and cuttingly refuses her "bad-girl" attitudes. This, together with Edgar's rigid ultimatum that she should make a final

choice between him and Heathcliff limit Catherine's identity and give a start to her journey from madness to death as she is forced to reject an essential part of her nature.

Even from chapter eleven to chapter twelve, there are some events which cause Catherine to go mad. The significant one is the conflict between Catherine and Heathcliff. When she hears about Heathcliff's return, Catherine is happy, but when she learns that Heathcliff will take his revenge on her she is surprised as she has always thought that Heathcliff loves her very much and even will suffer with her. She tells Nelly: "Had I expressed the agony I frequently felt, he would have been taught to long for its alleviation as ardently as I" (289). Then the conflict appears as Heathcliff accuses Catherine of marrying Edgar just because of money and fame. Upon Heathcliff's declaration that he will get married with Isabella – to take revenge – Catherine is ruined. Nelly's words for Catherine's quietness and melancholy point at her depression: "The spirit which served her was growing intractable; she could neither lay nor control it" (234). Later, Catherine realizes that Edgar is inclined to think that she is unfaithful to him. Catherine blows up and when Edgar and Heathcliff fight, she shouts "I wish Heathcliff may flog you sick, for daring to think an evil thought of me!" (241). Again she is provided with two choices by Edgar: " I absolutely require to know which you choose" (244). Catherine can not stand it anymore and cries out: "I require to be alone. I demand it! Don't you see I scarcely stand? Edgar, you- you leave me!" (251). Herein she becomes a little mad starting to talk to herself: "No, I'll not die- he'd be glad- he does not love me at all- he would never lose me!" (253). Then, she stops eating. Nelly describes Catherine's delusion stating that "Tossing about, she increased her feverish bewilderment to madness, and tore the pillow with her teeth; then, raising herself up all burning desired that I would open the window" (259), "Her mind had strayed to other associations" (261). Later, Catherine dreams travelling back to her past days at Heights and imagines that she is in her house where she really belongs to: "Oh, dear, I thought I was at home. I thought that I was lying in my chamber […] because I'm weak, my brain got confused, and I screamed unconsciously" (268). Later on, she cries out again: "Oh, if I were but in my own bed in the old house!" (272). Meanwhile, the image of mirror in chapter twelve symbolizes Catherine's alienation towards her own identity. Catherine cannot understand herself very well and she is confused about who she is. Catherine tells Nelly that she sees a face on the black wall. In fact, the face she sees is her

reflection from the mirror. She finds her body is her prison that traps her spirit and prevents the fulfillment of her desires. Catherine wants to be reunited with Heathcliff and with her lost childhood freedom where she was able to act with her own will and conscious. She expresses that she wants to get rid of confinement. In her childhood, she used to travel from the constraints of Heights to the freedom of the moors; during puberty, she is restricted by her injury to a couch in Grange and this restriction goes on with her choice of a husband who this time confines her to the gentility of Grange from which she is able to escape only by the freedom of death. Catherine quietly indulges in madness to escape the truth, the truth that she devastated her life with her own hands by marrying Edgar not much by her own will, but as a matter of course to lead the life of a proper lady with a secured future. Catherine is thrown out of heaven as she states while she is narrating her dream to Nelly. She feels displaced and sees herself as an exile at Thrushcross Grange and in the end wanders the moors as a ghost for twenty years.

Emily Bronte gradually turns her female characters into more lively personifications. Experiencing the pain, confinement, torture and unhappiness, Isabella gains sense and strength, Cathy learns to get used to the unknown world and confront it, Catherine faces the question of identity because of her force of will experiencing self-contradiction. Thus, in *Wuthering Heights,* the traditional Gothic heroines are transformed into multifaceted and down-to-earth women. Each is a different type who resemble and mirror each other.

The heroines in the novel possess the power to confront Heathcliff and his negative force. Heathcliff shows them their own negative parts and powerlessness, however, their positive sides hidden until they revealed, help them to change during the novel. This is a trait which the stereotypical Gothic heroine does not have. They overcome the harshness and go their own ways. Isabella leaves Heathcliff, Cathy marries Hareton and Catherine draws Heathcliff into her spirit world. All the heroines first endure Heathcliff's tortures and they end the fight gaining a positive sight and strength. Thus, in *Wuthering Heights,* positivity and negativity exist together and the positive aspect becomes dominant after Heathcliff's death as everything settles down with his death.

In other words, the females in *Wuthering Heights,* create a unity. Seemingly, they do not have many common aspects, but when they are taken together they create a

unity. "They are not literally fused into one , but as a group, they contribute to the novel's obscure, less intense tension, as each female character throws the others into relief" (Bloom 61). This is the most significant characteristic that differs the females of *Wuthering Heights* from other Gothic characters and this shows how intense the writer's imagination is. The reader should regard the female characters as a whole, each of them suggesting an important commentary on the female figure in the Gothic, rather than simply evaluating these characters established as literary figures since only in this way it is possible for readers to understand how Emily Bronte draws her female figures far away from the confines of Gothic and sends them into the more complex and misty world of *Wuthering Heights*. Thus, she does not only use Gothic traits but also creates something new from it. Critics like Marianne Thormahlen mention that Bronte is particularly interested in the "sublime" of the Gothic and is not concerned about the happy ending (Homans 18). Emily puts "complexity", "fusion" and multiplicity at the center of the novel; the supernatural and natural do not outweigh each other, instead they stand together as "negativity and positivity restrain each other" (Homans 18-19).

However, the narrative in the closing stages of *Wuthering Heights,* resembles the conventional endings of the Victorian domestic novel. As Newman states, at the end of the book, "family fortunes" are restituted, the destroyed stability is put in order and the last chapter ends in an atmosphere of domestic bliss where "the ideal nuclear family" is celebrated (Newman 1039). Nonetheless, it is apparent in the continuing tortures of Heathcliff's revenge that through the second generation the elements of Female Gothic are progressing. The Gothic is in Heathcliff's personality who still abuses Isabella and imprisons Cathy.

But, what is the significance of the two doubling narratives of the two generations, the first represented by Catherine, Edgar and Heathcliff, the second by Cathy, Isabella, Hareton and Hindley? There have appeared several commentators and critics on Bronte's "retelling" and rewriting (Newman 1036). For instance, Rosemary Jackson regards the motif of "retelling" as "a sign of inauthenticity" and submissiveness to the patriarchal power since *Wuthering Heights* "serves and not subvert a dominant ideology" (qtd. in Newman 1036-37). Sandra Gilbert and Susan Gubar support Jackson as they think that at the end of the novel, "The Heights – hell – has been converted into the Grange – the heaven - and with patriarchal history redefined, renovated, restored,

the nineteenth century can truly begin" (302). On the other hand, Terrence McCarthy views the "retelling" as an evolutionary attempt and states optimistically "the repetition of the plot in the form of the second generation offers a version of history that is both more feminine and more egalitarian, a history in which women are no longer the victims of patriarchal authority" (81). Considering these opposing views, *Wuthering Heights* is either a "loyal" literary piece, submissive to the dominant male ideologies even if it does not support them, or a novel of protest against the patriarchy.

Catherine Linton who has suffered from the powerlessness imposed on her, is able to use some of the power in her in the closing chapters. Apparently, her knowledge gained from her reading various books enables her to be powerful against Heathcliff. She both speaks the same language with him and enjoys as Gilbert calls the "imaginative freedom" the books provide (311). Furthermore, she helps Hareton to read books, she civilises his personality, all of which enable him to reclaim his rights.

The scenes where Cathy is educating Hareton resembles several scenes typical of the eighteenth and nineteenth centuries fiction. As a common trait of these periods, male characters help "an ignorant female" to improve her reading (Gilbert and Gubar 314). It is also interesting to note that Cathy not only develops herself but also cultivates her cousin and that directly contributes to Heathcliff's loss of control and power over Heights and Grange. In the end, Cathy is able to get the control of her property and even though she would have legally handed all her property to Hareton when he becomes her husband, Hareton gains dominance only by the female hand, ironically. By enabling Catherine's inheritance to be restored, Emily Bronte in a way sets the balance between the partners in the marriage. In this aspect, Bronte differs herself from her contemporaries. This suggests that only if a degree of financial independence of the heroine is secured, a companionate engagement can be settled in the upcoming contemporary marriages different from the seventeenth and eighteenth century ones.

The atmosphere of patriarchal tyranny, competition between the males, domestic imprisonment and marriage confinement is turned into the romantic atmosphere of love and marriage between Cathy and Hareton, celebrating this "feminization of literature" (Newman 1041). Bronte is highly interested in the stages of this newly settlement. With all its shifting narratives, its chronological circle of the plot leading up to 1801, *Wuthering Heights* travels back to the past, applies "changing patterns of fiction" and

signals and celebrates the emergening new family (Bloom 64-66). Setting the plot between two generations, the emergence of modern family is celebrated. Leanore Davidoff and Catherine Hall in *Family Fortunes* show that the larger household typical of early and middle Victorian Age, is replaced by the "modern nuclear family" (McCarthy 83). Catherine and Hareton are the members of this new modern family as they prefer a private domestic space which is portrayed as "a place of tranquility" whereas the domestic confinement in larger households represents the hell, especially for the females. As a result, while *Wuthering Heights* schematizes the destruction of a Victorian ruled world for the females of the first generation, Bronte suggests that in the second generation a hope appears for the strong female identities like Cathy and Isabella who can stand firmly against oppression and confinement in the community. Likewise, Judith Lowder Newton argues "*Wuthering Heights* both supports and resists ideologies which have tied middle class women to the relative powerlessness of their lot and which have prevented them from having a true knowledge of their situation" (Gilbert and Gubar 303).

Thus, Emily Bronte sensing the probable emergence of new women who would fight against patriarchy, and also learning through her extensive readings the plight of women due to the masculinist oppression; produced a novel that partly shows the inevitable fate of a female who is not able to lead a life of her will, and partly implies the hope emerging for future generations as in the personifications of Isabella and Cathy. Isabella maintains the conventions of the persecuted Gothic heroine. However, her shift from an ignorant girl to an independent woman – evident through the closing chapters in her declarations and language- is a break from the Gothic. She overcomes her ignorance and ends her persecuted life by herself. In a way, Bronte portraying Isabella's bildungsroman poses a contrast to Radcliffe's presentation of a woman's "ideal response to persecution" (McCarthy 91). While Isabella ought to be courageous in order to protect herself, Cathy gradually realizes that she has to control her temper to be friends with Hareton. She is aware of the only alternative available – that is, Hareton is the one who could support her and make her happy in the future. Experiencing hardships, both Isabella and Cathy achieve self-development. Their self-realisation in a way resembles Radcliffean heroines, Adeline and Emily. Therefore, Bronte's portrayal of Female Gothic owes much to Radcliffe. However, while Radcliffe's heroines reach

the happy ending as a result of the rescue by the hero rather than rebelling harshly against oppression like Isabella or rather than using their knowledge and intellect like Cathy, Bronte with her female characters developed Radcliffe's female characterization and attempted to go one step further in self-realization.

III. III. Madness as a Symbol in *Jane Eyre* by Charlotte Bronte

While describing the conditions the Bronte sisters lived in Moglen asserts "just as Emily Dickinson's life gave rise to the Myth of the Recluse, so the Bronte homelife gave rise to the Myth of the Lonely Geniuses and to stories which sentimentalized the three Bronte sisters and demonized their homelife" (17). Their domestic life was full of tragic remorses- such as their father, a minister, fired his gun in the house or while their mother was about to die, he burned her only silk dress, such anecdotes have not been proved whether true or not despite their popularity in the books written about them (Hoglen 17-19). However, the fact is that the hardships they endured both at home and in society in general shaped Charlotte's writing.

Like, her sister Emily, Charlotte Bronte was writing in a society that did not encourage women to fulfill their talents. It must have been like a torture to a young woman like Charlotte who found support, friendship and consolement in reading and writing. The twenty year old Charlotte wrote to Robert Southey, the poet laureate, to ask for his opinion about writing, but the reply she received in turn serves as a mirror of the society' general mindset about women's literature. Robert Southey, in his response, stated: "Literature cannot be the business of a woman's life, and it ought not be. The more she is engaged in her proper duties, the less leisure will she have for it, even as an accomplishment and a recreation" (qtd. in Moglen 26).

Charlotte, like her most well – known heroine Jane Eyre, traveled to marvelous lands which in turn contributed to her imagination. As recorded in Bewick's *History of British Birds,* while Jane Eyre was mentally wandering "solitary rocks and promontories", Charlotte herself might have been expressing her own strolls in imagined lands such as her imaginary African Kingdom, Angria (Moglen 31). While she was away at school, she expressed her unhappiness due to her yearning for Angria and described herself as "chained to this chair prisoned within this four bare walls"

(Moglen 34), so her happiest hours were spent in the imaginative space and time of her mind. Her visions of Angria are almost more real to her than what is really happening around and she herself states "What I imagined grew morbidly vivid. All this day I have been in a dream, half miserable and half ecstatic; miserable because I could not follow it out interruptedly; ecstatic because it shewed almost in the vivid light of reality the ongoings of the infernal world" (Gaskell 29). She was reluctant to leave that imaginary world which played such a large part in her childhood and early adulthood that the experiences she had there were echoed by Jane Eyre.

Charlotte wrote in a time when women were assessed by their social manners, adornments and starting successful families. However, Charlotte opposed to that kind of description through her writing where she spoke for the oppressed women, establishing herself as one of the first modern women of her time (Gilbert and Gubar 333). Probably, what she intended is not to take any revolutionary feminist action; rather, she simply preferred to withdraw from a society that would not entirely accept women like her. It was Bronte's suppressed spirit that gave way to her literary imaginations. She often likened herself to the people in her oppressed situation such as the "ugly daughter" or "poor spinster" that she equalized with the slaves, imprisoned by the circumstances beyond their control (Gaskell 32-33). Furthermore, for Charlotte, the cliché options for the "proper" women in need of money were limited. Governess or teacher roles regarded as the most appropriate for the impoverished females were very restrictive for Charlotte Bronte. She believed that a governess had no existence and was not considered as a living being "except for the wearisome duties she was forced to perform" (Gilbert and Gubar 347-350). Whereas the society believed that marriage is the best way of "salvation" for women, she completely rejected this idea refusing to live in the role society placed upon her. It was through her writing that Charlotte Bronte created a woman of free thought, possessing both a strong intellect and moral character which were believed to never exist in women together.

The Bronte children were all ardent readers. They were isolated children affected by the experience of illness, death and desolation. Retreating frequently into the world of literary fantasy, they enjoyed the works of Sir Walter Scott and other romantics of the time (Gaskell 39). Spurred by their vivid imaginations, the children wrote role-play games using at times wooden toys, other times simple costumes made

of old curtains or parents' garments. It was the manner in which the girls took part on these games that provides insight into the strength of their spirit, particularly Charlotte, who acted like a mother figure to her siblings because of her maturity beyond her years. Gaskell states that during these imaginative dramas the Bronte girls played and quoted legendary figures from history such as Bonaparte, Caesar, Hannibal, and the Duke of Wellington (42-43). What makes these games so striking and important to the interpretation of Charlotte's literature is their elaborateness. These were not ordinary games of make believe, but well written dramas. There was no place for the weak, highly sensitive females. Charlotte opposed to the use of female sexuality to attract men and she accused women who had this trait of lacking self-respect.

It was Charlotte who provided the "*noms de plume*" that ensured an ambiguity in gender for her and her sisters (Gilbert and Gubar 347-51). During that time, women writers were not taken as seriously as men; however, using the pseudonym "Currier Bell", Charlotte had the freedom to create her characters the way she wanted. Charlotte's heroines served as mouthpieces who declare her ideal "emotional outlet" (Moglen 37). Her heroines with progressive ideas have quite self-respect and they are not afraid to declare it.

For a woman to reveal an independent spirit was almost impossible in Bronte's time, since such feelings were disguised under a stoic appearance, suppressing the emotional, spiritual and creative self. Such suppressions revealed dangerous consequences such as leading an unhappy, unfulfilled life. Charlotte Bronte defended that imagination was not a stabile but a restless faculty, which needed to be expressed and exercised: "Are we to be quite deaf to her cry and insensate to her struggles?" she asked (Gaskell 45). Charlotte was the representative of a minor group of women at that time, but this was not an obstacle for her to express her "radical" thoughts. She withdrew into the world she created. It was only through her writing that she was able to convey and share her womanly ideals and feelings that she kept in her suppressed dreams. It was through her discontentment that the characters of Jane Eyre and Lucy Snowe were born.

At that time, *Jane Eyre* was considered a radical book that rejected authority, violated human conduct and encouraged a rebellious spirit in the society. A reviewer in *The London Quarterly Rewiev* stated that Jane Eyre was a representative of a libertine

personality together with undisciplined spirit and that the character of Jane was deprived of all feminine qualities. The reviewer reminds her reader that no real woman could portray a character as inappropriate as Jane Eyre; if she did, she has "long forfeited the society of her own sex" (Gaskell 49-50). Currier Bell at that point served as a mask for Charlotte, as this pseudonym was believed to be a man who did not have any idea of the concept of women in society.

In *Villette,* Charlotte draws the setting and the plot from her very earlier days in Brussels and her platonic love affair for a married professor (Moglen 106). Instead of portraying common romantic love filled with passion and childish love, Bronte creates a hard, unrequited love and produces Lucy Snowe that is still regarded as one of the most honest and independent heroines in English Literature. Indeed, Lucy's characterization is similar to that of Jane. Both heroines try to maintain their belief in their own intelligence and moral judgement even though at times, they give up fighting against the strict modes for women in the society.

In *Jane Eyre,* Charlotte created a rich, pretentious and romantic hero, Rochester adding to the Gothic style of the novel. However, in *Villette,* a much more matured Charlotte is seen as she portrays a character in pure flesh and blood, lacking all romance. Paul Emmanuel has humanly flaws through which Lucy realizes a generous character (Moglen 108-109). Charlotte wrote about simple women. Her purpose was not to draw proper lady figures of high virtue who are concerned about only chastity. Nor, did she aim at portraying too sensitive, emotional or fragile women. What Charlotte Bronte insisted on her characterization was the heroines' self-respect, rather than the society's, since only in this way she believed they could reach fulfillment in their lives. She expressed her own views about being a woman, feeling like a female, about marriage and suppression of emotions.

Charlotte Bronte projected her ideals and expectations about women, marriage and the role of women in the society into her universal novel *Jane Eyre.* However, contrary to the readers' expectations, another female character in the novel, Bertha, becomes as strong a mouthpiece for Charlotte as Jane.

Bertha Mason has in the last decades become one of the major characters of English fiction. Reviews and criticisms of the novel, especially in the recent years, have focused on Mr. Rochester's mad wife rather than Jane. They have made Bertha not only

central to the plot, but also to its construction of woman, to the economy, meaning and perspective of the nineteenth century novel. A significant criticism is that of Helen Moglen, who states that

> Bertha is the monstrous embodiement of psychosexual conflicts which are intrinsic to the romantic predicament paralled and unconscious in both Jane and Rochester. […] She is the menacing form of Jane's resistance to male authority, her fear of that sexual surrender which will reveal her complete dependence in passion (117).

For Moglen, Mr. Rochester is concerned about protecting Jane against what Bertha represents. Rochester's action of rescuing Bertha from the burning house shows "the ambivalence of the Byronic hero towards his own sexuality" and since Bertha escapes from him and goes toward her death, that rescue itself "becomes a kind of murder" (119).

Another very crucial interpretation that helps the reader to understand the essence of the novel belongs to Judith Williams. Williams constructs a direct relationship between Jane's fantasies and imagination and Bertha Mason. Williams claims that Jane was hiding the fact that she was attracted by "the dynamic and dangerous forces the proprieties were designed to protect her from" (qtd. in Gilbert and Gubar 353). She emphasizes the hierarchical atmosphere of the house, where Bertha is confined on the third story to which Williams refers as a "realm of fantastic, heady passion" (Gilbert and Gubar 353). Williams also analyzes Bertha who symbolizes elements both in Jane and Rochester with the words: "Each step Jane takes toward Rochester is also a step toward Bertha" (353-54). Bertha is the center whose half represents Rochester's "dark shadow" while the other half is a double for Jane (Gilbert and Gubar 354).

Several criticisms relate Bertha to sexual desire; and her madness to her freedom from repression of sexuality and from respectability that the reader meets in Jane. For John Maynard, Bertha represents the hazards of uncontrolled sexual feeling (91). A different interpretation first produced by Carolyn G. Heilburn and developed later by Sandra Gilbert and Susan Gubar contributed to Bertha's fame. It is centered on oppression and liberation too, but this time claimining that what Bertha does in the novel is what Jane Eyre wants to do indeed. For Gilbert and Gubar, Bertha represents

not sexual desire, but anger; not the repressed element in "respectable" woman, but the suppressed element in the enchained woman. Bertha's tearing up Jane's veil is the expression of the elements hidden in Jane, not in Rochester. In fact, Bertha here is doing what Jane wants to do but can not do as her conscious hinders her. Bertha's tearing up the veil is representing Jane's disguised hostility to the man she loves. While for the most critics, tearing up the veil means sexual violation, Gilbert and Gubar claim that it is an attempt to reject the concept of marriage and thus, in general sex (358).

Not all the criticisms directed toward Bertha is hospitable. For instance, the *Christian Remembrance* furiously stated: "Every page burns with moral Jacobinism" (Moglen 129). Likewise, *The Quarterly* Review told "the tone of mind and thought which has overthrown authority and violated every code human and divine abroad, and fostered Chartism and rebellion at home, is the same which has also written *Jane Eyre*" (qtd. in Moglen 131). Matthew Arnold feeling afraid that Jane would become like Bertha as she was crossing the borders by her imagination which possessed the risk of insanity, mentioned Jane Eyre had better "curb her imagination at the limits of what is bearable for a powerless woman in the England of the 1840s" (Gilbert and Gubar 363).

If a reader reads all the books, reviews or essays on *Jane Eyre* except for the novel itself, he will be shocked on his discovery that Bertha, on whom so much cirticism and interpretations based, is a minor character who appears only for a dozen pages out of four hundred and fifty even without speaking a single word. Bertha serves not as a minor character but as a figure throughout the novel, but a figure that involves all the essence of what Bronte wanted to construct. Thus, to evaluate Bertha from the aspects of her mystery, her dramatic appearances or posing an obstacle to Rochester's marriage would be to misunderstand her value in the novel as this type of consideration will only cause the reader to read the novel only as a Gothic fiction. However, besides serving as one of the Gothic elements in the novel, Bertha is mainly personified as to provide psychological exploration and the construction of femininity.

Bertha is the one via whom you can question the "man-made" construction of femininity, the manipulation of female sexuality and the suppression of womanly concerns, emotions and ideals and the possibility of liberation from oppression only by escaping to madness or death. Bertha is the one who troubles Mr. Rochester:

The hostility, therefore, born of his anxiety, is projected onto the "love object". It is not enough therefore, for Rochester to reject Bertha. He must protect himself as well against everything in Jane that suggest an affinity with his first wife. He must deny that aspect of her sexuality which is perceived as aggressive and "masculine". He must bifurcate her personality. But because he fears as well the power of his own virility, he incorporates into himself that aspect of femininity which is unthreatening: the capacity for intense and absolute love. In this way, Jane is not only divided. She is negated, denied function and space. She becomes quite simply an extension of him (128).

Gilbert and Gubar in their chapter "The Spectral Selves of Charlotte Bronte" argued that Bertha is an "avatar" (363). Throughout the novel, she does what Jane wants to do. She refuses marriage, tears up the veil symbolizing Jane's fear of getting married with Rochester. Jane has two possible views of marriage. The first one is the patriarchal (Gilbert and Gubar calls it "romantic") that Jane completely rejects, the other is the "marriage of equals" which according to Gilbert and Gubar occurs at the end of the novel (365). Jane's rejection of patriarchal love is clearly evident in her exclamation to Rochester "I'm not talking to you now through the medium of custom, conventionalities" (*Jane Eyre* 318).

As mentioned before, for Gilbert and Gubar, Bertha represents Jane's "truest and darkest double". They discuss this in the following paragraph:

Bertha has functioned as Jane's dark double throughout the governess's stay at Thornfield. Specifically, every one of Bertha's appearences has been asssociated with an experience (or repression) of an anger on Jane's part. Jane's feelings of "hunger, rebellion and rage" on the battlements, for instance, were accompanied by Bertha's "low, slow ha! ha! ha!" and "eccentric murmurs". Jane's apparently secure response toRochester's apparently egalitarian sexual confidences was followed by Bertha's attempt to incinerate the master in his bed. Jane's unexpressed resentment at Rochester'smanipulative gypsy – masquearade found expression in Bertha's terrible shriek […] Jane's anxities about her marriage and in particular her fears of her own alien "robbed and veiled"

bridal image, were objectified by the image of Bertha in a "white and straight" dress […] Jane's profound desire to destroy Thronfield will be acted out by Bertha. And finally, Jane's disguised hostility to Rochester, summarized in her terrifying prediction to herself that "you shall yourself, pluck out your right eye; yourself cut off your right hand" comes strangely true through the intervention of Bertha (360).

The first parallel between Bertha and Jane is discussed at length by Cora Kaplan. She exemplifies the scene in which Bertha's laugh is heard just after Jane's rebellious reverie. Woolf discussed the same passage and expressed her dislike stating that the author "will write in a rage where she should write calmly" (qtd. in Kaplan 169). On the other hand, Kaplan claims that Jane's reverie emphasizes female rebellion. According to her, Bertha becomes "the condensed and displaced site of unreason and anarchy as it is metonymically figured through dangerous femininity in all its class, race and cultural projections" (172).

To illustrate the relation between Bertha and Jane, Kaplan focused on their juxtaposition:

> Bertha must be killed off […] so that a moral, protestant femininity licensed sexuality and a qualified, socialized feminism may survive. Yet, the text can not close off or recuperate that moment of radical association between political rebellion and gender rebellion (172-73).

It is not necessary to share the feminist prespective from which Kaplan writes in order to realize the justice of her analysis. After all, Robert Keefe maintains that "it would be a mistake to treat Bertha's death realistically for she represents an aspect of woman who is already long dead, Mrs. Bronte" (113).

Indeed, throughout the novel, there are other females who could serve as a double for Jane. For instance, Helen Burns represents the obedience that Jane can never fully perform. Burns is the embodiment of submissiveness that any conventional heroine must feel along with "hunger, rebellion and rage" like Jane. Helen's death reveals that "Christian obedience" can be fatal for Jane (Gilbert and Gubar 364). Similarly, Mrs. Reed is a double for Jane representing Jane's exerting herself to self-punishment. Rivers is the third double for Jane. More dangerously than Helen, he is loyal to duty from which Jane needs to free herself to have pure love. Like Rivers who

represses his sexual feelings in order to be a missionary and to marry a woman toward whom he feels no sexual attraction, Jane suppresses her own sexuality giving priority to duty than her love for Rochester.

In the first two chapters, the reader can learn about the position in which Jane has found herself at the beginning of her life. Jane lives at the Gateshead in Mrs. Reed's house together with her three children – John, Eliza and Georgiana. However, Jane is not a part of the family. She is constantly abused by Mrs. Reed's son John, who addresses Jane after having found her reading a book in the breakfast room: "You are a dependant, mamma says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mamma's expense" (9). In her childhood, Jane experiences rejection and belongs to no social stratum. That is the situation which she will encounter repeatedly in her adult life.

Jane lives in the patriarchal system where women not only act as agents for men but where men are the only possessors of properties. All property is bequeathed from father to son. John is sure that soon he will have the strongest position in the house which will eventually become his own property. He underlines his privileged position in the following words: "All the house belongs to me, or will do in a few years" (12).

The most important event that happened to Jane in Gateshead is being locked in the Red Room. This situation is also a hint at future incidents (Gilbert and Gubar 341). Jane is locked in the Red Room because she objected to John's oppressive behaviour with uncontrollable rage. The Red Room is chill, silent, solemn and mysterious. As Jane enters the room, she sees herself in the mirror, she sees a "little figure … with a white face and arms specking the gloom" (16). A very similar scene occurs before Jane's wedding and it also resembles the scene in *Wuthering Heights* in which Catherine can not recognize herself in the mirror, on the verge of madness.

When Jane finds herself in the Red Room, she considers running away or refusing to eat. Nevertheless, she does not escape through flight or starvation, eventually she escapes through madness. Terrified by the fact that she is locked in the mysterious Red Room, Jane has "a species of fit" (20) and becomes unconscious, which is a way of escaping for her from the hopeless situation. Later on, at Lowood School, this uncontrollable part of her will be suppressed but it will come back to her eventually

in the person of Bertha. Bertha represents the hidden nature of Jane that became visible in the Red Room incident. Gilbert and Gubar show the importance of the scene in the Red Room with the following words: "For the little drama […] which opens *Jane Eyre* is in itself a paradigm of the larger drama that occupies the entire book: Jane's anomalous, orphaned position in the society, her enclosure in stultifying roles and houses, and her attempts to escape through flight, starvation and madness" (341).

In Thornfield, Jane is left alone by the "guardians" of her temper and she has to meet her "secret self" (Gilbert and Gubar 348). Sandra Gilbert and Susan Gubar point out that "Jane's confrontation with Rochester's mad wife, Bertha, is the book's central confrontation with her own imprisoned "hunger, rebellion and rage'" (339). Locked in her room in the attic, Bertha "growled like some strange wild animal" and walked "on all fours" (291), which resembles Jane's "species of fit" when she is locked in the Red Room (20). As a child, Jane frequently causes her guardians feel fear and discomfort about her. Mrs. Reed has always tried to keep a distance from Jane, since she feels discomfort when she is with her. She and the other servants suspect that Jane is hiding something from the world. After her uncontrollable burst of anger, Abigail suspects that "it was always in her" (14).

The parallelism between Jane's emotions and Bertha's conduct becomes most visible at the night before Jane's wedding. Jane is not sure whether her decision to marry Mr. Rochester is right. She feels attracted by Mr. Rochester since he does not disdain her because of his position as the master of Thronfield. He accepts her help admitting that sometimes he is weaker and needs her support. However, after Jane's decision to marry him, he starts to change: "Rochester, having secured Jane's love, almost reflexively begins to treat her as an inferior, a plaything, a virginal possession" (Gilbert and Gubar 355). He starts to buy her expensive clothes and ignores all her protests and requests. Being her husband, he claims his rights on her telling her what she should do, what she should wear and who she should become. Jane can no longer find her real self in the image which was created by her husband to-be and finally she is not able to recognize herself in the mirror shortly before the wedding. In fact what Jane experienced in the Red Room is somewhat foreshadowed in the early pages of the book. In both scenes in which the mirror takes place, Jane hardly recognizes herself and says: "I saw a robed and veiled figure, so unlike my usual self that it seemed almost the

image of a stranger" (285). Jane can not see the independent, self sufficent Jane anymore; rather, she meets now the Jane that is slowly dominated by the person she sees in the vision of Mr. Rochester in which she can not find her true self. This time, again she hides her feelings from the world and it can be seen how her fears and also her desires are reflected in Bertha's actions. Bertha comes to Jane's room at the night preceding her marriage, wears her veil and tears it apart. By this, she fulfills Jane's desire to prevent the ceremony. In fact, the wedding is stopped due to Bertha as Jane learns about her existence.

Eventually, Bertha realizes Jane's yearning for the destruction of Thornfield which serves a symbol of Rochester's patriarchal power. Thronfield is the house where Rochester locks his mad wife, tries to manipulate Jane and sets his own rules. Thus, it is not possible for Jane and Rochester to begin their new life in this Gothic place (for Jane as well under these masculinist structures).

Bertha is not only the double for Jane, but also for the author, Charlotte Bronte (Gilbert and Gubar 332). The critics state that through the plot and structure of a female bildungsroman, Bronte expresses her protest against the situation of women in her times. Bertha is Bronte's revolt against the patriarchal system performed by Mr. Rochester. Bertha's attacks are targeted mostly at her husband. She is like a mirror in which the majority of women of the nineteenth century can see themselves; an imprisoned person, locked in the house of her husband with whom she married feeling love and affection. Before Jane's repeated comments on Bertha's "low, slow ha! ha! ha!" (111), her mind is busy with the following thoughts:

> Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more-privileged fellow creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them,

if they seek to do more or learn more than custom has pronounced necessary for their sex (111).

This passage reveals the author's protest to the fact that men and women have unequal rights. She states that only men are provided with the right and the chance to have education and professional career even though both men and women feel the same need for knowledge and self development. Bertha can be regarded as a living example of woman who is a victim of the unequal status of men and women. Her husband has the right to lock her preventing her from any action. Although Rochester's this behaviour can be justified by the fact that she is insane and poses a threat to the others around, Bronte seems to show through Jane's statement that the real responsibility of Bertha's actions belong to Rochester's confinement of her. In her attacks on Mr. Rochester and Thornfield, Bertha turns out to be a symbol of women's enslavement and expresses the author's protest against the situation, in which women are captivated by men.

Charlotte Bronte seems to convey one more message through the character of Bertha. Bertha rebels against the situation in which women become only the visions of men when they fulfil their expectations and obey the rules established by them. When Jane accepts Rochester's proposal, his behaviour changes in that he treats Jane as if she was his possession and that he can shape her according to his needs and desires. When Jane looks at herself dressed in her bridal gown, she can no longer see her true self but the reflection of what Rochester wants her to be. To claim that this scene describes what a woman feels seeing herself in literary works written by men, in visions of women as angels or monsters could be justified considering the facts mentioned above.

When Bertha tears Jane's veil she is in a way warning her of being locked in male perception. In the characterization of Bertha, the author opposes to the situation in which a woman becomes a "toy" at the hands of a man who has the right to decide who she must become. Bronte seems to provide an alternative way where Jane becomes Mr. Rochester's wife provided that he learns to accept her just as she is, to respect her independence and to share the life as her equal not as her master.

Finally, there are constant parallels and illuminations between the mad Bertha figure, and Jane, the heroine. This tells the reader what kind of novel *Jane Eyre* is. In a novel, where characters merge into one another, where identities are undermined and

resemblances are reorganized, realism gives its place to Gothic. *Jane Eyre* is a realistic story over which the effects of Gothic strangeness constantly appear. This is the same case in *Wuthering Heights* in which female characters – Catherine, Isabella and Cathy merge into one another to represent what they have lost and gained, especially during Isabella's and Cathy's stages of gaining self-realization. To see Bertha, as Jane's and Charlotte Bronte's double is as reasonable as to see Catherine and Cathy as Emily Bronte's; Emily and Adeline as Radcliffe's. To conclude my remarks I would like to point out that while Radcliffe conforming to the more strict literary writing conventions, shows Emily and Adeline's self-realization more softly since at the end of the novel, Emily marries Valancourt who spending days and nights gambling and enjoying himself at hued nights of Europe decides to turn back to Emily and then is accepted by her immediately. Likewise, Adeline unites with her rescuer Theodore, gaining self-realization like Emily. Prefering to construct such plots, Radcliffe must have been forced to express all her womanly ideals, concerns and wishes more softly in the eighteenth century tradition. On the other hand, Emily and Charlotte Bronte have the chance to speak out their thoughts and ideals through their characters since there is something disturbing and changing about the literature of women in the nineteenth century. Thus, Emily Bronte tells the devastating consequences of a woman's forced suppression of her self and emotions as a result of a system she is living in. Nevertheless, Cathy from her second generation, speaks up Bronte's own feminine ideals as she is the one who uses her self-knowledge and confidence in her self in order to end the torture she is living in. That is why the part on *Wuthering Heights* is titled as "A Hope For New Generation" with a question mark added. Finally, Charlotte Bronte in his *Jane Eyre,* creates two doubles, the mad wife Bertha and Jane. While the mad wife Bertha serves as the example of what Jane and women should keep way from, Jane functions as the new emerging female who stumbles at times but succeeds in the end as she is firmly attached to her ideals.

CONCLUSION

So, are the critics, Sandra Gubar and Susan Gilbert, Elaine Shoewalter, Ellen Moers and Mary Poovey, right when they claim that there is a strict gender discrimination in the cultural contexts and so in literary texts? Should there be a separation as the Male Gothic and the Female Gothic? If it should, did the literature of the past serve out of countanence of women? Is this the reason why the nervous disorders and breakdowns are attributed to women in Gothic fictions? Does the madness serve as a way of escape from the harsh realities of the world awaiting for women? Do women suffer from hysteria, nervous breakdown just because of their fragility when they face oppression or because of their "learned helplessness" since they are aware of the fact that they have no other alternative rather than to receive the experiences with high sensibility and submissiveness?

This study as a whole has tried to answer the questions mentioned above. It is initiated with the aim that the pain, desperation and the illnesses that women are suffering from are intensified by the society that they are a member of. By the majority of literary critics of the previous centuries, prose writing is seen as a male occupation since the language belongs to men and the Gothic fiction with its extraordinary qualities is further associated with male power. However, the newly added examples to the literary canon prove that, during the late eighteenth century, the Gothic fiction turned out to be a space of freedom for women. Within the tensions of Gothic horror, female writers and so the female readers started to explore their private fears and desires. Many Gothic texts written by women draw on female fears of male oppression and betrayal. On the other hand, these texts picture female desires in exploring the themes of identity and sexuality, and in its more contemporary forms, these texts feature heroines that are models of resistance. Thus, with Ellen Moers' insight, a new term appeared to represent the Gothic works produced by women; The Female Gothic.

In Gothic fictions, whether male or female, when the texts are analyzed, it is observed that the fates and personalities of female characters are drawn negatively and poorly. For instance, in Walpole's *The Castle of Otranto*, Lewis' *The Monk* and Maturin's *Melmoth the Wanderer* the innocent female characters are either driven insane or killed at the end of the novels by rape or torture performed by the males. They

are portrayed in verisimilitude of the women of the time. Mathilda, Immalee, Agnes and Antonia shut themselves in their interior worlds. All these females become the men's play things as they function only to satisfy the men's sexual pleasures and egos throughout the novel. The case is not different in the Female Gothic, either. In the works of Mary Wollstonecraft, Mary Shelly and Radcliffe as the representatives of the Female Gothic, the female protagonists are very fragile and are drawn with too much sensibility as in the case of the Male Gothic. However, one common feature of them differ the heroines in the Female Gothic; that they resist and try to escape male tyranny, whereas the male protagonists take pleasure in penetrating the privacy of the domestic female interior in both cases. The attribution of nervous breakdown to the female protagonists in the Male and the Female Gothic fictions and the life-like portrayals of women characters can not be an innocent coincidence as many literary critics point out these days. Maria, Mathilda, Elizabeth, Caroline, Justine, Louisa, Olivia, Ellena, Emily, Adeline, Catherine Earnshaw Linton, Isabella, Bertha and Jane… All are the representatives of women who do not know where they really belong to and who they are but are in constant search of their identities. As the literature is the portrayal of the life itself, these women characters with their faults, fears, anxities, their fragmented personalities, wishes and struggles are the literary presentations of women of the seventeenth, eighteenth and the nineteenth centuries. They are the productions of females who at one point or another in their lives lived and experienced the same male tyranny and subordination in this tercentenary tradition. Women at that time were stuck between what they should become and what they wanted to become. Mary Shelley had to, to some extent, sacrifice her ideal of being an author for the society's ideal of womanhood since the society always reminded her to be loyal to domestic and familial duties. The same society prohibited her mother, Mary Wollstonecraft from living independently. Likewise, Wollstonecraft's Maria does not obtain what she wants and is left half-mad contemplating suicide at the end of the novel. Shelley based on her own experiences portrays her female characters in *Frankestein* as innocent and passive ones claiming that following feminine ideals will cause these women complete destruction. Shelley lived in a society where the "house-bond" angels gained favour, however, in her radical text, *Mathilda* both the "house-bond" angels - Elizabeth and Caroline - and the sexual women Diana, Elinor and the protagonist Mathilda die in the end. Of course,

what Shelley wants to do is to criticize the feminine ideal in the society like Mary Wollstonecraft.

Similarly, it is agreed on the fact that Ann Radcliffe pictured the effects of her childhood disappointments, her failures in her marriage and confinement in her domestic life on her heroines. It is immediately felt that her novels are marked by the absent mother, a feature which serves to signify the importance of womanhood and motherhood in the society. Radcliffe's protest of the male dominated system comes precisely in her depiction of confinement in a castle, in an underground chamber or in a nunnery in her well-known Gothic novels, *The Romance of The Forest, A Sicilian Romance, The Italian* and *The Mysteries of Udolpho*. In *The Italian,* Ellena is obliged to confine herself in a convent just to escape from her husband. In *A Sicilian Romance,* Louisa is devoid of both her children and is confined to an interior space by her husband.

As the backbones of this study, her two novels *The Mysteries of Udolpho* and *The Romance of The Forest* are the signifiers of Radcliffe's silent protest and resistance against the oppression of women in the society. In *The Mysteries of Udolpho*, Emily and in *The Romance of The Forest* Adeline are the mouthpieces of Radcliffe. They represent the women who would like to explore the exterior world, who would like to receive the education they want or to pass their times in a business world just to fill the emotional gaps in their lives like Ann Radcliffe. Both Emily and Adeline succeed to survive at the end of the novels, however, when the prices that they pay for are considered, it turns out to be clear that Radcliffe is rebelling against the society in its own language. Like Mrs. Radcliffe's language and her presumed personality, Emily and Adeline are submissive and not powerfully active. Indeed, they serve as the double of Radcliffe who is writing in a disorderly period when women are even denied the right to indulge in writing.

However, as the representatives of the nineteenth century, the Bronte Sisters are able to protest the system more freely hiding behind their pseudonyms. As the third novel to be analyzed in this study, *Wuthering Heights* with its second generation plot celebrates the "feminization of literature" (Newman 1041). In the first generation, Emily Bronte displays the devastating results of self-oppression in Catherine whose identity is divided between being a Victorian lady represented by the surname Linton and her mandatory necessities of her nature, that is marrying the person whom she loves

and leading a life of her wills. However, with Cathy and Isabella, Emily sets a hope for the coming generations that typically refers to the emerging feminine movements and struggles to claim women's rights.

Her sister, Charlotte Bronte draws out the mad woman figure, Bertha Rochester who symbolizes without uttering any word what Charlotte would like to cry out. Although Jane Eyre is the protagonist in the novel, it is through Bertha that Jane's self-realization becomes possible. Bertha like Catherine of the first generation in *Wuthering Heights* is a victim in the society as they are both aware of the fact that to obtain one's identity as a female is possible either in madness or in death.

Thus, complying with the aim of this study, it is suggested that the Female Gothic is a complete separate sub-genre produced by women who found solace in its free exploration of human psychology. From the general – literature- to the specific, the Gothic Fiction is the conglomeration of human experiences in real life, that is women's suppression, oppression and suffering could only be told from a woman's point of view who suffered from the same circumstances. The progress of the society from the seventeenth to the nineteenth century can easily be traced in the way Radcliffe's heroines, Emily and Adeline's self-realization processes are traced. Adeline's self-realization is slightly visible. Like Ann Radcliffe, they neither rebel against the negatory aspects of women in the community nor yield to its norms. Whereas, in Emily Bronte a hope for future generations arises with the characters of Isabella and Cathy. Their self-realizations are much stronger compared to Emily and Adeline's since at the end of the *Wuthering Heights* Cathy with her knowledge and intellect is able to overcome the obstacles in front of her happiness while Isabella powerfully challenges the male authority symbolized by Heathcliff. Lastly, Charlotte Bronte through *Jane Eyre* introduces the reader the two main doubles, Bertha and Jane, the former as the embodiment of a case which every female should keep away and the latter is the embodiment of a newly emerging woman who has gained the ability to reconcile the rebellious and submissive parts of her identity.

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Tezin Özgün Adı	Trauma, Madness and Hysteria Attributed to Female Characters In Gothic Fiction: Ann Radcliffe and Bronte Sisters
Tezin Tercümesi	Kadın Yazarların Gotik Romanlarında Kadına Atfedilen Travma, Delilik ve Histeri: Ann Radcliffe ve Bronte Kardeşler
Konu Başlıkları	İngiliz Dili ve Edebiyatı
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Tez Türü	Yüksek Lisans
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Tez Danışmanları	Doç. Dr. N. Sibel Güzel
Dizin Terimleri	15-19. yüzyıl=15th-19th century Roman=Novel Roman karakterleri=Novel characters Delilik=Madness Travma=Trauma Kadın sorunları=Women problems Kadın hastalıkları=Gynecological diseases Kadın statüsü=Women status Kadın sağlığı=Women health Kadın hastalıkları=Women diseases
Önerilen Dizin Terimleri	Gothic Fiction= Gotik Roman Male Gothic= Erkek Gotik Female Gothic=Kadın Gotik Victorian Age= Viktoryan Çağı Medicine=Tıp
Yayımlama İzni	☑ Tezimin yayımlanmasına izin veriyorum ☐ Ertelenmesini istiyorum

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