

**T.C.
İSTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**



**THE TRANSFORMATION OF ROMANCE NOVELS BASED ON THE
THEORIES OF SOCIOLOGIST ANTHONY GIDDENS**

**PhD THESIS
Elif GÜVENDİ YALÇIN**

**Department of English Language and Literature
English Language and Literature Program**

Thesis Supervisor: Prof.Dr. Hatice Gönül UÇELE

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26/04/2018

T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
DOKTORA TEZ ONAY BELGESİ

Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı, İngiliz Dili ve Edebiyatı Doktora Programı Y1212.620004 numaralı öğrencisi Elif GÜVENDİ YALÇIN'ın "THE TRANSFORMATION OF ROMANCE NOVELS BASED ON THE THEORIES OF SOCIOLOGIST ANTHONY GIDDENS" adlı doktora tez çalışması Enstitümüz Yönetim Kurulunun 05/03/2018 tarih ve 2018/08 sayılı kararı ile oluşturulan jüri tarafından ile Doktora tezi olarak kabul edilmiştir.

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Sosyal Bilimleri Enstitüsü Yönetim Kurulu'nun tarih ve sayılı kararı ile onaylanmıştır.

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DECLARATION

I declare that the dissertation “**The Transformation of Romance Novels Based on the Theories of Anthony Giddens**” was written by me in accordance with academic rules and ethical values. I also confirm that I benefitted from a lot of works and showed them in reference part. 02.09.2018

Elif GÜVENDİ YALÇIN







To my dearest daughter Ayse Naz and son Aras Bahri



FOREWORD

My thesis journey was a lengthy and winding one; therefore, I will never forget it. I have learned a lot during this process and hope I contributed as well.

I would like to express my deepest gratitude for the following people who, in one way or another, have played part in the completion of this project:

First and foremost, my advisor, Prof. Dr. Hatice Gönül Üçele, for her assistance, constructive feedbacks, and useful recommendations.

My dearest colleagues Betül Özcan Dost, Esen Genç, Neslihan Acar, Tuğçe Elif Taşdan, and Esra Atmaca for their valuable support and consolations during our endless coffee breaks.

My whole family but especially my mother Asiye Güvendi and father Celali Güvendi who made this thesis journey possible.

The completion of this thesis coincided with the birth of my second child. During this period, I was not able to handle the paperwork for the defence jury without the help of my cousin, Fikret Tüfekçi.

Lastly, and possibly most importantly my husband Yunus Yalçın for putting up with me all this time, and my daughter Ayşe Naz and son Aras Bahri for making the ultimate sacrifice of time and providing me with unconditional love and support.

April, 2018

Elif GÜVENDİ YALÇIN

TABLE OF CONTENTS

	<u>Page</u>
TABLE OF CONTENTS	xi
ABBREVIATIONS	xiii
LIST OF FIGURES	xv
ÖZET	xvii
ABSTRACT	xix
1 INTRODUCTION	1
1.1 Background of the Study	1
1.2 Statement of the Problem	5
1.3 Purpose of the Study	9
1.4 Research Questions	9
1.5 Research Methods	10
1.6 Limitations of the Study	10
1.7 Outline of the Study	11
2 LITERATURE REVIEW	13
2.1 Historical Background of Popular Romance Novel	13
2.2 Romance Criticized	15
2.3 Anthony Giddens's Theories about Love and Romance	18
2.3.1 Romantic love	20
2.3.2 Marriage	22
2.4 Feminist Movements	24
3 WALTER SCOTT'S IVANHOE (1820)	29
3.1 Sir Walter Scott	29
3.2 Classic Medieval Romance Tradition	31
3.3 Love and Marriage	34
3.3.1 Courtly love	34
3.3.2 Courtly love in Ivanhoe (1820)	34
3.3.3 Marriage	36
3.3.3.1 Marriage in Ivanhoe (1820)	37
3.4 Heroine: Angel in the House	40
3.4.1 Angel in the house type of Heroine in Ivanhoe (1820)	40
3.4.2 Jewish identity of the Heroine in Ivanhoe	45
3.5 Hero: Chivalric Hero	46
3.5.1 Chivalric hero in Ivanhoe (1820)	48
3.6 Rape	49
3.6.1 Rape in Ivanhoe (1820)	50
4 KATHLEEN WOODOWISS'S THE WOLF AND THE DOVE (1974)	53
4.1 Kathleen Woodiwiss	53
4.2 Bodice Ripper Era	53
4.3 Love and Marriage	56
4.3.1 Romantic love	56
4.3.1.1 Romantic love in TWTD (The Wolf and the Dove)	59
4.3.2 Marriage	62
4.3.2.1 Marriage in TWTD (The Wolf and the Dove)	63

4.4 Heroine	69
4.4.1 Heroine in the TWATD	71
4.5 Hero: The Alpha Hero	74
4.5.1 The alpha male hero in TWATD	74
4.6 Rape or Aggressive Seduction.....	76
4.6.1 Rape or aggressive seduction in TWATD	77
5 AMANDA QUICK’S MYSTIQUE (1995).....	79
5.1 Amanda Quick	79
5.2 Wendell and Tan’s ‘New Skool’ Romance Novel Era vs. the ‘Bodice Ripper’ Era	81
5.3 Love and Marriage.....	84
5.3.1 Confluent love	84
5.3.1.1 Confluent love in the Mystique	86
5.3.2 Marriage	90
5.3.2.1 Marriage in Mystique	91
5.4 Heroine: Contemporary New Heroine	95
5.4.1 Contemporary new heroine in the Mystique.....	99
5.5 Hero: the New Hero	104
5.5.1 The new hero Era (Modern Man) in Mystique	107
5.6 Rape as Violence.....	111
5.6.1 Rape in Mystique.....	113
6 CONCLUSION	117
REFERENCES.....	131
RESUME.....	140

ABBREVIATIONS

TFATF	: The Flame and The Flower
TWATD	: The Wolf and The Dove
DMAW	: Dangerous Men and Adventurous Women
RWA	: Romance Writers of America





LIST OF FIGURES

	<u>Page</u>
Figure 2.1.: Rosie the Riveter: the lionhearted image of women during World War II.	25
Figure 3.1.: In 1820, Sir Walter Scott published the novel <i>Ivanhoe</i> , with heroine Rebecca, a beautiful Jewess who refused to marry out of her faith.....	46





SOSYOLOG ANTHONY GIDDENS'İN KURAMLARI KAPSAMINDA ROMANLARIN DEĞİŞİMİ

ÖZET

Romanların tarihi ilk öykülerin yaratıldığı döneme rastlamaktadır. Bu kavramın tanımı, Antik Yunan döneminden, *Bildungsromansa*, 19. yüzyıla ve günümüz romantik eserlerine uzanan süre boyunca değişiklik göstermiş olsa da gerek araştırmacılar gerekse bu roman türüne yönelik genel yaklaşımlar, kadının güç kazanması gibi pozitif değerleri teşvik eden sosyo- kültürel unsurlardan ziyade romans kurgusunun evrenselliğine, sıradanlığına ve yinelenmesine odaklanmakta ve öncelik vermektedir.

Bu çalışma, yalnızca, orta çağ dönemi romans kitaplarını ve zaman içinde bu eserlerde meydana gelen değişiklikleri ele almaktadır. Çalışma kapsamında, orta çağ dönemi romans kitapları arasında yer alan ve farklı dönemlerde kaleme alınan Walter Scott'un *Ivanhoe* (1920) adlı eseri, Kathleen Woodowiss'in *The Wolf and the Dove* (1974) adlı eseri ve Amanda Quick'in *Mystique* (1995) isimli yapıtı Anthony Giddens'in mahremiyet kuramına dayanarak içerik çözümlemesi yoluyla incelenmiştir. Buna ek olarak, romans kitaplardaki cinsellik, cinsiyet ve ilişkide kadın erkek rolüne ilişkin yaklaşımlar da irdelenmiştir.

Bu çalışma sonucunda bazı önemli bulgular elde edilmiştir. Öncelikle, romans kitaplarının ana konusu olan aşk, mahremiyet ve kadın erkek ilişkisi gibi kavramlar eserlerin yazıldığı dönem göz önüne alındığında ciddi değişimlere uğramıştır. Eserlerin türleri gelişim gösterdikçe romans kitaplardaki basmakalıp tasvirler, aşk, cinsellik ve kadının ataerkil imajıyla alakalı kavramlar bağlamında yıkıma uğramıştır. Buna ek olarak, bu çalışma yoluyla, romans kitapların kadının toplumdaki değişen rolünü ve daha fazla güç ve özgürlük kazanarak erkeklerle eşit konuma gelme süreçlerini tasvir ettiği görülmüştür.

Anahtar Kelimeler: *Orta çağ romans kitapları, feminizm, popüler romans kitapları, romantik aşk, konflüent aşk, kadının güç kazanma*

THE TRANSFORMATION OF ROMANCE NOVELS BASED ON THE THEORIES OF SOCIOLOGIST ANTHONY GIDDENS

ABSTRACT

Romances date back to the creation of stories. Although the definition of the genre has changed in time from the Ancient Greeks to the *Bildungsromans*, to the 19th century and today's courtship novels, both scholarship and widely-held attitudes towards romance has remained fixedly and prioritized only the universality, unoriginality, and continuity of romance fiction instead of its sociocultural effect of promoting positive ideals like female empowerment. The portrayal of women in social roles has been in a state of constant change including their relationship with and relation to men.

This thesis explores only medieval historical romance fictions and their changes through the course of the time. I examine three medieval romances's content—Walter Scott's *Ivanhoe* (1920), Kathleen Woodowiss' *The Wolf and the Dove* (1974), and Amanda Quick's *Mystique* (1995)-- written in different time periods based on content analysis using Anthony Giddens's (1992) theories of intimacy. In addition, it will address romance novels' views about sex, gender and love roles.

Some significant results emerge from this dissertation. First of all, romance novels' major themes of love, intimacy and gender relationships have altered a lot considering the time period they have been written. The stereotyped image of romance novels has been deconstructed regarding the notions about love, sex and the patriarchal image of women as the genre evolves. Moreover, this project demonstrates that romance novels depict changing status of women and how gradually they have become equal with men by gaining more power and freedom.

KeyWords: *Medieval romance novels, feminism, contemporary romance novels, romantic love, confluent love, female empowerment*



1 INTRODUCTION

1.1 Background of the Study

Romance is for sure an indefinite and troublesome term considering the fact that it has a wide range of historical contents. Although the dictionary simply describes romance as “a love story of any kind”, it is not that simple (Cambridge Advanced Learner’s Dictionary 2008, p.1239). These narratives have early literary genesis (Roach 2016, p.6) Therefore, sometimes it becomes difficult to be described in the specific sense. To begin with, etymologically the word romance comes from Old French and refers to a book written in vernacular which focuses on a hero’s quest as in many Greek legends. Later in the middle ages it is used to describe medieval tales founded upon fictitious stories, courtly love and supernatural or adventure.

The medieval literary tradition has become the benchmark of the romance genre. Apart from the latin which is accepted as the official language of previous writings, vernacular European languages have also gained importance in the formation of the above mentioned genre. In the earlier days, romance has combined characteristics of Epic love songs known as *chanson de geste* in old French, classical epic of the history based on the bible and the Greco- Roman period. Although there are certain common features among romance, epic and allegory, the new genre has alienated itself from the other two literary types. With the help of epic, romance has assumed a significant role in the formation of plots while connection has been established between romance and allegory by means of a language code of ritualized behavior and symbolism.

According to William Paton Ker, medieval romance consists of three different schools which are “Teutonic epic, French epic, and the Icelandic histories”. Ker explains these three schools in comparison. Ker describes all three as epics featuring cultural traditions. However, the French epic tends to concern itself with larger themes of feudal society and national glory. The Teutonic epic, by contrast, focuses on the lives of individuals (1957, pp.51-2). Obviously, the Troubadour poetry and Provençal love songs of the medieval times constitute the basis of romance genre. A courtly love between a knight and his lady has taken the place of the code of courtship which appears in lyrical poems. Romance has dealt with traditional

subject matters, specifically three thematic cycles of tales that follow as the tales focused on the life story and adventure of Alexander the Great; French tales that are for the most part “about Roland, and tales set in Britain concerning King Arthur, the Knights of the Round Table and the Quest for Holy Grail.” (Astell 1987, p.87) In the period when medieval chivalric romance experienced its most popular days, Northern Europe has witnessed the emergence of a new literary tradition. Scandinavia contributes the romance genre with its epic forms such as Beowulf or Nibelungenlied. These epic stories enrich the romance genre by means of their mythological references.

In English history, the romance genre has evolved from the middle aged chivalric romances in between 14th and 15th centuries, to Elizabethan romances in the 16th century, to Gothic romances in the 18th century and the romances of the 19th century. Edmund Spenser’s *Faerie Queene* published between 1590 and 1596 has triggered the popularity of the romance in the form of verse then it has been replaced by its prose form.

Gillian Beer (1970), who is accepted as a well known British literary and critic, studies the roots of romance in the United Kingdom starting from the twelfth century until its popular versions in the twentieth century. Beer suggests that “the characteristic of the literary work given by its name: the ‘popular’ and the ‘aristocratic’ strains in the romance are already suggested in the term; though the subject-matter of the romances was courtly, its language could be understood by all” (1970, p.4). According to her, romance is a type which is about the past or the events which cannot be physically observed today by taking well-known narrations as a basis. Furthermore, she also explains the divergence between the popular romance as a genre that is underestimated as a trash form of literature and the canonical medieval romance. Mainly, she refers to two kinds of romance from the medieval times namely aristocratic and popular. While aristocratic romance takes its roots from epic tales in terms of its complex narrative style, the popular romance is written in a simple form to be understood by all people from different educational backgrounds. Aristocratic romance can be accepted as an original representation of the genre because it deals with the values which are highly esteemed in the chivalric traditions.

Furthermore, Beer confesses that the romance is a very broad concept to be examined as a single form, however; she tracks it down starting from Sir Gawain and the Green Knight and Thomas Malory to the later twentieth century. Beer (1970, p.21) classifies what she calls a “cluster of properties” that separate romance from

novel. While the novel deals with the real world, the main concern of the romance text is love and adventure; the protagonists' limited retreat from their surrounding; characters represented hugely in a lifelike manners; blending ordinary and the extraordinary together; a never ending chain of deeds or happenings; "a strongly enforced code of conduct" to which all the figures must follow; and finally a joyous resolution of events. Similarly according to Northrop Frye (1957) romance genre first reveal itself really straightforward and conventional in nature, and thus it is considered as the literature of the elite. Nonetheless Frye states that the social affinities of the romance idealised heroism and purity significantly and they are with the aristocracy. It renewed itself in the era called as Romantic as a component of the Romantic tendency to archaic feudalism and a cult of the hero, or idealized libido (1957, p.306).

Eventhough some of the researchers get as far as middle ages or even to Greece for instances of mass market romance fictions, a good number of studies point to Samuel Richardson's *Pamela* (1740); or *Virtue Rewarded* as the initial example of the real romance. Modleski (1982) and Mussel (1984) accept *Pamela* (1740) as the true origin of romance fiction. Mussel (1984, p.xvi) maintains that "domestic sentimentalists" have been influential in the woman's literature market beginning from the year 1820s to the years after the Civil War. These fictions are about adventurous affair of man and woman. The female protagonist in the romance is alone most of the time in the beginning of the story, with loads of struggles to overcome after that rewarded with a good marriage at the end of the book. Guiley (1983), on the other hand, accepts *Ovid* and *Chretien de Troyes* as the basis of popular romance but she also insists that eighteenth and nineteenth centuries when the romance fiction starts to bear features which resemble to modern day romances. She continues to state that *Pamela* (1740) is "perhaps one of the earliest prototypical of this period" (1983, p.55). In addition to this, Thurston (1987) also accepts *Pamela* (1740) as the actual work of romance in spite of the fact that she sees a relationship between mass-market romance and twelfth century stories of courtly love. Townend (1984, p.26) sees Richardson's fictions as the real examples of popular romance since "they are about women for women". In that sense, it is reasonable to state that Charlotte Bronte and Jane Austen's literary works are also accepted as the ancestor of the popular romance since they have similarities with Richardson's *Pamela* (1740) in the matters of love stories and happy endings.

Jean Radford (1986, p.8) in her introduction accepts romance as one of the most ancient and long lasting literary form which can still make it today although it is a

part of devalued and humiliated form of popular culture. Being labeled as 'popular' in a literary field has always been regarded as having a bad reputation. The meaning of popular has also changed and developed a changeable status over time. Romance itself is a fluid category and which has been undergoing historical and ideological transformations. Therefore, as Radford (1986, p.4) states "The categories high/low and popular/art are thus interdependent and shifting, so what is being designated or distinguished changes from period to period according to a wider set of social practices and institutions". The aim of this thesis is not probing the reasons of why modern romances are not accepted as canonical literature as Clara Reeve does in her work. Reeve defends the romance form against the new popular romance fiction. Reeve's comparative study of romance and novel is first appeared in 1785. The text is composed of a series of dialogues among the romantically named Euphrasia, Sophronia, and Hortensius. From Reeve's point of view romance is a very ancient and universal form of literature whereas the novel is a newly emerged form. She argues that romance and epic stem from the same origin, meaning that both forms recount idealized characters and tremendous adventures. Reeve concludes that the Romance is a "heroic fable" that features elevated characters and settings that are not always realistic, while the Novel is a "picture of real life and manners" particular to the time period in which it is written. Reeve emphasizes that the Novel, through its reliability, is more affecting to the reader (2001, p.14).

Obviously, these definitions are valid in the past when it is not stigmatized as women's literature because most writers were male. Thus, for centuries the sex of its author made the genre "ideologically invisible" (Hipsky 2011, p.3). The emergence of new women writers makes the genre gendered and changes its definition along the way. These days contemporary romance novels mean "the type of mass fiction created and marketed for women and exemplified by Harlequin novels, which tells the story of how a modern woman succeeds in marrying a handsome, desirable and wealthy man" (Cohn 1988, p.3). Furthermore, Rosemary Guiley (1983, p.22) defines popular romance novels as "emotion books" since the main focus is the heroine's way of thinking, her emotional state and her tender responses to the hero. In other words, romance as a literary genre is difficult to be defined in general terms since it consists of various literary elements. Hence, it is necessary to do an in depth analysis of this long-ignored and undervalued literary genre.

1.2 Statement of the Problem

This popularity of romance novels implies that it is a genre which worth analysis and re- evaluation in order to understand it before condemning it. This does not mean that all romance stories are created equally. As mentioned before, the purpose of this dissertation is not accepting romance as high literature that ought to be studied as the classics are, but to offer a less biased perspective on romance fiction so as to demonstrate their transforming nature. These novels are changing as everything else. With these in mind, it can be said that romance novels provide readers with the characters act in accordance with the time period they are written.

When the narrative elements of the romances are analyzed it can be said that they are the stories of mutual romantic love which is often viewed as forever after monogamous love. Although there are some variations in the narrative elements, main emphasis is on the love and it gives the message that true love can only happen in one way: the progression from becoming infatuated with someone; to having sexual intercourse; and afterwards tying the knot.

Marilyn M. Lowery (1983) reveals the strategy behind the typical traditional romance. Lowery sums up the basic order of the romance plot in eleven items as described below:

- “1. A girl our heroine, meets a man, our hero, who is above her socially and who is wealthy and worldly.
2. The hero excites the heroine but frightens her sexually.
3. She is usually alone in the world and vulnerable.
4. The hero dominates the heroine, but she is fiery and sensual, needing this powerful male.
5. Though appearing to scorn her, the hero is intrigued by her and pursues her sexually.
6. The heroine wants love, not merely sex, and sees his pursuit as self-gratification.
7. The two clash in verbal sparring.
8. In holding to her own standards, the heroine appears to lose the hero. She does not know he respects her.
9. A moment of danger for either man character results in the realization on the part of the hero or heroine that the feeling between them is true love.

10. A last minute plot twist threatens their relationship.

11. The two finally communicate and admit their true love which will last forever” (1983, pp.17-8).

Basically this outline can be grouped in three elements: the meeting between heroine and hero, separation, and reunion of the two people drawn to one another by passion.

Janice Radway’s classic work *Reading the Romance* is an indispensable study in the history of reader response or audience founded upon extensive research in literary and cultural studies. In her work Radway reveals main frames of the romance novels based on her reading of romance novels approved by the group of romance readers she studied. Radway’s ideal romance formula hardly differs from Lowery’s (1983):

- “1. The heroine's social identity is destroyed.
2. The heroine reacts antagonistically to an aristocratic male.
3. The aristocratic male responds ambiguously to the heroine.
4. The heroine interprets the hero's behavior as evidence of a purely sexual interest in her.
5. The heroine responds to the hero's behavior with anger or coldness.
6. The hero retaliates by punishing the heroine.
7. The heroine and hero are physically and/or emotionally separated.
8. The hero treats the heroine tenderly.
9. The heroine responds warmly to the hero's act of tenderness.
10. The heroine reinterprets the hero's ambiguous behavior as the product of previous hurt.
11. The hero proposes/openly declares his love for/demonstrates his unwavering commitment to the heroine with a supreme act of tenderness.
12. The heroine responds sexually and emotionally.
13. The heroine's identity is restored” (1984, p.134).

These thirteen elements deliver a brief essence of the narrative structure of the good romance novels along with portraying the female protagonist’s change “from an isolated, asexual, insecure adolescent who is unsure of her own identity, into a

mature sensual, and very married woman who has realized her full potential and identity as the partner of a man and as the implied mother of a child” (Radway 1984, p. 134). Lynne Pearce (2007, p.13) specifies Radway’s ethnographic study of romance readers as pioneering and asserts that “there are very few Hollywood Romances that depart significantly from [...] Radway’s list of functions”.

In addition to Radway, Ann Rosalind Jones (1986, p.198) brings together an outline of a typical structure of a romance story line. She describes the female protagonist of a romance novel as a sexually innocent girl who is very young and immature, socially imprisoned: “her family is dead or invisible, her friends are few or none, her occupational milieu is only vaguely filled in” therefore, the female and the male protagonists make acquaintance “in the private realm which excludes all concerns but their mutual attraction; the rest of the world drops away except as a backdrop (often exotic and luxurious, defined through the hero’s wealth and taste)”. On the other hand, the male protagonist is described as older than the female protagonist, strong and wealthy in his social surrounding; “in private life he is a rake or a mystery, saturnine in appearance, sexually expert, and relentlessly domineering. He takes the reins erotically, naming the heroine’s desires to her; all she can do is submit or flee the hero” (Jones 1986, p.198-9). According to Jones, the female protagonist always struggles to decode male protagonist’s acts “which alternates abruptly between tenderness and rejection” until a time when the central male character “explains his earlier motifs and offers her love and marriage” eventually after being apart for a while (1986, p.199).

Recently Pamela Regis (2007) claims that the romance novel does not use female gender in a negative way; on the contrary, it promotes the ideals of freedom and happiness. Regis proposes a description taking into account a wide range of books starting from classic works such as Richardson’s *Pamela* through Jane Austen’s *Pride and Prejudice*, Brontë’s *Jane Eyre*, and E. M. Hull’s *The Sheik*, and later focus on more recent books such as the novels of Georgette Heyer, Mary Stewart, Janet Dailey, Jayne Ann Krentz, and Nora Roberts. According to Regis there are eight narrative essentials of the romance novel:

- “1. The initial state of society in which heroine and hero must court.
2. The meeting between heroine and hero.
3. The barrier to the union of heroine and hero.
4. The attraction.
5. The declaration of love.

6. The point of ritual death.
7. The recognition by heroine and hero of the means to overcome the barrier.
8. The betrothal" (2007, p.30).

The three essential plot elements which are common both in Lowery (1983), Radway (1984), Jones (1986) and Regis (2007) are meeting, distancing and reunion of the heroine and the hero who are destined for each other.

Obviously, the formula for the male protagonist and the female protagonist has also transformed in the course of time. Jay Dixon (1999) reflects the changes that romance novels have undergone through time based on the study of 1000 Mills and Boon romances. Dixon states that most romances written before 1960s have more or less boy hero figures compared to the 1960s' alpha man who is older, richer, cruel, and sexually aggressive but at the same time tender and supplicating. Dixon explains the 1960s as duration of student fights, the civil rights campaigns and calls for both sexual emancipation and female liberation. That is to say, as western civilization undergoes a period of change romances change accordingly. The identities of women characters have also changed during this period along with male identities. Dixon states that throughout the time women have different identities reflecting the style and fashion of that period such as domestic manager heroines, Amazon like heroines, traveling heroines, tomboy heroines or achievement-oriented heroines as it is the case in 1970s and 1980s. All in all, Dixon concludes that romance novels' heroines are "more than a static stereotype.....novels show the multitudinous possibilities of women's position in society" (1999, p.121). Other than that, romances can become women's voices by telling their stories and accordingly have social benefit and importance.

The above mentioned changes are seen to be more prominent in the nature of female and male characters and gender role in romance novels. Female characters in romance novels are being transformed in parallel with the alterations of the social status of women. In order to demonstrate this gender based parallel changes in romance novels, three romantic books have been chosen and evaluated within the scope of sexist transformations in romance. The selection criteria are based on the genre specific characteristics of the books and the epochs when these books are written. The assumptions on the changing nature of the romance novels have been supported with Giddens's theoretical approaches on romance. By this way, it is asserted that social movements on women's status have created a great impact on the evolution of female characters in the romance.

1.3 Purpose of the Study

The focus of this study is to demonstrate how romance novels transformed in a sample of medieval historical romances. The main concern of this research is historical romance since it comprised the largest section of the genre. British sociologist Anthony Giddens's ideas are used as a foundation to build an analysis of romance novels. This dissertation analyzes some medieval historical romance novels in order to illustrate the changes in romance novels. Besides, these writings manifest the changing attitude towards love, gender, sexuality and power relations between men and women. The dissertation bases its analysis on firstly Walter Scott's classic historical romance novel *Ivanhoe* (1820), and then continues with the two popular historical romance novels which are Kathleen Woodowiss's *The Wolf and the Dove* (TWTD) (1974), and Amanda Quick's *Mystique* (1995) as samples in which the traditional view of romance novel making women more passive is destroyed and the women having more freedom is revealed by the application of intimation theories and love relationships, which defy the rigidly formed hierarchical interrelation between men and women.

1.4 Research Questions

In order to reveal the transformation in these romance novels, the following research questions will be answered:

1. Why has romance moved from being about a man's concern to being about a female one?
2. How can Anthony Giddens's theories be applied to the analysis of the transformation observed in romance novels throughout the time?
3. How do the tests and trials faced by the hero/heroine of medieval romance differ from the obstacles and trials through which the hero/heroine of contemporary romance must typically pass to achieve his/ her objectives?

.As Radford suggests, the context of romance is changing as well. She describes the change as the magic which in former romance fictions saves the male protagonist from "false Grails becoming in Jane Eyre a supernatural voice which unites her with her true destiny; and why that magic/supernatural/Providential force is in today's romance represented as coming from within: as the magic and the omnipotent power of sexual desire" (Radford 1986, p.10).

1.5 Research Methods

The main method is a close reading of the medieval historical romances which are penned in different time periods. Detailed analyses have been carried out on the love relationships between heroes and heroines, their family lives, and the social structure of the time when the selected novels are written. These analyses have been studied within the framework of Giddens's theories about confluent love / pure love and plastic sexuality. The impacts of feminist movements on the development of contents in romantic novels have been also investigated in order to illustrate the changes in romantic love.

1.6 Limitations of the Study

As explained at the very beginning, the object of this study is to detect possible justifications for the clearly changing nature of the romance fiction as a genre in the marketplace through the course of time starting from the first historical romance written in 1820 to the popular romances written in the twentieth century. Since this research is exploratory, content analysis is used as a technique. While the application of content analysis paves the way to comprehend and highlight certain characteristics of romances, it has some limitations. Through content analysis only a limited number of books are analyzed in this study, which can be quite subjective. In other words, different people reading these novels might not understand any change in the nature of love relationships. Only through an extensive research done on billions or millions of books in the market has it become possible to detect the exact changes and their causes as time passes.

Here, this dissertation is not arguing that the field of romance is a flawless enterprise or that it grants an idyllic portrait of unrestrained female potential. As a matter of fact, several romance novels are boring and shallow, yet some are really unique and amazing as well. Therefore, this study has attempted to reassess the outcomes drawn about these romances by academics.

This study aims to compare the changing attitudes in romances based on the periods when they were written. Accordingly, three fictions, namely Walter Scott's *Ivanhoe* (1820), Kathleen E. Woodiwiss's *The Wolf and the Dove* (1974), and Amanda Quick's *Mystique* (1995), will be analyzed in terms of Anthony Giddens's theoretical approaches about romance and the impacts of feminist movements related to love, marriage and rape issues as well.

1.7 Outline of the Study

This study consists of 6 chapters. In chapter one, introductory information is provided about the objective and the content of the dissertation.

In chapter two, background information about romance novel history is given. In this chapter, the views of numerous scholars are discussed, and the change the romance novels have undergone through time has been examined.

Chapter three is based on Walter Scott's classic historical romance *Ivanhoe* (1820) which mainly deals with the concept of chivalry and courtly love. *Ivanhoe* (1820) is accepted as the classics of both English language-literature and Scottish literature. Although *Ivanhoe* is not accepted as 'non serious' popular romance novel, it employs the traditional development of the romance story line, which can be summarized as the struggle between good and evil represented in the main male figure and villains, the dangerous journey of the chief character, his specific battle and journey through ritual death as well as his saving the unprotected lady and wedding at the end. In other words, *Ivanhoe* follows three stages of narrative development that are the conflict, the death struggle and the recognition as outlined by Northrop Frye (1957).

Chapter four will deal with Kathleen E. Woodiwiss' timeless masterpiece *The Wolf and the Dove* (1974) which mostly follows traditional formula in order to understand the bodice ripper tradition of 1970s. Romance scholars argue that romance novels take its literary tradition from timeless masterpieces such as Samuel Richardson's *Pamela* (1740), Jane Austin's *Pride and Prejudice* (1813), Charlotte Bronte's *Jane Eyre* (1848), and Emily Bronte's *Wuthering Heights* (1847) in terms of its form and the message. Laura Vivanco who is a romance scholar confirms this in her work *For Love and Money: The Literary Art of the Harlequin Mills & Boon Romance* when she says "many of the allusions to, quotations from, or discussions of, works accepted as part of the literary canon involve texts that can be considered precursors of HM&B romances, such as Shakespeare's comedies or the novels of Jane Austen" *Harlequin Mills& Boon Romance Novels are the least respected genre of all* (2011, p.128).

In Chapter five Amanda Quick's medieval historical romance novel *Mystique* (1995) is analyzed in detail. Compared to "bodice ripper" romance that born in the 1970s it is easy to say that some change is going on. Kathleen Woodiwiss's the *Flame and the Flower* (1972) started the tradition of the "bodice ripper" romance novels. Placed in historical setting, often the Regency Era, "the bodice rippers" include

raping hero with more explicit sexual scenes. Raping of the heroine by a dominant hero is a recurring theme in these romance novels. The “bodice ripper” tradition has ended a long time ago. Modern romance novels do not have passive and powerless heroines. This view of the romance novel is reflected in Regis (2007) where she claims:

“Heroines in twentieth -century romance novels are not wispy, ephemeral girls sitting around waiting for the hero so that their lives can begin. They are intelligent and strong. They have to be. They have to tame the hero. They have to heal him. Or they have to do both” (Regis 2007, p.206).

It is not only romance novels that have changed; women themselves have also changed over the years. Compared to past, they have both more rights and opportunities. Most scholars believe the idea that romance novels have also changed to keep up with women or as Jay Dixon states, “as women changed, so did the romance novel” (1999, p.60). John G.Cawelti (1976, p.4), further claims that “when literary formulas last for a considerable period of time, they usually undergo considerable change as they adapt to the different needs and interests of changing generations”. For example, the 1990s mark the emergence of contemporary romance, which features enthusiastic working female protagonists with considerable financial power. Revolutions in political economy also present themselves at the personal and emotional levels, creating the longing or lack that contemporary romances try to fulfill.

In the *Romance Revolution* (1987) Carol Thurston regards the romance genre as a follower for a new and freer female sexuality where women at last stop being objects. According to Thurston romance novels are evolving into feminist erotic texts. She says that “It is somewhat paradoxical it is to the most constrained form of genre writing,....with its publisher specified guidelines for authors, that the wand of evolutionary change and development passed in the early 1980s” (1987, p.61).

Chapter six conveys the conclusion of this dissertation. It will put together the results of the carefully analyzed chapters revealing how the genre of romance novel has transformed itself through the course of time and how romance novels generally reflect the cultural values of their times.

2 LITERATURE REVIEW

2.1 Historical Background of Popular Romance Novel

Romance is a form that has been dominant in English language tradition for over six hundred years without a consistent gendering. However, over time the genre has undergone many instances of change. As mentioned before, romance does not initially focus on the intimacy between a woman and a man; rather it has focused on a hero's quest, as in many Greek legends. It is originally used as the evidence of any metrical narrative in vernacular. Later in the Middle Ages, the term is used to indicate more specific tales of love, adventure and chivalry that involves elements of the counter real such as magic and spell. It is until the progress of the novel in the 18th century that the focus of romances has turned more personal. Instead of a fight between good and evil, and a concentration on the hero where "the main interest lay in the adventures the knight achieved for his lady," stories of romance has began to focus on the love relationship itself (Ian Watt qtd. in Blake 2003, p.xiii). Romance evolved into the gothic and the historical romance in the eighteenth and nineteenth centuries and has become one of the fundamentals of twentieth century pulp literature.

Romance has become popular in its modern form in the twentieth century with the Harlequin/Mills & Boon and Avon. The head start of the genre romance lies in the last century in the British publishing house of Mills and Boon. At first, Mills and Boon has published various texts consisting of different fiction or non-fiction genres such as Jack London's books and educational texts. The company has published only fiction titled books for more than thirty years of its existence until to the time when the priority is eventually given to the romantic love. This concentration, according to Joseph McAleer, leads to "identification of the firm with romance fiction so that in many parts of the world, the phrase 'Mills and Boon' is used interchangeably for short novels about courtship and marriage" (1999, p.2).

Especially, after the years following World War II, the genre of popular romance is identified with the name Mills and Boon. The Mills and Boon House style is followed by an arrangement system of numbering individual titles and as a result of this

practice these works are identified as “series romances”. Harlequin, Mills and Boons Canadian branch since 1957 endorses serial numbering as well. Harlequin takes over its associate in 1971, securing the two companies’ hegemony of romance publishing (McAleer 1999, p.139). As a general rule, these romantic tales have more or less the same page limit. Despite the fact that none of the novels share the similar plot, similar stories come out in the end due to the editorial guidelines which hold power over the writings. But over the seventies, particularly in America, the genre starts to move beyond serial novels. This expansion in the popular romance industry has led to the two structurally dissimilar literary styles: “with unnumbered novels—far more flexible in their storytelling—being identified in the trade as “single-title” romances; the latter’s readership rests on author recognition (as it does for most non-genre fiction) rather than an association with a series imprint” (Kamble 2008, p.7). In addition to structural division, genre romance also develops in terms of setting. Series romances start as stories of contemporary life in British Isles (or colonies) but are also starting to include a few historical novels, largely narratives set in eighteenth- or nineteenth -century England. Harlequin Regency is the subgenre of the romances that includes this particular time period and social structures.

Furthermore, the contexts for single title romances can be grouped in two groups: contemporary love stories and ones that set in the past. The second one has turned out to be an important force in American publishing. American genre romance-novels usually written and published in the U.S. - starts with the sub-genre named as the Gothic. Kathleen Woodiwiss’s ground breaking work *The Flame and the Flower* (1972) becomes New York Times Best seller and hastens its speed after that. 1980s brings glitz, glamour and independent women characters. In the 1990s paranormals, fantasy, and hot and spicy romance reign alongside inspirational novels of love and family. Publishers like Avon and Bantam initiate this growth of American romance fiction. The most successful series romance publisher in the United States, however, is a small firm named Silhouette, which is finally purchased by Harlequin in 1984. Mills and Boon- Harlequin is continuing to be the biggest publisher of series romances in the world and has been insisted on expanding its list of sub categories, each with a different theme embedded onto the love story or as Harlequins’s official web site puts it “a romance for every mood” (Romance Writers of America, 2016).

Romantic fiction as a genre has undergone many various interpretations or subdivisions, and every single subgenre reflects some point of view of the

generation of people devouring it. Romancewiki.com, an official romance novel website lists these subgenres as: adventure romance, African-American, Category Romance, Chick-lit, Contemporary, Dark Fantasy, Erotic Romance, Erotica, Fantasy, Futuristic, Gothic, Historical, Inspirational, Interracial Romance, LGBT, Mainstream, Ménage a trios, Medical, Military, M/M Romance, Multi-cultural, Mystery/Thriller, Novel with Strong romantic elements, Paranormal, Regency romance, Rock'n Roll romance, Science fiction, Single title, Suspense, Sweet, Time travel, Traditional, Urban fantasy, World War II-Era, Yaoi, Young Adult. With each subgenre, the details of characters' lives and relationships adjust accordingly (RWA, 2016).

Romance reading is becoming the most secret literary practice all over the world. When it comes to purchasing options of romance buying both the bookstore and online sources are important ways to acquire romance books. These days, the e-book version of the books is also available for the ones who are uncomfortable holding romance novels in their hands in public.

In fact, popular romance novels have never been appreciated by academia and got nasty reviews from a large critical audience spanning from literary critics to other authors to feminist scholars. Despite their bad reputation, popular romance novels dominate the literary market. In the twenty-first century romance is mass consumed and it demonstrates itself in reality television shows, soap operas, Hollywood films and books. However, it is not enough to stop the prejudice against romance novels. Despite all the bad press romance novels get from both male and female critics, in North America alone 51 billion people continue consume romance every year (RWA, 2017). According to a research organization Bowker, romance fiction is the fastest developing segment of the online reading market, surpassing general fiction, thriller and sci-fi (New York Times, 2010). In addition to this, historical romance novels compromised 34% share of the romance market industry after the contemporary romance (RWA, 2017). The huge popularity of romance novels is boosted because the writers of Romance know and analyze their readers and the romance market very well. Writers of romance write their fiction with their female audience in mind hoping to entertain and make them happy.

2.2 Romance Criticized

The low status of romance novels has marginalized its readers and writers at the same time and every reader and writer of romance books have heard them all. Ann Bar Snitow is one of the earliest literary critics to look analytically at Harlequin

romances. Snitow (1979, p.100) claims that romances are a kind of female pornography. Five years after Snitow another romance critic Kay Mussel (1984, p. XII) highlights that the main topic of the romance category has been unchanged for a long period time. She believes that the principal emphasis of the romance formula is the quest for a love that lasts forever and sexual excitement. The female protagonist desires a dominant alpha male to match her libido and meet her needs. The dominant male in turn should be healed and domesticated. In other words, Mussel thinks that romance novels are formulaic and filled with passive, powerless heroines. The basic notions of romance fictions such as belief in the supremacy of love in a woman's life, female docility in romantic affairs, promote monogamy in wed locks, reinforcement of domestic ideals have not weaken or drastically adjusted.

Feminist scholars are also the pioneers in probing romance novels and their study is influenced by gender theories. In 1970, Shulamith Firestone *The Dialectic of Sex* and Germaine Greer's *The Female Eunuch* (1971) examine romantic love as an oppressive ideology arranged for the submission of females for the interest of men. Firestone describes romantic love as a corruption that results from the unequal balance of power between the sexes (1970, p.146). Greer is also particularly harsh in its criticism of romance novels and refers romance novels as "escapist literature of love and marriage voraciously consumed by housewives" (1970, p.214). Both Firestone and Greer voice anxiety about females purchasing a culturally constructed fantasy that support their subjection to patriarchy. Main concern is the belief that women can be simply deceived by these ideas. Parallel dispositions are also expressed regarding to the increasing popularity of mass market romance novels, particularly Harlequins. Thus, Ann Bar Snitow claims that fans of romance are seen as "passive repositories, empty vessels into which debilitating ideologies are poured" (1979, p.142) instead of critical readers of text. Janice Radway in the classic *Reading the Romance: Women, Patriarchy, and Popular Literature* (1984) studies adult romance novels. It is the first reader centered study of romance and leads the way to do scholarly work on romance. She maintains that romance audience, who are mostly mothers and housewives, are the only providers of their families. Women become emotionally exhausted as a result of carrying the burdensome task of family caretaker. Radway suggests that novels of romance present escape for females by means of allocating time for themselves and by giving emotional nurturance, by way of the romantic and idealized experiences of the fiction's female protagonist, not given by their families. Radway claims that

romance novel is after all a little dangerous for women since it only bestows them with a coping mechanism, yet does not move them toward any real change.

Radway thinks that “romance reading is not subversive of cultural standards or norms but an activity in conformity with them” (1984, p.106). By examining Smithton romance readers’ favorite romance books she comes up with two romance novel types: Ideal and failed romance. Radway describes ideal romance as a “single, developing relationship between heroine and hero” (1984, p.122). The hero in ideal romance is described as “strong but gentle, masculine but caring, protective of her, tender, a he- man but a lover boy too.” (1984, p.130) In addition to those qualities for Smithton women a perfect romantic hero should be rich and noble as well as being actors in some big social endeavor (1984, p.130). The sexually experienced romantic heroes are accepted by Smithton readers. Once the heroine successfully tames the hero and manages to transform him, the hero’s philandering instincts are ceased since “sexual fidelity in the ideal romance is understood to be the natural partner of true love” (1984, p.130). The ideal romantic heroine on the other hand should be sexually inexperienced, “intelligent”, “spunky” and “independent” (1984, p.122). Moreover the ideal heroine is totally unaware of their erotic desires. Radway, based on her intensive period of interviewing a large group of women who are self-identified as avid consumers of romance novels, suggests that virginal qualities in heroines are important since “female sexual response is something to be exchanged for love and used only its service” (1984, p.126). It is very obvious from the Radway’s Smithton women readers’ conscious beliefs the heroines are not definitely femme fatales on the contrary an ideal woman or true woman is the one who has all the motherly instincts of which patriarchal culture likes to see in feminine character.

Within a sample of 20 books Radway asks from her Smithton women to give the reasons why some of these romance novels are failed. While the ideal romance focuses on one man vs. one woman, the bad romance does not merely focus on this type of relationship. The result is that Smithton women do not like offensive and pornographic romance novels. Rosemary Rogers’s romance novel titled *The Insiders* (1979) is especially detested by the Smithton romance readers and described as full of “sick stuff”, “filthy”, “pornographic” and “man’s type of books”, “unromantic and too explicit detail of sex act after sex act” (1984,p.165).

As it is obvious one of the qualities of ideal romance is “one-man, one-woman rule” (1984, p.179). In bad romances or as Radway puts it “garbage-dump romances” sex marks the beginning of a relationship which later transform itself into a love. Ideal romances on the other hand promote the ideology of romantic love which

maintains that betrothal between a man and a woman is not economic or social obligation rather a freely formed affectionate bond (Radway 1984, p.170). Radway continues to suggest that 'garbage dump' romances do not follow the requirements of romantic love despite the fact that all of these romances have happy endings. According to Radway the marriage at the end of a bad romance is more like a "capitulation or a surrender to uncontrollable sexuality than a triumph effected by her ability to transform him into an emotionally expressive individual" (1984, p.171). As a result of this study Radway expresses that Smithton women do not like certain books since they do not want to identify themselves with a central female character who is distressed, embarrassed and mistreated (1984, p.178). As a matter of fact, Smithton women fond of reading romantic love stories of two made for each other lovers.

2.3 Anthony Giddens's Theories about Love and Romance

In order to explain the reasons behind this change, British sociologist Anthony Giddens's theories about love and intimacy are taken into consideration. According to Anthony Giddens who is one of the chief figures in the field of contemporary sociology and cultural studies, the romantic love of previous centuries no longer answers the needs of the modern age. Instead, he talks about the rise of a new love which he terms, "confluent love" and "the pure relationship". In giving account of late twentieth-century progression of social change, Giddens puts forward that the advancement of contemporary global and egalitarian society has vitally altered the form of all human communications ranging from physical intimacy to love and to pure togetherness.

In his work *The Transformation of Intimacy* (1992) he puts forward that in contemporary societies of western world, intimacy is going through a fundamental change. Giddens' 'Confluent love' model takes the place of the traditional romantic love model, which gives importance to stable relationship and equivalent gender roles. The 'confluent love' as in Giddens terms emphasizes the perfect 'pure relationship' which is accepted for the sake of love itself and kept provided that both parties get full pleasure from it to endure. Intense communication is necessary to build trust in a pure relationship; however, the probability of breakup is always on the horizon:

"A pure relationship is one in which external criteria have become dissolved: the relationship exists solely for whatever rewards that relationship can deliver.

In the context of the pure relationship, trust can be mobilised only by a process of mutual disclosure” (Giddens 1992, p.6).

“It [a pure relationship] refers to a situation where a social relation is entered into for its own sake, for what can be derived by each person from a sustained association with another; and which is continued only in so far as it is thought by both parties to deliver enough satisfaction for each individual to stay within it” (Giddens 1992, p.58).

Romantic love is different from ‘confluent love’ in several ways. First of all, ‘confluent love’ does not give prominence to ‘forever’ togetherness (till death do us part) or being the only one in one’s life (Giddens 1992, p.61). Second of all, tracking down a “special relationship” turns out to be more vital than promising oneself to a “special person.” If in the contemporary era, individuals feel that they are not satisfied emotionally and sexually, then they choose to end the relationship whereas they would have endured it in the past. The emergence of plastic sexuality which refers to sexual intercourse entered exclusively for pleasure, not procreation, also makes women free of fears from the limits placed on them by multiple pregnancies. Now sex marks the beginning of the relationship. In addition to this, confluent love provides greater equality, more democratic personal relationships while romantic love is “imbalanced in gender terms” (Giddens 1992, p.62). He maintains that pure relationships are more democratic than conventional romantic relationships; as a result, it brings plenty of contentment for both sides, and promotes greater sense of sovereignty.

Giddens sees confluent love as the successor of romantic love. Different from romantic love, confluent love does not rely on to the outside atmosphere of social or economic life, as Giddens conveys before, relationships do not resemble the past unions yet it lacks specific attachment. In other words, it is discontinued when it is not good enough for both parties (Giddens 1992, p.58). Mutual faith does not depend on external components such as blood ties, traditional responsibility, or social requirement, yet as in the case of a pure relationship, “trust can only be mobilised by a process of mutual disclosure” (Giddens 1992, p.6). Hence, a pure relationship is entered only for what it can render to the parties involved. This situation is especially hard to obtain since maintaining a relationship which is fair and rewarding for both sides is one of the “intrinsic travails’ (Giddens 1992, p.91) of a pure relationship. Likewise, in modern times of physical intimacy partners are

picked from an abundance of alternatives of which online dating services and columns for lonely hearts are proofs (Giddens 1992, p.87).

According to Giddens 'confluent love' is the result of increasing globalization and modernization. Since family connections and religious beliefs lose impact, people design their own life stories by means of greatly individualized preferences, involving choice of sexual mates, with the comprehensive goal of constant self development. Giddens thinks that these are all the consequences of modernity. He simply portrays modernism as ways of societal life or organization which appears in Europe from about seventeenth century ahead and which in the aftermath comes kind of worldwide in their monopoly.

2.3.1 Romantic love

Romantic love is the central topic of all romance novels. The romantic tradition which at first called courtly love begins in the twelfth and thirteenth centuries, is "made fashionable by a group of poets and troubadours...culture dictated that it should occur between an unmarried male and married woman, and that it should either go sexually unconsummated or should be adulterous" (Jankowiak&Fischer 1992, p.5) In other words, love at its most pure form will be experienced between a knight and a lady of higher social status. Such romantic love is often portrayed as not to be unconsummated but motivated by a deep respect for the lady. Courtly love is extra marital and it offers an escape from the dull routines and limitations of noble marriage. In the 13th century courtly love is banned since it contradicts the settled norms of church life. Before courtly love the western tradition speaks of love but that is called agape which is defined as Christian love of all humankind as your brothers and sisters.

For a long period of time romantic love exists out of wedlock and is often accepted as adultery; only coincidentally might it lead the way to a holy matrimony. In the 17th century a new type of marriage is formed in England called companionate marriage.

Love marriages begin to achieve noticeable approval only after the 19th century. Lawrence Stone (1988), a professor of history at Princeton University, highlights in his article "A Short History of Love" the central role that the Romantic Movement and the increasing popularity of popular fiction played in the societal shift toward love marriages. Novels of this time normalized the concept of passionate love to such a degree that those who had failed to experience this rite of passage were now considered unusual. Further Stone writes that, "Once this new idea was publicly accepted, the dictation of marriage by parents came to be regarded as intolerable

and immoral” (qtd in Tuch 2004, p.285). Historians of love and marriage now mostly endorse the idea that novels are the important medium by which a romantic perception of marriage comes to be widely held. The earlier idea of love as the opposite of marriage is transformed itself into love equals marriage. David R. Shumway (2003, p.27) views this link between marriage and romance as the “expression of individualism and growing freedom of the individual from traditional social structures”. When we look at twenty first century, marriage is still the dominant one but definitely not the only alternative in which intimacy might occur.

Anthony Giddens explains that romantic love emerges in nineteenth century after the marriage begins to lose the economic and kinship ties that are the central elements of pre modern marriages. With the subsequent division of the private from the public realms of life, love has become endorsed as the chief cause for matrimony. The emphasis placed on love within marriage introduces changes in emotional life and Giddens suggests the concept of narrative into an individual’s life, which calls attention “to the stories by which self identity is understood both by the individual concerned and others” (Giddens 1992, pp.39-40). Giddens sees the “rise of romantic love more or less coincided with the emergence of the novel: the connection was one of newly discovered narrative form” (1992, p.40). This interrelation forces Giddens to an astonishing deduction: “Romantic love [i]s essentially feminized love” (1992, p.43). To rephrase it, beginning in the 19th century, as women have turned out to be more and more domestic, they have become “specialists of the heart” (Giddens 1992, p.44), who devour and are influenced by romance novels. Giddens also argues that:

“romantic love introduce the idea of a narrative into an individual’s life- a formula which radically extended the reflexivity of sublime love...The complex of ideas associated with romantic love for the first time associated love with freedom, both being seen as normatively desirable states....ideals of romantic love...inserted themselves directly into the emergent ties between freedom and self realization” (1992, pp.39-40).

Romantic love, as we see it today, is a product of the modernistic concept of individuality. While Giddens has much more optimistic attitude towards romantic love and sees it as liberating, feminists regard romantic love as another control over women and their emotional needs. From feminists point of view reading romantic love means testimony of female passivity since romantic books promote the idea of finding one’s happiness with the help of a strong man. According to Luhmann (1982) sexuality has grown to be “communicative code” instead of a phenomenon

incorporated with the broader demands of human existence. There is always a distinction between pleasure and procreation in sexual way of behaving. Sexuality has got to be much more thoroughly disconnected from procreation than before when the ties between sexuality and intimacy are established. Sexual relations have become extra -regarded as a tool of fulfillment and as a key instrument, along with a demonstration of intimacy (Giddens 1992, p.164).

Consequently, it can be asserted that these views about romance and romantic love constitute a general framework for the evaluation of the developmental process of romance novels through time. Accordingly, in this study, three selected novels (Scott's *Ivanhoe*, Woodiwiss's *The Wolf and the Dove*, Quick's *Mystique*) belonging to different epochs are evaluated within the scope of the above-mentioned views and literary approaches in order to demonstrate the changes in the style and perception of romance genre. Each novel is analyzed in certain categories, namely love-marriage, gothic tradition/feminist movement, hero/heroine and rape, and by this way, the main differences among the novels are illustrated from a critical point of view.

2.3.2 Marriage

Marriage is seen as the inevitable outcome of love in romance novels since almost every romance novel end with holy matrimony. For this reason, romance novels have been criticized harshly for imposing patriarchal and traditional concepts such as love, marriage, monogamy and family even though the history of marriage is as old as human beings.

Marriage conveys different meanings at different times. It has been transformed from being a holy institution to a legal pact, from a patriarchal phenomenon to a more fair union built on freedom and equality. The history of romance, love, passion and marriage are as old as human beings although they have been changed over the years. When we look at the early literary texts as in the examples of Famous Greek tragedy *Tristan and Iseult* or another important Persian folk tale *Layla and Mejnun* the idea that love is linked to death is prevalent. In the past, it is mostly believed that romance takes place outside of marriage since marriage kills romance. In other words marriage has been seen as lack of sexual pleasure yet such pleasure could be reliably discovered in adultery.

Long ago in Rome, marital union is a civil affair controlled by royal authorities. However, after the fall of the kingdom in the fifth century, church courts take the control and improve the position of marriage to a holy union. As times passes the

religious power of church has grown in the Middle Ages as well as its domination over marital union. In 1215, marriage is maintained as one of the church's seven holy orders together with rituals like christening and punishments. Only in the sixteenth century the church determines that the wedding ceremonies should be accessible to all accompanied by a priest and witnesses. In the twelfth and thirteenth centuries, among the European aristocracy love is believed to mismatch with marriage and can blossom just in extra marital relationship.

In the nineteenth century women are presumed to long for marital unions since it permits them to get to be mothers instead of going after carnal pleasures or emotional fulfillment. In other words, the only aim of marriage is to produce heirs, as hinted by the Latin word *matrimonium*, which is derived from *mater* (mother). At that time, marriage means handing over the little freedom a woman has by becoming her husband's servant in order to gain financial security. Coonts states that the dowry brought by the bride was mostly the biggest infusion of cash, goods, or land that a man would ever obtain in his life and encountering a man to marry was generally the most significant investment for a woman for her financial future (2005, p.101). In this sense, In the Victorian times the perfect marriage can be described as the one in which the female stays at home, looking after it, and performing her womanly duties in a nice way for when her spouse returns home after an exhausting day of gaining the family's money. The ideal wife is not expected to bore her husband with domestic talk or problems related to kids; she is required to sort things out on her own and demonstrates a picture of submission, devotion and obedience to her husband or so to say master. Whenever the husband wants to have sexual intercourse she is expected to be available all the time yet for sure she is not required to have any sexual urge or appetite whatsoever. In addition, a proper lady has to be without sexual desire since her own satisfaction is totally foreign and unfamiliar notion even to her.

Later in the twentieth century the ideals of marriage and the legal understanding of it has begun to change slowly. The concept of marital union which is based on sexuality and romantic relationships between one male and one female is quite a new phenomenon. The feminist movement which manifests itself during the times of turmoil of May 1968 absolutely turns down heterosexual union as women's normal and longed for future. Rather this feminist movement focuses on the cordiality of the personal and the political: its aims are not solely fair share of pay and rights, but a thorough cultural change. Marriage is regarded as an "alienated state for a woman: sleeping with the enemy, she was isolated from the rest of her sex and encouraged

to see her dissatisfactions as mere personal failures” (Holmes 2006, p.93). Feminists believe that a meaning change in marriage and family life is required in order to emancipate women from the repressive expectations that are put on the wives and mothers within the family (Kristin 2009, p.105). All in all, historians agree on the fundamental change of marriage after the second wave of the feminist movement.

2.4 Feminist Movements

The crucial connection between the women’s movement, consumption of romance novel, and their transformation may cast a light upon genre romance’s impact on women. Since the question of this study is changing gender roles, the deep tie between romance novel and feminist movements cannot be ignored. Before providing enough samples from the three romances to prove changing gender roles in accordance with feminist movements, brief information about them should be given.

The first wave of feminism occurs in the late nineteenth and early twentieth centuries (1930- 1960), coming out of conditions of urban industrialism and liberal, socialist politics. The aim is to pave way for opportunities for women in general especially with a priority of a right to vote as well as other constitutional rights such as education, abolition of slavery and representation. This wave starts formally in the United States at the Seneca Falls Convention in 1848 during which three hundred men and women get together to the cause of equal rights for females. The UK, Canada and the United States are the active countries during this process.

Susan B. Anthony and Elizabeth C. Stanton are of the most universally recognized for assisting females to obtain their right to vote. In 1920 the nineteenth Amendment is finally passed which enables women to right to vote. The first Wave feminists also fight for their right to obtain a desired profession. Thanks to the World War II most country men are sent, leaving behind the women to work in the factories so as to sustain the production in the home country. As females begin working in the warehouses, they realize that they are just as beneficial as men and be able to work in these ware houses as their jobs. In depicting females as workers, the fictitious figure Rosie the Riveter is generated. Through the medium of Rosie the Riveter, women receive acceptances from workplaces which have been seen as a man’s place before. Rosie bestows women with the sufficient faith in themselves to join others and go after the careers they wish for. With the help of time and perseverance, the feminist of First Wave reach their aims and open the way for feminist of Second Wave to triumph.



Figure 2.1: Rosie the Riveter: the lionhearted image of women during World War II.

During the World War II, the war time economy demands hiring women to fill positions normally occupied by men. Women show great success in those fields which necessitate masculine abilities and attitudes. However, Maureen Honey questions the reasons why (1985, p.3) the powerful figure of Rosy The Riveter has been transformed into gullible, reliant, defenseless, immature, self-abnegating picture of a femininity and “female entry into male work failed to supplant the traditional image of women as homemakers,..”. Obviously most scholars think that the status of women has not improved in the postwar world. There are many explanations as to understand the complex and seemingly contradictory portrayal of women. The first effort to explain the post war portrayal of women comes from Betty Friedan in 1963. Friedan points out that before World War II, female protagonists from magazines have achieved their full potentials while the central woman characters of postwar era do not have intentions for personal growth: the representation of woman that comes is “...young and frivolous, almost childlike; fluffy and feminine; passive; gaily content in a world of bedroom and kitchen, sex, babies, and home” (O’farell 1997, p.87).

The second wave in feminism is the extension of the former period of feminism that demands formal equality for women in terms of voting rights in the USA and UK in the first two decades of this century. In that case, second wave feminism is accepted as the secondary pinnacle of the feminist progress which has been in existence for more than one hundred years (Dahlerup 1986, p.2). First wave

movement has prompted a mass movement that results in important victories –“that of enfranchising women with the political and legal system, and facilitating the possible future reform of the most inequitable aspects of social life (Gordon and Whelan-Berry 2004, p.260).

Although it is comparatively simple to track down the origins of the first and second waves of the feminist movements in general- Seneca Falls Convention in 1848 can be pointed as the starting point for the first wave and the Miss America protests in 1968 can be the beginning point for the second wave feminism- detecting a starting point for the third wave women’s movement and discussing its history are much more complex. For one thing, the third wave is taking place now therefore; it is difficult to see outside of the history we are living in (Dicker 2008, p.103). Since the first and second waves of feminist movements have come to an end, it becomes easy to create narrations of their histories with regards to their successes, despite those victories speak for only limited list of the objectives of their members. Thus, even though the first wave feminists plan to get more than suffrage, the Nineteenth Amendment becomes its end point. In addition, although the second wave feminists seek to make some fundamental societal and cultural reshaping such as by questioning female’s role as child bearers, they are remembered for the legal triumphs as regards to women’s opportunity to get education, jobs, and reproductive choice. On the contrary, as the third wave is continuing it is not easy to have a full sense of its achievements, and any account of its history is half done since it is current (ibid:104).

However, most people think that the Third-wave of feminism starts in the early 1990s with the publication of two books by Findlen (1995) and Walker (1995) as responses to what young women deem of as anticipated fiascos of the second-wave of feminism. It is seen as both a continuation of the second wave feminism and a reaction to the resistance against enterprises and campaigns started by the second-wavers. Pioneers of third wave women’s movement maintain that present day feminism is an improvement on past feminist waves since it speaks for the requirements of all women regardless of black, white, gay, straight, and transsexual. While earlier women’s movements revolve around the burden of the suburban middle class white female, globalization has given birth to a necessity for appreciation of gender inequality in all social, economic and ethnic groups. In other words, it is fair to say that third wave feminism begins with feminists’ criticism of the second-wave feminism for brushing aside the problems of women of color.

In 1981, Cherrie Moraga and Gloria E. Anzaldúa publish the feminist anthology entitled *This Bridge Called My Back*, which, along with *All the Women Are White, All the Blacks Are Men*, and *Some of Us Are Brave: Black Women's Studies* (1983), criticize second-wave feminism, which essentially pays attention to the white woman's issues and political positions. Rebecca Walker, who is the daughter of Alice Walker and goddaughter of Gloria Steinem, writes down that she is "not post feminism feminist" she is "the Third Wave" in an essay in the feminist magazine *Ms.* (Walker 2001, p.78). This statement is penned following the appointment of Clarence Thomas to the United States Supreme Court in spite of the fact that he has been accused of sexual harassment by two former female members of the workforce. Some, like Walker, regards this as a signal of a "backlash against U.S. women" has been initiated and that as long as necessary precautions are not taken urgently, "the boundaries of women's personal and political power" will go on to be impeded (Walker 2001, pp.79-80).

Third Wave women's movement is launched by Rebecca Walker and dedicated to the conveying of third wave feminism's scheme. It is a non-profit organization which is driven by its members and consists of a variety of races, cultures and sexualities. It devotes itself to feminist and youth activism to create change. Its target is to harness young women's and men's energy by the way of establishing a society whose members can network, strategize, and finally, make a move. Thanks to its members' experiences, it can establish a diverse society and cultivate a meaningful response (Heywood & Drake 1997, p.7).

Third-wave feminists state that they welcome all women regardless of their color, nation, religion, gender identity, etc. and they turn down the concept that women must be appropriated into a fixed shape in order to be successful. What is more, it is also claimed that the Third Wave is equivalent to anything but full-spectrum movement. Third wave feminists acknowledge that women are of "many colors, ethnicities, nationalities, religions and cultural backgrounds" (Tong 2009, pp.284-5).

Christina Hoff Sommers and Camille Paglia who are the criticsers of the third- wave feminism have been labeled as anti- feminists for their firm opinions against the implementations and strategies of the today's feminist movement. Sommers (1994, p.45) draws attention to the fact that even though women and men ought to be handled equally, they ought not to be treated the same. The logic behind the modern feminism is spoiled by the reality that it rejects the innate physiological distinctions between women and men, getting rid of gender identity as a social construct. Sommers stands up to by saying that "mother nature may not play by the

rules of political correctness” (Levy 2005, p.155). Further, Levy denounces contemporary Western feminist culture for its distortion of the concept that sexuality is power. She suggests that pop icons such as the Riot Grrrls have transformed young generations of women into “lipstick feminists” and “loophole women” that prefer to be regarded as “hot” and “sexy” rather than intelligent and skillful (Levy 2005, p.154).



3 WALTER SCOTT'S *IVANHOE* (1820)

This chapter examines Sir Walter Scott's first classic medieval romance named *Ivanhoe* (1820) within the framework of content analysis in order to reveal its extensions to gender and love relations at the time the book was penned. Accordingly, Sir Walter Scott's literary style which takes its base from medievalism is firstly analyzed so as to illustrate the relationship between historical romance tradition and medievalism. Then the tendencies related to love and marriage, gender and issue of rape are explored by taking into account the time period of the novel.

3.1 Sir Walter Scott

Walter Scott is accepted as the master of the historical romance in the history of literature and performs a vital part in sculpting the nineteenth century novel than any other writer. Ian Duncan (qtd in Putter 2014, p.181) refers to him as the gentleman of the literature and believes that he "powerfully reinvented romance, as the narrative of individual lives in a collective experience of history". Scott starts his writing career with a long prose poem in 1805. The poem has gained such popularity that he is even rewarded with the title poet laureate at the age of 42. He is a very prolific writer of fictions, non -fictions and poems since he has produced 27 novels in 18 years. A lot of his books are such enormously popular at that time that his Waverly series books are all sold in just two days. Scott is not only well received in his homeland; he has gained an extensional fame both in Europe and America while he is still alive. He succeeds in charming other writers all over the world ranging from Thomas Hardy, Algernon Swinburne, Henry Longfellow, James Fenimore Cooper, Goethe, Stendhal, Byron, Hugo and etc. Jane Austin writes about her admiration of Scott. He is even compared with Shakespeare. Scott's works have influenced a complete system of thought and he has become an important persona in American literary history. In his very detailed study of US historical literature George Dekker highlights that, historical romance writers in the United States of America use the histories of their own countries and territories as the focus of their literature since they are motivated by Scott's warm hearted, undoubtedly chauvinistic air of the landscapes and demeanors of old Scotland (1987, p.62). James Fenimore Cooper is one of them who follow the tradition of Scott with his

own historical romances. Both Scott and Cooper adopt the notion that history have composed of four sections which are undomesticated, primitive, cultivated and corrupted in order to demonstrate the historical shifts in their romances. According to Cooper, as in the case of Scott dislocation turns out to be a vital analogy to define the events from a historical perspective as well as their own application of romance paradigms. In other words, Cooper standardizes the historical romance within American fiction. Georg Lukacs compliments Cooper's books and expresses that Cooper is the only true representative of Scott in the English language since Cooper takes control and even expands some of the rules inspiring his preference of topic and style of characterization of America (1963, p.64). However, not everyone adores him.

Walter Scott is harshly criticized at that time. For instance, in 1821 the literary critic Nassau Senior quotes a great deal of well-known critical appraisals in his analysis of Scott's novels: "the often sloppy prose, the confused plots, the historical mistakes, the involved and tedious beginnings, the constant re-creation, in book after book, of the same cast of characters" (qtd in Smith 2013, p.358). Scott is deplored by critics and he is not accepted as 'serious' romance writer since he is coming from a bad tradition which is romance. Furthermore, Scott is even blamed for starting the American Civil War because his well-known romance book *Ivanhoe* (1820) is very popular among southern whites in America. Twain thinks that Scott's fiction influenced people in the wrong way by re-creating the medieval chivalric ideals like kinship, social status and dignity among people. Mark Twain's famous arguments about Scott are very harshly expressed in his book *Life on the Mississippi* (1961), where he writes that Scott "with his enchantments" kept readers from letting go of "decayed and degraded systems of government" and "sham grandeurs" of a medieval past still popular in his home region, the American South (qtd. in Kruse 1981, pp.155-6).

Obviously for Twain and of course for others too, Scott is seen as a destroyer of the customs and morals of a society since he swaps reality with emotional sentimental romance which set in the past. Twain accuses Scott of creating chivalric ideals such as admiration for horsemanship, strict rules of morality, courtesy toward women, and bravery. Louise Sylvester examines medieval romance and concludes that culturally accepted gender roles derive its origins from the medieval period. Therefore, medieval romance constructs the patriarchal rules of today's modern romance (2008, p.5).

3.2 Classic Medieval Romance Tradition

Sir Walter Scott has dominated the historical novel in the first part of the nineteenth century and invented the literary genre of historical romance novel. In *Ivanhoe* he interweaves popular elements of medieval imagery and chivalry with samples of feminine protection. Scott embraces the vitality of feminine protection as pertaining to chivalric traditions and writes about it in his work *Essay on Chivalry*. He (1818, p.28) states that the responsibilities of a knight are watching over women, respecting their persons, and correcting their mistakes, becoming their champion, and castigating those who injured women. Scott applies these themes into his classic romance *Ivanhoe* and accomplishes to promote a character that could reasonably be called chivalrous, yet is regarded as a model both by himself and his contemporaries. The chivalry of Walter Scott and his resurrection of medievalism influence the literature of his successors and popular romance as well as the English society. Goodman called it “a new era in storytelling” due to Scott’s ability to reassemble the “dry bones” of the past into passionate description “as immediate as the present” (1994, p.208).

Prior to Scott, historical novel goes hand in hand with gothic fiction. Although Scott introduces a new perspective of realism into historical fiction, there are still some characteristics of Scott’s fiction which uses older Gothic tradition (Punter 2014, p, 140). Recently James Kerr (1989, p.5) reveals the vital connection between Gothic novels and the Scott’s historical romance. According to Kerr, the historical romances written by Scott must be seen as “against a tradition of fiction-writing that begins with the Gothic novelists of the late eighteenth and early nineteenth centuries” since his literary style not only represents a challenge to the tradition of Gothic but also “a dialectical response to Gothic romance” (1989, p.5). In order to fully understand the importance of Scott’s writings in the history of fiction, his romances must be recognized “as a countergenre to the Gothic, in which the forms of the Gothic are taken up and rendered as the conventions of an obsolescent literature, and at the same time preserved and modified” (Kerr 1989, p.5).

Sir Walter Scott borrows elements of Gothic such as “English medieval setting, the figure of the disguised hero or dispossessed heir, and the sensationalist recourse to supernatural agency” (Watt 2004, p.131). Yet, he differs from other canonical Gothic writers in his use of components of Gothic. For instance; in the romance *Ivanhoe* with the appearance of the spectral figure of the knight Athelstane after his death Scott does not mean to scare his readers with these figures of Gothic. On the

contrary, he especially uses medieval setting and architecture to excite the readers of his books because of his interest and fondness in feudal society, Chaucer, and other Medieval works.

According to Punter (2014, p.141) Scott is influenced by the Gothic way of writing because he was born into that eighteenth century tradition of writing in the Gothic style. To prove his point Punter (2014) provides us with some names of Scott's works that have Gothic features in them such as: *House of Aspen (1799)*, *Doom of Devorgoil (1817)*, *The Tale of the Mysteries Mirror (1828)*, *the Tapestry Chamber*, and *Redgauntlet (1824)*. Punter (2014, p.141) also states that Scott blends historical facts with real fictional characters into a historical fiction. Likewise, Clara Reeves asserts that historical novels share identical roots both with romance and Gothic fiction: "the interpolated story from the romance, for instance, and para textual elements, such as footnotes, from antiquarianism" (qtd in Wallace 2013, p.21). So, the origin of the historical romance cannot be separated from the origin of the gothic romance. *Ivanhoe (1820)* includes gothic elements such as Ulrica's insanity, dishonesty of religious figures and their establishments, and Front de Beouf's burning alive in his castle. Therefore, it is inevitable to explain what Gothic fiction is before bringing up the topic of Walter Scott's historical romance.

In order to acknowledge Scott's work as romance the knowledge of Gothic literature and its significance in the late eighteenth century should be revealed. By the 1790s, the Gothic romance is the dominant literary genre at that time and for Ian Duncan it is the first modern British fiction to name itself as a specific type under the title of romance (qtd in Watt 1999, p.3) Horace Walpole invents the genre with his famous work *The Castle of Otronto (1765)*. Walpole has defined the genre and penned his famous work at the time when the novel should be realistic. He challenges the realistic features of the novel and decides to write his own novel by blending the genres of old romance and the new novel. Although romance genre is a very popular form in English literature from the fourteenth until the eighteenth century, the two genres that are romance and novel start to differ very obviously. As Beer (1970, pp.12-3) states, romance is "the fulfillment of desires" as opposed to the realistic novel. Walpole chooses to define his genre by using the elements of romance which owns the characteristics of fantasy. In other words, he combines extraordinary with the realism. The Gothic novel becomes very popular at that time in spite of its predictability. Duncan (2005, p.23) explains the gothic tradition and its famous characteristics as follows:

“The eighteenth-century Gothic romances themselves insistently thematize the structure of a dislocated origin: in the obsession with fragmented and contaminated genealogies, in plots that turn upon usurped patrimony, incest, lost relations; in characterizations of psychological repression; in settings of decayed ancestral power, the famous castles and monasteries, that still hold their aura of physical and ideological bondage, sublimated from function to atmosphere; in aesthetic effects of the uncanny and the sublime” (The Female Gothic, an Introduction).

Howells (2014, p.5) states that “there is nothing confident and optimistic about Gothic fiction: its main areas of feeling treat of melancholy, anxiety ridden sentimental love and horror”. According to Howells (2014, p.6), gothic fiction is full of peculiarity, uncertainty, uneasiness and fearfulness due to the unstable social and political systems that marked this period. There are lots of tensions, unease and fear of anarchy because it is the period of enlightenment which is the result of French Revolution and the subsequent English struggle. The Romantics of Gothic believes in the importance of inner emotions such as thoughts and feelings as opposed to natural philosophy and rationalism (Smith 2013, p.2). For Kilgour (2013, pp.10-1) the gothic is “part of the reaction against the political, social, scientific, industrial, and epistemological revolutions of the seventeenth and eighteenth centuries which enabled the rise of the middle class”. Kilgour (2013, p.11) sees gothic as the producer of estranged obsessed personalities due to the tectonic change in Western thought. Briefly, the Gothic novel in the eighteenth century has progressed as backlash against historical events, especially urbanization and industrialism. The recurring of the past by means of supernatural depictions operates either to fix a social and moral order in order to “dramatize uncertainty and conflicts of the individual subject in relation to a difficult social situation” (Jackson 2009, p.97).

It is not an exaggeration if it is said that Sir Walter Scott is an instant best seller with his books at his own time since everybody such as Victor Hugo and Mark Twain read and refer to his books. In essence, he creates the genre of historical novel and influence the 19th century fiction. Scott makes his book of *Ivanhoe* (1819) less realistic compared to his other works. With this book which is set in twelfth century medieval England *Ivanhoe* enlighten us more about the issues of love, antagonism, faith in oneself, racism and sexism rather than it does about the real lives and times of aristocrats and peasants throughout the government of King Richard I. It can be said that, as well as using Gothic elements in his novels Scott masculinizes the genre of romance. After Scott the novel, is accepted as the canonical genre only

practiced by male writers. As the century progresses, romance after all becomes the embodiment of the cheap literature in which the feminine and popular mixed together and grows to be what is known as mass market romance in the second half of the 19th century.

3.3 Love and Marriage

3.3.1 Courtly love

Courtly love or in other words fin amour can be defined simply as an unconsummated love between a knight and a lady. The knight becomes his lady's compliant servant, who is ready to conquer any obstacle or tolerate any torture and pain to secure her approval. The term 'amour courtois' (courtly love) is coined by a French Medievalist Gaston Paris in the nineteenth century and it is used to describe spiritual or idealized love as in the examples in troubadours and Minnesanger, or extramarital love affairs of Tristan and Isolde or Lancelot or Guinevere. To put it simply, it is a planned order of behavior that incorporates devotion to love and women.

Rougement (1986, p.50) who examines *Tristan and Isolt* states that "passion means suffering"; and it is related to "death, and involves the destruction of anyone yielding himself up to it (1986, p.21). That is to say, in this adulterous love there is no place for marriage and suffering and death are the keys to reach the ideal lady love. However, not all of them have to end in suffering. Some works written at the period of Andrea Cappellanus ends happily and even in holy matrimony.

The Art of Courtly Love (Tractatus amoris & de amoris remedio) is written by Andreas Cappellanus. The Knight devotes his life to an unattainable lady sometimes without seeing her and continues his life to be worthy of her love. To do this, the knight are expected to be virtuous since according to ideals of courtly love, love takes its basis from merit and virtue is awarded with the love a lady. In courtly love tradition ending changes from time to time, sometimes it ends with suffering while in other times the couples reach their happy ending.

3.3.2 Courtly love in *Ivanhoe* (1820)

His essays on *Chivalry* (1818) and *Romance* (1824) demonstrate Scott's broad knowledge of middle ages and its literature. Therefore, the representation of chivalry as an institution plays an important role in *Ivanhoe* as well. Wilfred of Ivanhoe praises chivalry and describes the codes of chivalry upon which the knights pledge themselves by oath it in a well-known passage as follows: "the love of battle is the

food upon which we live-the dust of the melee is the breath of our nostrils! We live not- we wish not to live -longer than while we are victorious and renowned (Scott 1820, p.273). Thus, avid readers of Scott have developed a great deal of knowledge related to castles, towers, medicine, medieval clothes, the caste system of feudalism, the Crusaders and of course courtly love.

In this regard Rowena is the lady for whom Ivanhoe needs to fight for according to rules of Chivalry and Courtly love. The outcast hero's amour for the Lady Rowena is awarded with a holy matrimony after he has proved his courage and loyalty to the chivalric values of his day. However, the mutual attraction part is not given to the readers because the novel starts with Ivanhoe and Rowena's already accomplished romance. Since the romance of Ivanhoe is not presented with love scenes, the readers just have to assume that it has happened before or sometime in the past. Surprisingly, on the other hand the desire and the anticipation of Ivanhoe and the romance's brunette beauty Rebecca becomes more obvious. Rebecca is not the one who gets Ivanhoe at the end of the book yet she is the one who gets him in the narrative focus.

In relation to the examples above, one can infer that passion is not a good thing in love relations. According to Giddens "those who seek to create permanent attachments through passionate love are doomed" since amour passion is always "liberating...in the sense of generating a break with routine and duty" (1991, pp.39-40). In other words, Front De Boeuf is doomed; Scott kills him at the end of the book because he loves Rebecca passionately. He yields to the temptation of this Jewish girl -Rebecca- and is ready to sacrifice everything he owns throughout his life for the sake of Rebecca: "this greatness will I sacrifice, this fame will I renounce, this power will I forego, even now when it is half within my grasp, if thou wilt say, Bois-Guilbert, I receive thee for my lover" (1819, p.381). He disregards codes of chivalry and monastic values and loses at the end. Although Front De Boeuf is a part of the patriarchal system he admits the corruption of the church and its fanaticism (1819, p.385). However, Scott rewards him with death instead of Rebecca and her love.

Rebecca's attraction to Ivanhoe can be given as an example to a romantic love which arises in the late eighteenth century onwards. Although it has some residues of amour passion, romantic love differs from it. According to Giddens, romantic love "presumes some degree of self -interrogation. How do I feel about the other? How does the other feel about me? Are our feelings profound enough to support a long term involvement? (1991, p.44) In this sense both Ivanhoe and Rebecca are very

well aware of the fact that they must not think about each other anymore since there is a racial and religious difference between them.

“I know not whether the fair Rowena would have been altogether satisfied with the species of emotion with which her devoted knight had hitherto gazed on the beautiful features, and fair form, and lustrous eyes, of the lovely Rebecca; eyes whose brilliancy was shaded, and, as it were, mellowed, by the fringe of her long silken eyelashes, and which a minstrel would have compared to the evening star darting its rays through a bower of Jessamine” (1820, p.257).

As it is seen in this quotation, Ivanhoe’s affection towards Rebecca shows the evidences of romantic love that are not approved by the society at that time. Because of disapproval of the society, Ivanhoe chooses Lady Rowena over Rebecca, which leads him to courtly love. Consequently, courtly love has become the main theme of this romantic novel.

3.3.3 Marriage

Women’s connection to romance from about eighteenth century on is based on their historical dependency on marriage. The existence of middle class women in the early nineteenth century society is denied in the different places of outside world and they are mostly encouraged to stay in the woman’s sphere in order to protect their virtues of domesticity. According to C.S. Lewis medieval marriages are not about passion or love or “All matches were matches of interest... Marriages were frequently dissolved... [A] woman... was often little better than a piece of property to her husband”(1936, p.13). In other words, a medieval marriage is a type of business agreement devised by parents. Love is inconsistent with or to a certain point not pertinent to marriage since almost all marital unions are arranged and loveless. Femininity reveals itself as female suppression under the male dominance.

The marriage among aristocrats is also arranged by families disregarding the happiness of individuals. Georges Duby (1994, p.60) describes noble marriage as loveless and “cold relationship of inequality which consisted at best in condescending love on the part of the husband, and at best timorous respect on the part of his wife”. Apparently, families of gentle birth have too much at risk regarding material assets and alliances to support individuals to pick their own husbands or wives. For them marriage is “a family matter to be decided in light of the common interests of the group, not merely of the contracting parties” therefore, it is a bigger social procedure (James Brundage 1987, p.547).

At that period, there are two categories of single women in English society: those who are unmarried and those who prefer not to marry. A great deal of attention is paid to the protection of the former category, while society encounters social and religious scruples in learning how to deal with the latter group. There are two socially-acceptable reasons for a lady to avoid marriage and still maintain a certain degree of social affluence: a dedication to “charitable uses” or a spiritual calling that would render marriage “a profanation” (Greg 1869, p.439). All other women are expected to marry; celibacy is deemed “unnatural” and single women represented to many an “evil and anomaly” that need to be cured (Greg 1869, p.440). Medical journals states that unmarried women could be driven mad by unspent passions, whereas women who are too passionate are condemned as immoral. At that time, women walk a fine line in order to maintain the appearance of both femininity and admirable chastity. Once it is decided that a young lady has become become an old maid, regardless of the circumstances, she is viewed with varying degrees of pity, confusion, or disdain. Her virtue, although still a thing of honor, is no longer prized in the same category alongside young social debutantes.

Furthermore, premarital sex whether be it consensual or non-consensual is forbidden. Since the marriage is regarded as an essential of social order, the main aim of sexual intercourse is to production of children. For that reason, sex is only accepted in a formal alliance which is marriage. If a woman fails to follow the rule of this law, she has to face the severe results. In brief, husband and wife are accepted as one person. When a woman gets married, she legally stops existing: her identity is combined into the identity of her husband. The ideal woman is always thought of in connection with masculine authority figure, for instance a husband or master; otherwise she is not able to reveal her existence on by herself (Hoeveler 1998, p.6).

3.3.3.1 Marriage in Ivanhoe (1820)

As Giddens explains in earlier times in Europe before romantic love which starts to come forward in the late eighteenth century “most marriages were contracted not on the basis of mutual sexual attraction but economic circumstance” (1992, pp.38-9). Noble people marry for the sake of preserving their financial conditions and ranks while the working class prefers marriage for the extra financial profit that the other person brings into the family (Shumway 2003, p.7). In the following quotation one can clearly see the depiction of women based on religious rules as more submissive

and docile: "Did I not tell you that there were enough willing Christian damsels to be met with, who would think it sin to refuse so brave a knight" (Scott 1820, p.350).

As it is obvious from the quotation taken from *Ivanhoe*, love is not the central element in marriages happen at that time. In addition to this, the influence of church on marriage institution is also obvious. It is accepted as women's religious duty to form families in the name of God and Christianity. The Council of Trent which is church's most acknowledged document on marriage describes marital unions as "an antidote by which to avoid sins of lust.." (Woods 1958, p.48). In addition to this, the church does not approve interreligious marriages at the beginning of the nineteenth century. In the romance *Ivanhoe*, Rebecca's Jewish identity makes her an outcast. Although, she is socially forbidden because of her Jewish identity; she is irresistible as a honorable and stunning woman. For that reason Duncan is right in his description of Rebecca as one of the magnificent heroines of nineteenth century literary world (2005,p.xxiv). *Ivanhoe* is also enchanted by her beauty and they are attracted to each other. Yet, Rebecca and *Ivanhoe* do not even attempt to live the love they feel since they are very conscious of their identities. They choose social duties over love.

At first, *Ivanhoe* does not know Rebecca's identity as a Jewess until she reveals herself while tending the wounds of the injured Wilfred of *Ivanhoe*. He suspects that the image "dressed in a rich habit, which partook more of the Eastern taste than that of Europe" (Scott 1820, p.248) that watches for his sick- bed "in a room magnificently furnished, but having cushions instead of chairs to rest upon, and in other respects partaking so much of Oriental costume" (Scott 1820, p.247) is actually a daydream from Palestine. Without realizing her Jewish identity, *Ivanhoe* is so impressed by this beauty that he feels great admiration and affection for her as described in the following quotation:

"She performed her task with a graceful and dignified simplicity and modesty, which might, even in more civilised days, have served to redeem it from whatever might seem repugnant to female delicacy. The idea of so young and beautiful a person engaged in attendance on a sick-bed, or in dressing the wound of one of a different sex, was melted away and lost in that of a beneficent being contributing her effectual aid to relieve pain, and to avert the stroke of death" (Scott 1819, pp.247-48).

However, this "noble damsel" image of Rebecca is destroyed in the eyes of *Ivanhoe* whenever he learns who she is: "the epithet of noble. It is well you should speedily

know that your handmaiden is a poor Jewess, the daughter of that Isaac of York to whom you were so lately a good and kind lord" (1820, p.247). With the utterance of the only one word "Jewish" is enough for Ivanhoe to be prejudiced against her since he is "too good a Catholic to retain the same class of feelings towards a Jewess" (Scott 1820, p.258). Scott describes the change in Ivanhoe's attitude towards Rebecca very vividly. Rebecca realizes Ivanhoe's change of behavior from a "glance of respectful admiration" to "a manner cold, composed, and collected, and fraught with no deeper feeling than that which expressed a grateful sense of courtesy received from an unexpected quarter, and from one of an inferior race", which according to Scott is a humiliating situation for Rebecca "who could not be supposed altogether ignorant of her title to such homage, into a degraded class, to whom it could not be honourably rendered"(Scott 1820, p.258). As it can be inferred from this quotation, at that period the social establishments play a huge role in directing individuals's behaviors and perceptions about private issues like love and tolerance hence, it becomes impossible for Ivanhoe to reveal his free will and pursue his desires.

A great number of readers react to this ending. At that period, Scott has accepted the fact that modern Britain is becoming a melting pot of different cultures, but he is not prepared to suggest that such a dissimilar pair could maintain their relationship together. Therefore, in the end Rebecca chooses to go to another country with her father to live their life in peace.

As a proper knight Ivanhoe must choose beautiful Christian Rowena in order to form a holy matrimony. Lady Rowena becomes Ivanhoe's love interest since the rules of chivalry and courtly love require him to do so as a medieval knight. However, as a noble and rich lady, Rowena cannot use her free will to choose her husband. Cedric desires her to marry Athelstane in order to create new and strong heirs for the Saxons. While Rowena reveals her love to the true knight Ivanhoe openly, she also does not hide her hate towards the "vain, slow, irresolute, procrastinating and unenterprising" Athelstane (1820, p.169). Yet, she is ignored by Cedric the Saxon who thinks that marriage between Lady Rowena and Athelstane is an "important service to the Saxon cause" (1820, p.169). In fact, the aim is to produce offspring, bring together community resource and make peace with Normans.

Capellanus emphasizes in his twelfth-century Art of Courtly Love that "everybody knows that love can have no place between husband and wife" (1963, p.17). The relationship between Rowena and Ivanhoe is not romantic since the main aim is to renew the society of Saxons. What is romantic is the relationship between Ivanhoe

and Rebecca. Yet, there is no place for romantic love and passion at that time, therefore; Ivanhoe marries lady Rowena at the end.

3.4 Heroine: Angel in the House

At the time the novel is written the empire is engaged in old Gothic symbols such as turrets and jousting matches (Anstruther, qtd in Bless 1963). It is an epoch during which knights attain remarkable boldness for their ladylove all the while the ladies become a moral compass for their knights (Scott 1820, pp.29-32). The concept of chivalry affects the norms in which female roles are interpreted in the nineteenth century. In addition, it results in the belief that women are in need of protection in order to preserve their virtue.

One can see the importance of feminine protection in the novel since it is related to chivalric practices. In his *Essays on Chivalry, Romance and Drama* (1834) Scott writes about the preeminent significance of feminine protection in the chivalric code. Knights, Scott writes, were bound by oath to protect all women and that duty was second only to their duty to defend God (1834, p.24).

Restrained sexuality in a woman of the middle-class was the ideal promoted in English society at that time. The preservation of a woman's virginity until marriage not only epitomized a perfect lady, but represented the most important feminine virtue that is desired to protect. In fact, it can be remarked that all other aspects of protection eventually go back to the importance of virginity, and the desire to maintain in women various forms of purity. The perfect lady not only attached to the ideology of sexual innocence, but also practiced strict control over her passions, even in relation to assorted bodily functions.

The woman is never seen as individuals or self-sufficient; her identity is framed by her connections and relation with others especially her mother. Eventually, patriarchy always traps women regardless of the female's efforts to liberate herself from patriarchal domination.

3.4.1 Angel in the house type of Heroine in *Ivanhoe* (1820)

Ivanhoe (1820) renders us to have a look at the place of women at that time. There are two main female characters in the novel: Rowena and Rebecca. Although Rowena is one of the main characters in the book Scott does not give voice to her as much as he does to Rebecca.

Rowena is a ward of Cedric the Saxon and she is described in detail as a very beautiful Saxon lady who is in love with Ivanhoe:

Formed in the best proportions of her sex, Rowena was tall in stature, yet not so much so as to attract observation on account of superior height. Her complexion was exquisitely fair, the noble cast of her head and features prevented the insipidity which sometimes attached to fair beauties. Her clear blue eye, which sate enshrined beneath a graceful eyebrow of brown sufficiently marked to give expression to the forehead seemed capable to kindle as well as melt, to command as well as to beseech. If mildness were the more natural expression of such a combination of features, it was plain, that in the present instance, the exercise of habitual superiority, and the reception of general homage, had given to the Saxon lady a loftier character,....Her profuse hair, of a colour betwixt brown and flaxen, was arranged in a fanciful and graceful manner in numerous ringlets,These locks were braided with gems, and, being worn at full length, intimated the noble birth and free-born condition of the maiden (1820, pp.34-5).

Apparently, Rowena impersonates the chivalric ideal of womankind: she is fair, chaste, virtuous, loyal, merciful and mild mannered. She is always patient with Cedric who acts as Rowena's guardian, never disrespectful, even when he tries to make her marry Athelstane to reawake the Saxon royal line.

She is elected as the Queen of Love and Beauty after Ivanhoe has defeated all the other knights and gives her the title. Rowena is depicted as a "mute sovereign" (1820, p.90) and her so called queen ship is just a title although she holds power since she belongs to a noble class. Apparently, being "mute" is the ideal aspect of a good lady at that time. She is constantly being pushed around by her own guardian, who even gives her marriage decision to a man she doesn't love. She is very passive and under the control of a man. She accepts the assigned role of her gender and plays along. Passivity and submission to a male sex are the traits of an ideal woman. In other words, it is very obvious that although being a noble born and rich Rowena is dependent on Cedric as well as having a little control over her own fate.

Rebecca who is the young and beautiful Jewish daughter of Isaac of York is the second heroine in the book. She is in fact one of the most important character in the book since the events revolve around her. The outstanding beauty of this Jewish girl is pointed out everywhere in the book compared to the beauty of Rowena:

“Her form was exquisitely symmetrical, and was shown to advantage by a sort of Eastern dress, which she wore according to the fashion of the females of her nation. Her turban of yellow silk suited well with the darkness of her complexion. The brilliancy of her eyes, the superb arch of her eyebrows, her well formed aquiline nose, her teeth as white as pearl, and the profusion of her sable tresses, which, each arranged in its own little spiral of twisted curls, fell down upon as much of a lovely neck and bosom as a simarre of the richest Persian silk, exhibiting flowers in their natural colours embossed upon a purple ground, permitted to be visible—all these constituted a combination of loveliness, which yielded not to the most beautiful of the maidens who surrounded her.....” (1820, p.108).

Rebecca is not only beautiful, she is also “keen witted” (1820, p.215) and “endowed with knowledge as with beauty, was universally revered and admired by her own tribe” (1820, p.254). Furthermore, she masters in the art of healing and medical science. She is considered as one of those “gifted women” because of her talent. She “had been heedfully brought up in all the knowledge proper to her nation, which her apt and powerful mind had retained, arranged, and enlarged, in the course of a progress beyond her years, her sex, and even the age in which she lived (1819, p.254).

Rebecca is portrayed as the symbol of courage and bravery along with her beauty and wit. She has convinced her father into curing Wilfred of Ivanhoe who is badly injured. She becomes both the doctor and the nurse of Ivanhoe and successfully treats his wounds. As a brave and dutiful doctor or carer she does not flee and leave her patient Ivanhoe alone in the castle during the fire instead she suggests the idea of “saved or perished together” (1820, p.291) to Ivanhoe who insists Rebecca to save her own life by leaving him after. What is more, Rebecca shows an extreme case of bravery during the trial when she defends herself boldly against the accusations of “..sorcery, seduction and other damnable practices..(1820, p.370). Bois-Guilbert kidnaps Rebecca and hides her into the preceptory of the Knights Templar at Templestowe. After her presence is discovered, Lucas Beaumanoir, the leader of the Knights Templar supposes that Rebecca must be a sorceress who enchanted Bois Guilbert into acting so dreadfully and sinful. In addition to this, her talent in the healing arts is in reality a form of sorcery, he asserts that: “Her body was burnt at a stake, and her ashes were scattered to the four winds; and so be it with me and mine Order, if I do not as much to her pupil, and more also! I will teach

her to throw spell and incantation over the soldiers of the blessed Temple (1820, p.232).

Instead of accusing his own men Beaumanoir chooses to believe his own prejudices and wants to kill her just because of her beauty, intelligence and religion. Needless to say in the past women with intelligence who have healing powers “are feared and outcast, accused of ungodly sorcery, pagan practices and black magic” (Turner 2015, p.72). Wise women are seen as a threat to patriarchy. Beaumanoir initiates to prepare a witchcraft trial for Rebecca. Beaumanoir assents to give Rebecca a trial by combat before her death sentence. Bois-Guilbert is named as the representative of the Knights Templar by Beaumanoir. As long as another knight accepts to combat for Rebecca, they can decide her case with a duel. Rebecca sends her father a note asking him to send for Ivanhoe. When a messenger arrives with Isaac's message for Ivanhoe, he rides off to help Rebecca right away. The next day, the Knights Templar returns to their duelling ground. A stake has already been set up with plenty of wood for burning Rebecca if her champion loses or fails to show up. Although he is injured, she thinks that Ivanhoe is the only man who might stand up for her in a trial by combat. In the last moment her only hope comes and fights for her freedom with Bois –Guilbert who is defeated by Ivanhoe and dies as a victim of his uncontrollable passion.

In the end of the novel Rebecca leaves England together with her father because she wants to take care of the less fortunate than she is. Rebecca has fallen in love with Ivanhoe when she heals his wounds. Although she has feelings for Ivanhoe she says goodbye only to Rowena. As she is in love with Ivanhoe, she would not manage to say goodbye even to him without revealing her feelings. In addition to this, she gives a small fortune to Rowena to set up their family. In other words, she sacrifices her love. The virtue of self-sacrifice is important for a lady as in the case of Rebecca. Elaine Showalter, who has studied the history of woman's writers in the West in her work *The Female Tradition*, argues that women are expected to be good at hiding their own feelings (1990,p.279). She cites a Victorian novelist, who sees the female gender as “greater dissemblers than men when they wish to conceal their own emotions” since “[B]y habit, moral training, and modern education, they are obliged to do so” and “[T]he very first lessons of infancy teach them to repress their feelings, control their very thoughts” (Jane Vaughan Pinkney qtd. in Elaine Showalter, p.280).

As a consequence of being socialized as women in culture which privileges the experience of men, women in the past learned not to express everything they felt or

thought. Women are only allowed to feel their pain and suffering. This is the same case with Lady Rowena. At the very beginning Cedric wants Lady Rowena to marry Athelstane for he sees the match as very favorable and he thinks that their marriage will get Saxons back on the throne of England. Rowena is always patient with Cedric, because she understands his ambition but is not willing to realize his desire. Happily for Rowena, Ivanhoe returns her love and they get married in the finale of the story.

Besides, throughout the book the concept of womanhood defined by men in several places. The definitions are no different from each other, all of them indicate the 'inferior other'. In some places women are resembled to animals on which one cannot depend: "women are the least to be trusted of all animals...", (Scott 1820, p.426). Some others regard women simply as objects to play with: "women are but the toys which amuse our lighter hours (1820, p.351). In both quotations it is clear that ideal women do not have free will since they are not expected to "question but to obey" (1820, p.352). Training of the women at that time applies "... not free will but despotic authority....females who have been trained up to obedience and subjection, are not infrequently apt to dispute the authority of guardians and parents (1820, p.168).

Matters like love, beauty, and emotions like that are closely connected with women whereas serious issues like war, government of a state and etc. are not "maiden's pastime" (Scott 1820, p.267) as Ivanhoe addresses to Rebecca when she wants to help him by watching the fighting outside of the castle to see what is going on.

All in all, In relation to the portrayal of the two women in the book one can understand the concept of ideal woman in the eyes of patriarchal order. Lady Rowena is a very passive female and behaves in accordance with the rules imposed upon her. Rebecca, on the other hand embodies all the qualities which are not acceptable to the patriarchy at that time. For one thing, she becomes alienated just because of her religion, race and intellectual power. In other words, while Rowena is handled by men around her, Rebecca is in control of her fate. For instance; when Front De Boeuf traps them both in his castle as his prisoners Rebecca examines the place she is staying and makes an escape plan since she "schooled her mind to meet the dangers which she had probably to encounter" (1820, p.212). Rowena, on the contrary, expresses herself via her tears which are "enough to extinguish a beacon-light" (1820, p.220). Obviously the traditional education of a lady implies using tears as a weapon in the face of a danger. Rebecca is not the part of English noble society and this enables her lots of freedom and self-confidence. Thus,

Rebecca acts in accordance with her free will, courage and pride in the face of a bad situation or not.

3.4.2 Jewish identity of the Heroine in *Ivanhoe*

At that time in England when the story takes place, there is a lot of discrimination against race, ethnicity and gender thus, the discrimination of Jews is considered 'normal'. The exact time when the Jews first come to England is not known yet the historians believe that it must be around in the eleventh century. The Norman William the Conqueror possibly brings the first Jews to Britain. They are kept isolated from the rest of the people and forced to live in separate places called 'Jewries'.

Clearly Scott himself is not anti-Semitic since his portrayal of the two Jewish characters, especially Rebecca, is quite positive indeed compared to judgmental and prejudiced qualities of Normans and Saxons. Besides that, Scott can be honored as the first nineteenth century British writer who brings forward the issue of being Jewish in the English novel (Rosenberg 1960, p.75). The omniscient narrator in *Ivanhoe* describes the disadvantages of being Jewish and what type of oppression they have suffered with the following words "there was no race existing on the earth, in the air, or the waters, who were the object of such an unintermitting, general, and relentless persecution as the Jews of this period" (Scott 1820, p.55).

The two main Jewish characters are Isaac of York and his beautiful daughter Rebecca and the central story revolves around these two figures. Isaac is a rich money lender and his pretty daughter Rebecca helps him in his trade. They are described as unworthy in several places of the book because of their religion to indicate their secondary status. The discrimination against Jewish is given with detailed descriptions. Women are not alone when they are made 'other', having Jewish identity also equals to being 'other'. Thus, as being a Jewish female, Rebecca has become the subject of the highest otherness. Throughout the book the titles that are used for the Jewish Isaac of York and his daughter are: "dog, unbelieving dog, wretched usurer, infidel, daughter of a despised race, beast, earthworm sorceress" and etc.



Figure 3.1: In 1820, Sir Walter Scott published the novel *Ivanhoe*, with heroine Rebecca, a beautiful Jewess who refused to marry out of her faith.

When Isaac of York first introduced to the readers, it is made clear that he is wearing “a high square yellow cap of a peculiar fashion, assigned to his nation to distinguish them from Christians “(1820, p.39). Besides that, Rebecca is also wearing a yellow turban which is an indicator of her Jewish identity (1820, p.67). According to the Christian laws both Jewish women and sexually promiscuous women have to endure the same fate. Because of her beauty and religious identity she has faced many obstacles like abduction and the threat of rape. Since they are Jews, they are treated as inferiors, mocked, cursed, damned, tormented and accused of sorcery throughout the book.

3.5 Hero: Chivalric Hero

English society is under the influence of chivalric ideals such as feminine protection. English Common Law regards all men as chivalrous only if they are truly interested in protecting the interests of women around them. This is highlighted in a very detailed way by William Blackstone in his *Commentaries*: “even the disabilities, which the wife lies under, are for the most part intended for her protection and

benefit. So great a favourite is the female sex of the laws of England.” (1803, p.445). In other words, being honorable and virtuous are the ideal male behavior in the typical English society. At that time, aristocratic ideology has the greatest influence in determining the value of an individual's virtue as well.

The ideals of medievalism are prevalent in English society during the early periods of nineteenth century. One of the most noticeable instances of medievalism is the reawakening of the chivalric ideals, ultimately as a part of the remaking of masculinity. Karla Knutsun provides an example for the Victorian ideal of the man. Knutsun states that the Victorian ideal of masculinity is inspired by nineteenth century medievalism and the yearning for the past and the nostalgia since “it was considered by the Victorians to have been an integral part of the early English nation, chivalry provided a sense of order, a model of behavior for the nineteenth-century man to emulate in order to seem quintessentially English (Knutson qtd in Fugelso 2011, p.83). At that time in England the children are raised in accordance with the ideals of chivalry. Therefore, chivalric ideals of medievalism have a great importance on the appearance of gentleman ideal in the 19th century.

As it is implied before, Scott is fascinated by the institution of medievalism, and *Ivanhoe* is the best model of the practice of medieval history and its representations in the 19th century. Furthermore, he also writes about his own concept of chivalry in his another work *Essay on Chivalry* in 1818. According to Scott, chivalry is not only limited to military men on horses, there is more to it. He writes that it is essential that a true gentlemen or a knight has to “spend a certain time in a subordinate situation, attendant upon some knight of eminence, observing the conduct of his master, as what must in future be the model of his own, and practicing the virtues of humility, modesty, and temperance, until called upon to display those of a higher order” (Scott 1872, p.5).

Chivalry in 19th century is mostly used as a means to correct the unwanted behavior of man and impose the good ones. However, not all men act in accordance with the chivalric principle of protecting feminine virtue and it is misapplied by many husbands, and a lot of women become victims of marital violence and oppression. Before marriage, young ladies have become subjects of different types of sexual supervision such as controlling the reading material or the garment choice. Hence, it appears that chivalry is a double edged phenomenon. One side of chivalry is used to establish a social order while the other side of it gives enormous power to men in certain positions. Obviously, based on the essays of Scott, it can be inferred that

Scott sticks to the part of chivalry which serves to lay the foundations of a good social order, and undoubtedly appreciates it as positive in that sense.

3.5.1 Chivalric hero in *Ivanhoe* (1820)

In the novel Scott also deals with the concept of chivalry and chivalric times when knights accomplished feats of valor for their ladylove while ladies served as moral compasses for their respective knights. The concept of chivalry has an impact on woman's roles and it further contributes to the ideology that women needed protection for the sake of their virtue.

Scott himself interweaves such chivalric ideals into his bestselling novel *Ivanhoe* through his protagonist Ivanhoe. For instance, Ivanhoe as having the ideal features of a true knight chooses to avoid Lady Rowena in order not to jeopardize her reputation. On the other hand, De-Bois Guilbert's attitudes towards Lady Rowena are totally the opposite. De Bois-Guilbert's first meeting with Lady Rowena reveals a lack of regard for feminine protection from bold stares or inappropriate attention. In fact, the knight stares at her with such "an ardour" that she draws her veil around her face "as intimation that the determined freedom of his glance was disagreeable" (1820, p.33). As being the guardian of Rowena Cedric scolds De-Bois Guilbert for his behavior towards her since De-Bois Guilbert's attitude shows lack of respect for feminine honor or protection (1820, p.34).

In addition, De Bois-Guilbert's treatment of Rebecca is far from chivalric or protective. He resorts to kidnapping, imprisonment, and threats in order to possess Rebecca, rather than honor or protect her. In kidnapping her from the fire at Torquilstone, he then makes her a prisoner at the preceptory, an act which puts her in eventual danger. Instead of considering how his actions might affect Rebecca's safety or well-being, de Bois- Guilbert is merely thinking of himself and his wants. When his standing with the Knights Templar is threatened because of his careless behavior with Rebecca, he easily enough rejects her to save his reputation. His fellow knights easily sway him, causing de Bois- Guilbert to muse, "she hath not merited at my hand that I should expose rank and honor for her sake. I will cast her off...(1820, p.236). Rebecca becomes a feminine other in the novel just because she is a woman of beauty and wit as well as being a religious person. She is nearly burnt to death because of her knowledge of healing. She is unfairly accused of witchcraft and of making Bois-Guilbert insane under her spell. She has almost no hope of being freed; her fate is sealed just because she is a woman with an ability to heal people.

Scott represents the protection of the woman as a crucial aspect of knighthood. Yet, de Bois-Guilbert fails not only to defend Rebecca on charges of sorcery, but fights against her champion in the battle to determine her fate. Conversely, Ivanhoe risks his honor to save Rebecca from death and is rewarded with victory. Throughout the novel, it becomes clear that while de Bois-Guilbert is motivated by his lust and desire, when he says Rebecca that: "Thy ransom must be paid by love and beauty, and in no other coin will I accept it" (1819, p.148), Ivanhoe on the other hand is driven by his honor and virtue. Thus, by detailing the behavior of two knights with such varying morals, Scott clearly outlines the idealistic manners befitting a nineteenth-century model of a medieval hero and protector of feminine values.

Wilfred of Ivanhoe has to overcome the emotional and physical obstacles he faces before the happy ending. As a very brave knight who joins the Crusades under the reign of Richard I, he successfully shows his war skills against black knight Bois De Guilbert.

3.6 Rape

Romance novels have always been criticized for including rape attempts, threats or scenes. However, the literary tradition of rape does not start with romance novels. For a great deal of academics, the literary tradition of rape and abduction in romance novels take it from the courtly love tradition of Middle Ages. As far as Gravdal concerns, courtly love literature of middle ages is plagued with idea of "woman" and "ravishing of woman" therefore, it "ceaselessly repeats the moment in which an act of violence makes sexual difference into subordination" (1991, p.11). That is to say, abduction and rape are typical medieval practice. Thus, courtly discourse is a site in which the female profile as an unfilled plate that can be filled with the embodiment of male authority on itself. (Gravdal 1991, p.2). In addition, there are no specific laws prohibiting defiling and enslaving women when the time period is considered.

According to the medieval laws rape is not accepted as a public crime yet a type of stealing; therefore, it is a crime against only men because women are perceived as the property of men (Gravdal 1991, p.6). Obviously, women are not accepted as individuals. As being one of the novels belonging to that period Ivanhoe also includes rape based themes.

3.6.1 Rape in *Ivanhoe* (1820)

In Medieval romances rape expresses itself in two different forms. The first and the most common example is when the innocent heroine is abducted by an evil hearted villain and either commits suicide instead of surrendering to the rapist or keeps away from the rape with the bluff of suicide. In *Ivanhoe* Rebecca threatens to kill herself by jumping out of the window in Bois Guilbert's tower when she faces the threats of rape. Yet, Rebecca boldly defies Bois Guilbert's attempts to rape her and change her religion from Judaism to Christianity. Instead, she chooses to kill herself or "trust her soul with God than her honor to the Templar!" (1819, p.216).

As a 'Saracen' Rebecca represents the 'Oriental' thus, she represents the ethnic Other who shares the double disadvantage because of her gender, race, class and religion. Therefore, it is inevitable for Rebecca to endure such violence at that time. What is more problematic is that even though Rebecca is the victim of a rape threat and abduction, she is perceived as the instigator of this violence. The image of women at that time is so degraded that in order to save the knight Bois Guilbert from breaking the chivalric rules and to be expelled from the Order, the preceptor Malvoisin encourages Bois Guilbert to accuse Rebecca of sorcery: "you are safe if you renounce Rebecca. You are pitied—the victim of magical delusion. She is a sorceress, and must suffer as such" (Scott 1820, p.350). Bois Guilbert has to accept that offer although he knows that it is nothing but a "stupid bigotry" (1820, p.350).

As a Jewish woman the life of Rebecca is less valuable than the life of a supposedly noble and Christian knight who avows himself to the Order. In a very tragically funny trial in which some witnesses claim Rebecca's doctoring on them the Grand Master decided that Bois Guilbert is "possessed by a dumb devil" (1819, p.360) and she is sentenced to death unless a knight comes and fights for her. The Grand Master becomes certain of her crime when he sees her ravishing beauty after she unveils herself (1819, p.363). As Simone de Beauvoir proposes, the word *female* defines her according to her sexual organs therefore, male is considered as the creator and the woman becomes the empty vessel to be filled for creation. Consequently, woman has to embrace inferior status to man (Beauvoir 1974, pp.22-3). Once more, a male savior is required to rescue her from death.

The second example of rape is when the female who is raped blames herself about not committing suicide. Ulrica or Urfried is raped by the Norman sir Reginald Front-de-Boeuf who kills his father and seven brothers. Ulrica identifies herself as "evil angel" (Scott 1819, p.281) which implies her transformation into evil after her forced

rape and being kept in an underground prison cell like a slave for years. In other words, she loses her identity in a literal meaning after being kept as war property. Her name Ulrica has been changed into Urfried. And the fact of becoming the mistress of her father's and seven brothers' tortures her mind and eventually she goes mad. Ulrica is obviously depicted as the perfect example of a victim in a patriarchal pattern of brutality. As a Saxon lady she represents the "Other" and has to become a subject. She is aware of her status and questions it all the time:

"I was free, was happy, was honoured, loved, and was beloved. I am now a slave, miserable and degraded—the sport of my masters' passions while I had yet beauty—the object of their contempt, scorn, and hatred, since it has passed away. Dost thou wonder, father, that I should hate mankind, and, above all, the race that has wrought this change in me? Can the wrinkled decrepit hag before thee, whose wrath must vent itself in impotent curses, forget she was once the daughter of the noble Thane of Torquilstone, before whose frown a thousand vassals trembled?"(1820, p.236).

As stated by Felman, madness is "a manifestation both of cultural impotence and of political castration" (1975, p.2). That is to say, Ulrica's madness as an expression of disadvantageous set of conditions confirms a cause and effect relations; I have become mad owing to the fact that I am abused and tyrannized that in that sense madness may be regarded as a form of disobedience; however, it is actually a tactic by some means to resist one's condition. In addition to this, she perceives her position as weaker sex against male control and chooses to isolate herself from the reality. Therefore, in the end in order to repair her dignity she has to inflict a penal on her rapist. To put an end to the patriarchal oppression Ulrica sets fire to Torquilstone to get her revenge and burns herself and Front-de-Boeuf alive.

In addition to this, in *Ivanhoe* the issue of rape is an ethical test for knights to pass as the knights are entrusted with the safety of the vulnerable and unprotected women; thus, a true knight has to confront this dilemma and gives greater importance to the duty of helping the lady in danger (Gravdal 1991, p.44). The knights Front-de-Boeuf and De Bois Guilber could not pass this chivalric test since they both choose the way rape or the threat of rape in order to express their power and mastery over women.



4 KATHLEEN WOODOWISS'S *THE WOLF AND THE DOVE* (1974)

This chapter is about demonstrating substantial transformation romance novels have undergone after Walter Scott's *Ivanhoe* until Kathleen Woodiwiss. For this dissertation, Woodiwiss has been chosen intentionally since she transforms the romance novel into bodice rippers, forever changing the industry and establishing the fundamentals of romance to grow to be the backbone of mass market paperback sales and undoubtedly the biggest bit of the romance market in general. As a result, in order to understand the reasons behind this massive change in historical romance genre, bodice ripper era which is hugely influenced by feminist movements should be analyzed in detail. Later, the changing natures of love, marriage, gender relations and the problem of rape are studied considering the time period of the novel.

4.1 Kathleen Woodiwiss

Kathleen Woodiwiss starts the rise of mass-market historical romance genre with her instant best seller *TFATF* in April 1972. Nancy Choffey who is an executive editor for Avon books has discovered *TFATF* (1972) among the pile of rejected manuscripts. At that time between the years of 1972 and 1974 the sales of romances are so low that publishers are searching for a new formula. The earlier publishers of gothic romances avoid giving definite answer when demanded to give an explanation for the drop in the market. Some say that the industry has just been overflowed, while others put the blame on the feminist movement and the growing explicitness calls forth a lot of open mindedness if not yearning for stories with graphic erotic descriptions. However, everyone shares the same opinion about the changing nature of romance publishing industry with Kathleen Woodiwiss's romance in 1972. The wide spread fame of the book's new formula awakens the entire industry; a very large number of romance lovers turn out to be obsessed with the genre. The romance scholar Kay Mussell describes Woodiwiss' first novel as a "story of sexual and exotic adventure or domestic melodrama in a heightened and exciting setting" (1984, p.38). Woodiwiss's popularity with her book is strengthened with the publication of Rosemary Rogers's *Sweet Savage Love* in 1974.

4.2 Bodice Ripper Era

Today, whenever one hears the term “historical romance”, what comes to most people’s mind is a picture of shelves of print books which are called bodice rippers with covers depicting a man and a woman wrestling with passion that are to be found in everywhere even at the checkouts of supermarkets and pharmacies. This new formula has many names including ‘sweet savage romances’, ‘bodice rippers’, ‘erotic historicals’ and ‘slave sagas’. The most commonly known name is bodice ripper and it is invented in the late 1970s to describe the book covers of historical romance novels which depict half naked protagonists embracing each other passionately. The typical theme of ‘bodice rippers’ is that the male protagonist in the beginning of the story rapes the female protagonist mostly mistaking her for a prostitute. The macho male hero is so dominant that he does not comprehend the meaning of the word ‘no’. Thus, these contemporary versions of the historical romance novels are always critiqued by scholars.

Woodiwiss writes her second novel *The Wolf and the Dove* in 1974, one hundred and fifty-five years after Walter Scott’s *Ivanhoe* which is written in 1819. Woodiwiss is the all-time favorite of Janice Radway’s Smithton readers. Radway accepts Woodiwiss’ revolutionary influence upon popular romance novels: “All seem to agree that the nature of romance publishing changed dramatically in April 1972, when Avon Books issued *The Flame and the Flower*” (Radway 1984, 33). Radway tries to reveal the formula of a fulfilling romance reading experience for the Smithton readers and comes up with a perception of what formulates a romance. She demonstrates readers’ anticipations in an easy system- no one passes away, a happy ending, and positive feelings everywhere (Radway 1984, pp.63-4). In the same way, she reaches a very easy description: “a romance is, first and foremost, a story about a woman....To qualify as a romance; the story must chronicle not merely the events of a courtship, but *what it feels like* to be the *object* of one.” Radway represents the romance genre as purely feminine.

Even though Woodiwiss is distinguished for taking the romance novels into the bed chamber in 1972, the love scenes are not very graphic. The formula and the combination of this new novel can be analyzed in terms of women’s general condition and their exploration of sex act throughout the beginning of 1970s when they have been struggling to preserve their chastity at the same time digging into the taboo. Carol Thurston acknowledges that the paperback romance, especially as it has evolved from the time of the printing of Kathleen Woodiwiss’s *TFATF* in 1972, has at the same time viewed and popularized the achievement accomplished by feminism in America; specifically it has functioned as an instrument for expressing

and endorsing female sexual desire and responsiveness. Additionally, Thurston deems Woodiwiss' novels as feminist as her novels "coincide[d] with a period of rising feminist consciousness among women generally, including the women who were reading romance novels" (1987, p.172). As for Thurston, the publication of Woodiwiss's *The Flame and the Flower* results in "a conflagration of passion, possession, piracy and rape, portraying high-spirited women who ultimately won not only love but more respect and independence than the times in which they lived commonly would have allowed their sex. (1987, p.19).

Although the heroines have been regarded to be powerful due to their persistence, toughness of spirit at the turn of events (Thurston 1987, p.50), not everyone, especially feminists, are happy about it. As a matter of fact a lot of women who read Woodiwiss's romance novel nowadays do not accept the heroines of her books to be revolutionary or free spirited. Without doubt the rape and afterwards the following love affair between the hero and the heroine would be seriously upsetting for many feminist scholars.

Contrary to feminist scholars, Woodiwiss's romance novels are broadly devoured and praised by women, despite the worldwide bad press. *The Wolf and the Dove* is still published in 2016. The key of this book's popularity can be traced back to its mixture of inexperience, intimacy, illicit temptation and suspense. Sexuality exists and is unquestionably the essential element in the book, yet it is not openly shown compared to today's contemporary historical romances. Their main appeal originates from its more graphic and violent erotic contacts as well as a great amount of travel and the thrill of adventure. Romance novels have established lay out which finishes with happily ever after (HEA) yet how both parties find their happy endings differ. Generally, the basic formula of romance starts with attraction. This growing attraction gives rise to a romance between two protagonists and later this mutual temptation results in sex, which in order accompanies love and after that concludes with wedlock and reproduction. In Woodiwiss's novel *The Wolf and the Dove* sex marks the beginning of the relationship, marriage follows along with love. In Walter Scott's medieval historical romance *Ivanhoe fin- amour* occurs first and it's followed by marriage. There is no place for paramour, sex and procreation.

With that said, Woodiwiss is not the one who invents the genre of historical romance but she becomes the one who formulates the popular historical romance as we know it today. Yet what it is about the "bodice ripper" that induces such an extreme degree of historical gap, a drastic change in romance formulas afterwards.

4.3 Love and Marriage

4.3.1 Romantic love

Anthony Giddens (1992) tracks down the evolution of the relationship and claims that the modernizing of Western societies results in restructuring of intimacy. In the last several years Giddens has been researching the outcomes of modernity Giddens starts with the appearance of romantic love which is a paragon that is extensively distributed in the nineteenth century, when marriage starts to get rid of the monetary and kinship ties which have the utmost importance in pre modern societies. (Giddens 1992, p.26). Before nineteenth century, romantic love is disparaged and regarded as an ungovernable urge which degenerates people and makes them disregard beliefs about sex and social hierarchy (Lindholm 1998, p.15). Pre-industrial marital unions are devised to secure a family's continuity as an economic subdivision and in essence these marriages are hardly inspired from love (Stone 1979, p.161). With the following disconnection of the personal and public domains of life, love comes to be acknowledged as the foremost cause for holy matrimonies. As stated by Rothman (1987,p.12) in the half decade of the nineteenth century romantic love gradually begins to ignore the negative associations and comes out as an allowable motive for the mutual affection between females and males. Romance is no more accepted as a risk to domestic harmony; instead it is being seen as the passage to ensuring it (Lindholm 1998, p.12). Romantic love has been transformed into something to revel rather than distrust; the phenomenon of 'falling in love' comes to be normal in the way to the relationships. Giddens views romantic love in the setting of change which modernity results in "self identity and characterize modern identity as a biographical category, to be managed and monitored by a reflexive self" (qtd in Featherstone 1999, p.163).

According to this, the romantic love ideal achieves this transformation by providing women for the first time with a self-story in the form of a life-mission for the hunt of the perfect other. In this regard Giddens displays how romantic love makes accessible to girls a brand new cultural text which is a prototype for love experience. For Giddens the strength of this self-conceived narrative bestows the combination of love and sexuality in the lives of girls. He says "romance, gears sexuality into an anticipated future in which sexual encounters are seen as detours on the way to an eventual love relationship" (1992, p.50). As a result of the developing involvement in a romantic relations, man and woman find out "themselves," "who they really are," "what they really believe" and "how they really feel" (Berger and Kellner 1964, p.23). This identification process gives man and woman a feeling of balance and assists to

relieve the existential concern that is connected with lonely lifestyle in the modern day (Langford 1999, p.3).

Anthony Giddens believes that romance is inevitably confined with self-narration:

“romantic love introduced the idea of a narrative into an individual's life— a formula which radically extended the reflexivity of sublime love. . . . The complex of ideas associated with romantic love for the first time associated love with freedom, both being seen as normatively desirable states. . . . Ideals of romantic love . . . inserted themselves directly into the emergent ties between freedom and self-realization” (1992, p.39).

To put it simply, romance has developed into a way of appreciating yourself and your life story concerning your significant other; a means to regulating interest and wooing to the extent that you learn as much about yourself as you do about your partner. For Giddens, the growth of the self-narration acts in accordance with the appearance of romantic love which in a way gives way to the creation of novels. In these novels women and men are not constructed as equals on the contrary women are thought in connection with the realm of femininity and motherhood that is allegedly beyond the awareness of men. Nonetheless, the heroines are generally self sufficient and strong willed in these literary forms. In the mean time, man's sphere is separated from the domestic world, both mentally and bodily, and embraces an important sense of goal beyond the domestic cages. The altering social ideas surrounding gender and inequality in relationships have inspired the types of characters and situations that are found in today's romance have been suggested in this study. It is accurate to say, however, that the general process of social change in relation to gender and relationships is reflected in the novels.

Life stories of boys, on the other hand, focus on career possibilities and male friends; based on the study Giddens gives the details of, adolescent boys talk about love only rarely, and regard sexuality as conquests. And since the romantic love narrative is established essentially in the family which is seen as the woman's sphere, it doesn't therefore work for men who are mostly career oriented. Thus as for Giddens romantic love is 'essentially feminized love' (1992, p.43), in spite of the fact that it makes females subordinate by confining women to the home.

The non-stop criticism of romantic love originates from the act of feminism. Even though both Solomon and Giddens have confirmed that the relation of the emotion of love with the liberty and equality can be emancipating and giving freedom to women, this affirmation has been fiercely challenged by some well-known feminists.

Shulamith Firestone, for example, labelled romantic as the heart of the repression of women while describing the feeling of love as a catastrophe, an inferno and self-sacrifice (1970, p.121). In this, she follows Simone de Beauvoir, who insists that because of the unfair treatment of women, love turns out to be “a curse that lies heavily upon a woman confined in the feminine universe, woman mutilated, insufficient unto herself. The innumerable martyrs to love bear witness against the injustice of a fate that offers a sterile hell as ultimate salvation” (Grassi 2014, p.32). These points of views have been repeated by succeeding feminists. As stated by Carol Smart, feminist have pointed out love as an ingredient of patriarchal system through which women become dependent on men (2007,p.60). She aims to take attention to one of the most important theories of the feminist criticisms. Love is not itself repressive but grows to be so due to the societal conditions in which it is nurtured, particularly patriarchy. Although many feminists find romantic love problematic, they do not assume that it will stop its existence in an egalitarian society. Quite the contrary, they believe that the ideals of feminism can turn romantic love into the more reliable form of communication and emotional intimacy participated by men and women.

First Wave feminists cross examines love between men and women on rare occasions although some people such as Cicely Hamilton in her 1909 work *Marriage as a Trade* examines the practices of love in which it is formed by relations of “dominance and subordination” (qtd in Kennedy, Lubelska,Walsh 2005 p.38). Hamilton argues that woman cannot afford to be unconditionally romantic since for most women marriage is a financially and socially essential (qtd in Crawford 1999, p.28). In maintaining that men are much more romantic than women, however, her research departs from that of feminists of second wave who are inclined to appreciate love as the lure that confine women into marital unions. Alexandra Kollontai (1919/1977) and later Simone de Beauvoir (1949) maintain the basis of romantic love prospered by early second wave feminists such as Greer (1970), Firestone (1972), Comer (1974). Russian Kollontai for instance, asserts that extreme individualism of capitalism gives life to an inevitable isolation of people and they seek to cure them through love (1977, p.4). In order to be happy personally, people demonstrate little concern for the ones they value; instead they try to claim themselves completely by taking control of the partner, displaying ownership of the other’s physical and emotional self as well as shutting out other people. These double standards of sexual principles according to Kollontai, limit women much

more than men since women has turned into property on marital union in a way that men do not.

The printing of de Beauvoir's *The Second Sex* (1949) lays the foundations of second wave feminist interpretations which deem love as a tool of getting women's consent to their submissiveness. In relation to this idea de Beauvoir insists that women's self-denial by means of love not just strengthen their servitude but develops from a subjectivity constituted through that subordination.

4.3.1.1 Romantic love in TWTD (*The Wolf and the Dove*)

Romantic love has undergone lots of change that has been happening since the Middle Ages, and can be conceived as displaying a new type of humanism which includes samples of freedom and equality. There are some features of romantic love: one of the characteristics of the romantic love is that it is convenient only between equals. As Solomon contends romantic love has become associated with individual freedom, modernity and progress. The concept of families grew smaller, creating room for family members to be seen as individuals with the power of personal choice, especially in marriage partners. Middleclass women were now able to have the privilege of courtly love in life and in stories (2006, p.60).

Historical romances, "because of their repetitiveness, would have been likely to provide models of love and courtship for their readers" (Shumway 2003, p.38). In this regard, literary works position their readers to relate to the romantic figures vicariously. Romance novels does not present love as suffering and death. While Woodiwiss makes use of the medieval historical setting it is not difficult to trace the elements of the romantic love in *the Wolf and the Dove*. The first element of the romantic love is the idealization o the partner. It suggests that both sides usually prefer to concentrate solely on the fine qualities, generally overstating those features while paying no attention to details which constitutes a partner human being (Bell 1975, p.187). A partner who adopts this ideal mainly experience admiration, devotion, affection, attachment, sentimentality toward the other half (Aron & Aron 1986, p 21). For this reason, this individual is convinced by the partner's perfectness. In *the Wolf and the Dove*, the main female character Aislinn is described as the best of everything she does. She "has no match. She is unsurpassed" (1974, p.254).

The second element of the romantic love is the notion that there is just one ideal love for each person (Franiuk, Cohen& Pomerantz 2002). It is the belief that the true love presents itself only once, can merely be experienced with one lover, and that

fate and destiny together unite the ideal partners (Bell 1975; Peplau & Gordon 1985; Sprecher & Metts 1989). It is a comforting situation for the individuals who are in love since it eliminates other prospective matches and promotes the idea that no one else could cause such bliss in their lives (Bell 1975).

There are lots of good instances for this in the novel. The male hero mighty Norman knight hates women because of his mother's betrayal and treats them all as casual property. And that is the way he begins with Aislinn. Wulfgar makes her his slave and after some time his whore (Aislinn's word). But the dignified, pretty and self-sacrificing Aislinn carries on being the helpful lady to protect her people. Wulfgar forewarns Aislinn not to love him as he will abandon her. But Aislinn is a new breed of woman he's never come into contact with before and soon he is so drawn to her that he can't stop thinking about her. In other words, "Aislinn's uncommon beauty spoils his desire for other women (1974, p.215). Wulfgar stops thinking about other women when he finds his perfect match. Romantic love strengthens the idea that there is only one perfect woman/man for individuals whom they are destined to love forever:

"First love," he whispered softly. "heart's love, do not betray me. Take what I would give and make it part of you as it is all of me. Bear my love within you full time as you did with the child then with a glad cry bring it forth and we shall share it ever more. I offer you my life, my love, my arm, my sword, my eye, my heart. Take them all. Spare not the least portion. If you cast it away then I am dead and shall wander moors howling like a mindless beast" (1974, p.500).

The third important, concern of the romantic love formula is a content that a romantic love affair can develop after a one-time encounter (Bell, p.1975). In compliance with this issue, it can take just a mere glimpse or a brief conversation for couples to become enamored. As a result, this kind of love is described by extravagant passion and rapid mutual progression (Sprecher & Metts, p. 1989). Individuals who are convinced by this ideal suppose that it is completely adequate for physical closeness and long-term devotion to occur sooner than what might be accepted socially normal or suitable.

Love at first sight is the principal subject matter of romance novels. In fact, In *TWATD* the male protagonist Wulfgar takes Aislinn as the spoil of the war between Norman and Saxons. Although they are enemies, they are intrigued by each other whenever they first meet:

“..His arm was clasped around her waist in a merciless grip and behind her head she felt his hand, large and capable of crushing her skull without effort. But somewhere in the deepest, darkest, unknown places of her being, a small spark was ignited and flared upward, awaking mind and body from their coldly held reserve, and singeing, scalding, fusing them in one mass of sensation. Her whole consciousness was stimulated by the feel, the taste, the smell of him, all pleasurable and acutely arousing. Her nerves flooded with a warm excitement and she stopped struggling. As if with a will of their own her arms crept upward around his back and the ice melted to a fiery heat that matched his own. It mattered little that he was enemy nor that his men watched and crowed their approval. It seemed there were only the two of them. ...Now clasped in the arms of this Norman, she was yielding helplessly to a greater will than her own, returning his kiss with a passion she had never known she possessed” (1974, p.41).

Through the end of the book the readers are let known that the couples fall in love from the moment they kiss each other for the first time:

“Oh Wulfgar. Wulfgar” her voice rang with a joyful note. “You are mine at last.”

He raised a dubious brow but smiled into her eyes. “I vow you planned this marriage from the first moment of our meeting.”

She nuzzled her face against his throat and sighed. “Oh nay, Wulfgar, ’twas our first kiss that set my mind on the matter”(1974, p.411).

The fourth and the last subject matter of the romantic love is that love will defeat everything. Following this ideal, dissimilar moral values or standards of behavior and interests are not relevant, and monetary, social and geographical worries are unimportant. As a matter of fact, incompatibility in the love affair is not a problem for this epitome, since it is the opinion that love will somehow find a solution (Bell 1975; Peplau & Gordon 1985). The foundation for this subject matter, however, is the way in which couples maintain that problems are set right. Rather than working through the problems and improve factual answers for them, the opinion is that partners eventually can disregard conflicts and as an alternative depend on just love as the medium for triumphing over difficulties. This matter is the core of many of the plots in a great variety of romance novels (Lee 2008, p.66). In the novel *The Wolf and the Dove* Ragnar incites a war and Aislinn’s father and many others are killed and the rest are taken as prisoners. Aislinn comes to be a pastime for the amusement of the man who murdered her beloved father. She has to witness Normans pillage her

home and physically hurt her mother with hands tied, rope in her neck and forced at the feet of her prisoner. Yet, she makes up her mind that she will take her revenge since no Norman can control her. She does not give away the only home that she has ever known.

However, whenever she sees the Norman knight Wulfgar she forgets about her revenge and acts the opposite. In the following dialogue Aislinn is blamed by the English captives of the William the King for not avenging:

“Sorry,” one of the elder men snorted. He looked derisively to her belly. “you did not waste precious moments bedding the enemy it seems.”

Aislinn drew herself up with dignity. “you judge me without hearing the circumstance. But ‘tis of little matter to me. I do not beg for an ear. My husband is Norman and I give him my loyalty, yet my father was Saxon and died upon the Norman sword. If I have accepted William as my king it is because I can see no use in a hopeless struggle that would only mean more death and defeat for the English. Perhaps It is because I’m a woman that I see no future in further efforts to place an Englishman on the throne. I say let us bide our time and give William his due. Mayhap he will bring some good to England. I vow you can do naught else with only dead men to raise their bones behind you. Would you have us all dead before you realize the truth? I would say William does right to keep you under his thumb to ensure peace for England”(1974, p.417).

That is to say, their love relationship alone is believed to conquer the difficulties and distresses that result from the war between Normans and the Saxons.

4.3.2 Marriage

Since the 1960s developments seem to express indistinct impacts, and have been the centre of the vehement political disputes as the age of marriage opens the way for swift social alterations. Divorce figures climbs up dramatically, doubling between the mid-1960s and the mid-1970s. During these years, the condition of family as an institution is changed by a lot of elements: the progression of the women’s emancipation campaign, the sexual transformation, the Supreme Court’s acceptance of marriage as a constitutional right under the U.S Constitution and therefore the cancellation of laws imposing limits on marriage between different ethnic groups, the banishing of the fault- based divorce which demands a fault on the other party in order to end the marriage, and a rapid increase in women’s participation in labor force. Thurston characterizes the sixties as a time of

“turbulence” and the seventies as the time when the consequences of all that change happened. Abortion became legal, couples lived together before marriage, and divorce rates increased. The millions of women who read romance novels in the 1970s read about the same kinds of conversations about inequalities and injustices they were having in their lives on the pages of romance novels (1987, p.20).

The followers of romantic union demand marrying for love rather than money or social position. This movement has been reinforced by the Industrial Revolution and the prosperity of the middle class in the nineteenth century, which allows young men to pick a partner and pay for the wedding ceremony, setting aside the consent of their parents. Since people take more command of their love lives, they start to request the right to terminate the failed marriages. As a result, divorce rates increase dramatically in the twentieth century. Gradually women start to demand for being accepted as their partner’s equals, instead of their possession. Besides that, the use of birth control pill has changed marriage essentially. In this regard, newlyweds can decide the number of children they want to have. If the partners are unhappy with each other, they can file for divorce- and almost half of all couples do. Marriage has become chiefly a personal pledge between two equals pursuing romance, security, and satisfaction.

In the past love is seen as a silly reason for a match. Today some scholars agree on this idea and name this change in modern family a “crisis”. Stephanie Coontz suggests that marriage based on love was previously rare and regarded as a threat to social order (2005, p.121). Marriage based on love is risky because, as Eva Illouz puts, it the family is redefined by a transformation of the family “from an institution designed to raise children and to ensure the economic survival of men and women to an institution designed to satisfy the emotional needs of its members”(2008, pp.108-9). During 1970s, for the heroines of romance novels marriage is the best desired end. Yet, starting from 1980s heroines of romance novels have goals in life other than marriage and motherhood.

4.3.2.1 Marriage in TWTD (The Wolf and the Dove)

Romance novels have long been disparaged by feminists for holding traditional ideals about family life and marriage. Love and passion are found together in the pages of romance novels which promise happy endings: “a work of prose fiction that tells the story of the courtship and betrothal of one or more heroines” (Regis 2007, p.22). Since the description accentuates the notion of narrative resolution in the form of marriage or the anticipation of marriage as the objective of romance, many

feminists claim that the romance novel formula does not beat patriarchal standards of behavior rather it's narration strengthens traditional gender roles. Recently Makinen (2001, pp.42-3) proposes that the romance novel gives strength to women in conventional gender roles since the novel's narration "reifies men's phallic power as central to a woman's life and positions marriage as the solution for women's happiness". The romance novel appears to do a lot to encourage women feel contented and fulfilled in their subjection to men than to freeing women beyond their traditional gender roles. Most of the feminists disregard the fact that romance novels have been changing to meet the standards of the changing world therefore they reflect the ideals of the society in which they are penned.

Earlier to this period in the history of literature, books still hold the strong Victorian moral values about sex and gender roles. The "bodice rippers" welcomes sex into literary discourse in a way that speaks to women and shows them that sexuality should be enjoyed openly and not to be kept quiet about. The romance *The Wolf and the Dove* is one of them. Although it is set in the medieval Saxon England in 1066, it represents the ideals of the society in the 1970s in which the book is written. Woodiwiss first sets the scene with the medieval ideals and morality of that time and she later does the opposite of these traditions. Aislinn is an alpha heroine because she has a scheme to "tame" her alpha hero and proves him that compromising for love does not mean being weak, but strength. By the mid-1980s when the bodice ripper declines silently into the archives, women readers come to appreciate and embrace sex as a right. In public life, they are now working together with men in the same jobs; therefore it is not a crime to take pleasure from the same things as men do. For these reasons, Woodiwiss sets this novel in the middle ages to make concession for more precariousness and patriarchal tyranny to prove a difference in Aislinn's circumstances in the finale of the book. In this novel the cultural construction of 'medieval' is very evident at the beginning of the book in the following conversation between Aislinn and Wulfgar:

"you talk as a wife and I've yet to make you my misses," he chided.

"I was tutored carefully upon wifely deeds," Aislinn retorted. "Not those of a paramour. It comes more naturally to me.

Wulfgar shrugged. "Then think of yourself as my wife if it pleases you, my little Aislinn."

"I cannot without benefit of a priest," she returned coldly.

Wulfgar regarded her with amusement still. "And could you those after those few words were spoken?"

"I could, my lord," she said serenely. "Maids are not often allowed to select their husbands. You are as any other than except you are Norman."

"But you said you hated me," he pointed out with mockery.

Aislinn shrugged. "I have known many girls who hated the men they married."
(1974, p.86)

As it is clear from the quotation that in the past marriage is dedicated to the transference of moral codes and the preservation of the societal order and in that sense the domestic scope is closely and straightforwardly linked with the attainment of the moral standards and ethics. These moral behaviors are in turn performed through gendered identities: to meet the standard of "masculinity" or "femininity" implies the moral proficiency connected to these duties inside the family such as timidity, ability to sacrifice and dedicating oneself, fidelity and reliability (Fox 1947, p.2). If those marital unions are successful, they are successful not because a male and a female have perceived their "inner authentic selves" in everyday-shared love making but rather because males and females who have distinct gender roles and realms of action, suffuse their personal thoughts and feelings with the norms and ethics accepted by the society around them. Provided that both partners are able to stick to these conventional and well established rules of mores, contentment will be in their reach, despite the anomaly of their psychological situations (Hardy 1887, p.7). As Stephanie Coontz puts it:

"There was general agreement on what constituted the proper support a man owed his wife and what sort of behavior he could expect in return. Men were judged by their work ethic, women by the quality of their domesticity. Love was said to be increasingly important but it was still considered to be something that could be objectively ascertained and measured" (2005, p.269).

It is because these models started falling apart that the massive intervention of psychologists inside the family became not only possible but necessary in the modern marriages.

The betrothal of Aislinn and Kerwick is another instance which represents medieval ideals about marriage and love relationships. Our heroine is betrothed to Kerwick who is the complete opposite of Wulfgar. Kerwick is described as "a scholar favoring books and learning to war" (Woodiwiss 1974, p.43). Wulfgar, on the other hand, is an actual powerful warrior. Kerwick becomes sick at the terrible sight of the dead

bodies and he is made fun of by Wulfgar's men (1974, p.39). Aislinn feels shame for his behavior because Kerwick is making himself "the object of ridicule" by humiliating himself in front of the enemy (1974, p.39). When it comes to making love with Kerwick, she finds him boring since he has never hold the power to draw her from herself. "His kisses had aroused no passion within her breast, no desire, no impatience to be his" (1974, p.41). Aislinn and Kerwick's relationship is limited to kisses since it is forbidden to have sex before marital union. Whenever Aislinn becomes the mistress of Wulfgar, Kerwick realizes that he has lost Aislinn forever: "I wanted you as any man desires to have the woman he loves, yet I was only permitted to dream of you in my arms. You begged me not to dishonor you before our marriage and like a fool I complied" (1974, p.77). Obviously the relationship between Kerwick and Aislinn is not based on love and desire. Kerwick is the choice of her father and she remains true to him until Ragnor's supposed rape attempt. Yet it is made clear that Aislinn is not going to stay true to her betrothed after seeing Wulfgar: "I wonder, demoiselle, if your loyalty would have stayed fast if Ragnor had not bedded you (1974, p.113). Aislinn of course feels disgust for Wulfgar also yet he is so extremely handsome that she is not able to refuse the feeling of lust that he awakens within her.

Wulfgar avoids marriage institution as well as long term monogamous romantic relationship at the beginning of the novel. According to him, marriage is "chain in the neck" (1974, p.86) and women are "unpredictable gender" (1974, p.202). He starts his relationship with Aislinn "only to amuse himself for a time" (1974, p.251); however, Aislinn succeeds in taming Norman knight Wulfgar by persuading him to marry her through the process (1974, p.420). In fact Aislinn makes a plan intentionally to tame him at the beginning of their relationship: "He thinks me here to serve his whimsy, she raged silently. But the wolf has much to learn, for he has not had me yet nor will he ever, not as long as I can outwit his simple Norman logic. Ere that, he will find himself tamed" (1974, p.78). Aislinn tames Wulfgar by altering him from a misogynous, controlling libertine to a man that attach importance to matrimony and family on top of everything. Wulfgar can acknowledge that the woman he previously esteems as a precious possession is, as a matter of fact, his beloved one. As for Wendell and Tan, as a result of a sexually dangerous and aggressive hero's final taming, a secure place was enabled for women to investigate and invert the power relations found in a rape. Rape in the romance-novel finally enabled more control on behalf of women (Wendell & Tan 2009, p.2346).

Aislinn demonstrates the features of affective individualism, makes an effort to keep her ground and find a solution to make her situation better. She is fully aware of the fact that marriage means power since it gives "status" to women and her place as a "plaything for a Norman" makes her powerless without the institution of marriage (Woodiwiss 1974, p.204). According to Aislinn as opposed to traditional romance heroines as in *Ivanhoe* marriage does not signify safety and submissiveness. Rather the Saxon lady Aislinn and the Norman knight Wulfgar marry as a result of a developing love which is so intense and powerful that it triumphs over their apparently huge social and cultural dissimilarity. In this sense, love is definitely more physical and incorporeal in the novel which is set against the backdrop of Norman Conquest:

"She reveled in her position as Wulfgar's wife and lady of the hall, ..She had strength of mind that made even the men of the village seek her out, and come to her for advice. Bolsgar marveled at her wisdom and when he told of it, ..She continually interceded for her people and that fierce Norman knight whose stern visage they yet feared. Yet when Wulfgar's justice was demanded she stood back and leave it have its way. She tended the aches and pains of Darkenwald's people and rode many times with Wulfgar to Cregan when her skill was needed there. She was a welcome sight at his sight and the people, seeing her trust and fondness for her Norman husband began to lose their fear for him. They ceased to tremble when they saw him coming and few brave ones ventured into conversation with him and were surprised to learn that he understood the peasant well and had compassion for their needs. They stopped thinking of him as the conquering foe and began to regard him as a reasonable lord" (Woodiwiss 1974, p.415).

The theory that men obtain as much safety from marriage as women is an innovative idea indeed. As it is very clear from the quotation the marriage between Aislinn and Wulfgar is so powerful that it changes everything around them as well as themselves. Through this interracial marriage, Wulfgar gains the status of a fair lord among the Saxon people due to Aislin's very successful mediating skills rather than a Norman enemy. In other words, Wulfgar manages to control his people easily without any problems. In this sense the marriage makes Wulfgar a powerful lord more than ever. Wulfgar recognizes benefits of making Aislinn his wife in the area of managing his people. Soon he also becomes aware of the changes in their sex life. He is now astonished at the difference a vow of marriage can make in her since

Aislinn becomes more responsive, “warm and willing, giving herself without reservation” (1974, p.415).

Before winning the marriage proposal, Aislinn constantly denies her sexuality due to the “desire to protect her reputation” (Snitow 1979, p.148) since being virtuous is the trait of a good woman’s role as well as the fact that non marital sex is actually forbidden at that time. The good heroine is an innocent celibate who, after meeting the hero, is in a continuous state of sexual excitement that she does not comprehend. As for Regis, “The new couple does not change the structure of society or retire from it...but they create within it an oasis of calm morality, free from its shame and danger” (2007, p.141). Of course, there are still unmatched marital unions and forced relationships all around Wulfgar and Aislinn, yet the happy ending comes since they have established their own relationship within society and their lives are better for it. In addition this, As Thurston claims the inevitable ending of marriage in most of the romance novels maybe make the heroines hung up on a man but it does not make them dependent on heroes (Woodiwiss 1974, p.50).

Couples stay together because of mutual love, happiness and sexual attraction instead of convention, a feeling of duty or for the sake of the kids.

“Would you come freely if you loved me?” He asked. His gaze penetrated into the depths of her soft violet eyes.

“If I loved you?” She repeated. “My love is all I have left that I can give of my own free will. The man I loved would not have to beg me to be a bride or to give him all the rights that brings. Ragnor took what I held for my betrothed, yet my love is still my own gift a man or withhold as my heart would bid me.”

“Did you love Kerwick?”

She shook her head slowly and answered truthfully.

“Nay, I have loved no man.”

“And I no woman,” he returned. “yet I have desired them.”

“I desire no man,” she said quietly” (1974, p.96).

Obviously, Aislinn accepts Wulfgar since she has deep feelings for him and she defies the societal rules by agreeing to be with him instead of Kerwick who is the choice of her father (1974, p.113).

4.4 Heroine

In the 1960s and 70s fanatic feminists have declared that love and marriage are being used by men as means to hegemonize over women. It is not just the institution of marriage which is held responsible but also the feeling of love. In 1974 around the time when *TWATD* published, Ti-Grace Atkinson presents that the emotion of love plays the main role in the oppression of woman. Atkinson further claims that "There's no such thing as a 'loving' way out of the feminist dilemma: that it is as a woman that women are oppressed, and that in order to be free she must shed what keeps her secure" (2001, pp.140-1). Both Atkinson and several other feminists demand for an end to traditional love since it makes women powerless, defenseless, vulnerable, and secondary to men. Furthermore, these radical feminists denounce romance novels for holding women in unreal worlds, and captivated by love. Tania Modleski maintains that romance novels "provide women with a common fantasy structure to ensure their continued psychic investment in their oppression" (2001, p.344). However, this point of view does not make women stronger. As opposed to emancipating women, it lures them into the familiar tune of being powerless than men.

According to some scholars (Thurston 1987, Chappel 1991, Seidel 1992, Coddington 1997, Smith 1997), bodice rippers have gained so much popularity among women since it is accepted as a reaction to violence against women in the early years of feminist movement. Even Coward suggests that "Over the past decade, the rise of feminism has been paralleled almost exactly by a mushroom growth in the popularity of romance fiction (1984, p.191). As Frenier (1988, p.106) puts it romance industry is responsive to the romance reader's demands therefore, it is pretty normal to come across "portrayals of sexually assertive heroines who are starting to ask for more equal treatment in their relationship with heroes".

Rather than targeting the love relationship of a woman, the emphasis should be on the societal issues which make the love relationship look like the guilty one. The portrayal of love between equals "would be an enrichment, each enlarging himself through the other...it is not the process of love itself that is at fault, but its *political*, i.e., unequal *power* context: the who, why, when, and where of it is what makes it now such a holocaust" (Firestone 1970, pp.120-22). It is not the emotion of love which transforms women into the passive slaves, yet it is the societal condemnation glued on it. Thus, women should welcome love as a tool for gaining some sort of authority and power rather than denouncing it as a sensation to escape from. Ten

years after Atkinson, Lucy Goodison comes up with a different viewpoint about the issue:

“Since 1968 the Left and the women’s movement have given “falling in love” a very bad press... The idea of love may have been misused, but to deny that we want and need intimacy with others is to avoid the whole issue...We use the term “falling in love” which disguises the fact that we have chosen to leap...The feelings, fantasies, and sensations that possess us are in fact our own. We need to cease thinking of others as the source or reference point for our feelings, and recognise our own role more clearly” (1983, pp.157-69).

In order to be free women have to be able to make their love relationships compatible with their own actual ambitions and wishes. That is the reason why romance novels give power to women; they bring forth instances of smart, determined women en route to find their own unique satisfaction without losing the power they have. Romance novels present prototypes of empowering women and empowering love emotion for the followers of romance. Contemporary romance novels have been labeled as the literature unique to women only not just because of the huge numbers of female followers but also because of as Francesca Cancian maintains, love has been turned into a feminine realm:

“This feminized perspective leads us to believe that women are much more capable of love than men and that the way to make relationships more loving is for men to become more like women...the feminine role does not include all the ways of loving; some aspects of love come from the masculine role, such as sex and providing material help, and some, such as operating daily tasks, are associated with neither” (1986, pp.189-191).

Gradually since men turn into the wage earners and females stay at home run after amour, romance and the feeling of love turn out to be linked with sentiment and affection as a result make women more subordinate. The changing status of love is what makes females appear to be the servant of it and strengthen their reliance on men. Romance novels by embodying conventional womanly sides of love, such as romance and sentimentality and manly sides ones like sex and manual help they provide in order to develop equal or harmonious love. John Cawelti maintains:

“Women have always had to cope with ambiguities of their identities as women and as individuals. Traditional customs and values have dictated that a woman establish a dependent relationship with a male—preferably a husband—and that she find identity in that dependence. As an

individual, however, she seeks independence and personal accomplishment. The formulaic structure of romance works to embody a resolution of this ambiguity by creating a perfect balance” (1978, pp.108-109).

Women are exposed to an experience of learning throughout the time of their odysseys to find love, and from that journey they discover to give importance to their freedom and struggle for their independence even in a likely despotic love affair. Although the women in contemporary romances like to pursue the true love, they don't give up their freedom and hence presents role models of power for females to pursue.

4.4.1 Heroine in the TWATD

Like Scott's traditional historical romance novel *Ivanhoe*, the story of *The Wolf and the Dove* (1974) describes protagonists with formulaic and stereotyped expressions: the heroines are very young in age though the heroes are considerably older than heroines; she is extremely pretty and he is good looking/attractive/burly; either hero or heroine has perfect hair, illustrated as sensually rousing, and eyes of extraordinarily unique color. Although framed within historical setting of medieval times the eighteen-year-old heroine Aislinn in the 1970s is depicted as smart and of course pretty as a picture. She is depicted as the victim of carnal passion about to be devoured by the male lust as follows:

“Her copper hair seemed aflame around her and caught the light flickering firelight within each thick curl. An uncommon shade for a Saxon. Yet her eyes were what took him completely off guard. Now in her rancor they burned dark and purple, glowering as she felt his perusal. But when her manner was calm her eyes were a soft violet, clear and bright as the heather that grew on the hillsides. The long, sooty black lashes that rimmed them now lowered and fluttered against ivory skin. Her cheekbones were fine and high, and the same gentle pink that shone upon them graced the softly curving mouth. The thought of her laughing or smiling titillated his imagination, for she possessed good white teeth, unmarred by the blackish rot that many other fine beauties were plagued with. The small, slightly tilted nose was lifted proudly, defiantly so, and the stubborn set of her jaw could not disguise the dainties of its line. Yea she would be a hard one to tame, but the prospect appeared thoroughly enjoyable, for though she was taller than most and slender, she was not lacking the full curves of a woman” (Woodiwiss 1974, p.19).

According to Marilyn Lowery the young age of the female protagonist increases her weakness. While the hero is thirty or thirty-five, the female can be as juvenile as seventeen. The age gap itself promotes the idea that she is chaste and the hint is that she is much more preferable as well as being more defenseless (1983, p.218).

Considering the time the story is written, virginity is an important asset for girls thus a girl is required to stay chaste up until the holy matrimony. The heroine Aislinn is virgin at the beginning of the story until her virginity is taken with force by Ragnor the dark knight. To indicate Aislinn's virginity she is likened to the "bloom from the thorn bush" (Woodiwiss 1974,p.24). Yet the truth is different. Ragnor captures Aislinn with the desire of defiling her. The whole time Aislinn has to endure the upcoming days accepting that Ragnor have raped her until she finds out that her mother Maida secretly puts sleeping potion made from herbs in Ragnor's glass of liquor. He compels Aislinn to drink therefore they both doze off shortly after they come to the room. Whenever Ragnor supposes that he claims her body he immediately declares himself as Aislinn's master (1974, p.26). Virginity is valued as a gift to the hero only. The description of the heroine's supposed rape by Ragnor is rather bad since the only feeling the heroine feels is panic. However, Aislinn feels desire in Wulfgar's touch to her during the forced intercourse. When the heroine Aislinn first meets with the hero Wulfgar she thinks she is not virgin. Loss of virginity is seen as the "victory" over women's body (1974, p.28).

It is no surprise here most of the male protagonists have had substantial sensual involvement; whereas for the most part female protagonists are chaste (Thurston 1987, p.75). Giddens notes how losing virginity for boys is forever an advantage, an additional benefit in the eye of the society. This situation will affect them and eventually lead them to see love as amour passion (Giddens 1992, p.51). Any single unconventional manner is not acceptable socially and romantic man is branded as a coward husband under the manipulation of his wife. Our male protagonist Wulfgar is sexually experienced and he is no ashamed to reveal it. He is no loving when it comes to women (Woodiwiss 1974, p.160). His motto is "I don't have to love you to bed you. I desire you. That is enough" (1974, p.59). Wulfgar believes that "Women. Use them. Caress them. Leave them. But never love them, my friend. I have been taught this lesson well from childhood" (1974, p.93).

On the other hand, the noteworthy departure from the traditional romance is that heroines do not stay virginal for a very long time and their involvement in sex draws Beatrice Faust's attention who remarks that romance novels endorses a lot of involvement in sex for females. In this sense, the heroines are allowed to have their

sex lives just as the male protagonists are (1980, p.153). The female protagonist's initial involvement of sexual activity mostly unlatches the door to her inactive sexuality, and coercion to have sex is hardly any existing. Hence, losing chastity causes important change in women and it means beginning of self-realization which eventually turns into a wholly mature understanding of herself as a person, not described by sex, wedding, or ancestry (Thurston 1987, p.79).

She is well bred and properly educated because she knows the French language of the Normans while Norman men do not know English. She even teaches the French tongue to Kerwick (Woodiwiss 1974, p.39). Romance scholars and critics agree that the readers of romance novels desire and at times expect the heroine to be intelligent. In *Beyond Heaving Bosoms*, Sarah Wendell and Candy Tan articulate these expectations: "We want her to be intelligent, independent, brave and strong—but we don't want her to outshine the hero" (2009, p.30). They identify the "too stupid to live" heroine as the most frustrating to readers (2009, p.31). This type of heroine frequently makes foolish choices and behaves in a manner that suggests a lack of common sense.

She is very brave, fearless and described rather courageous in several places of the book in order to show the nontraditional features of the heroine. She is the first woman to strike this strong and dangerous knight Wulfgar because: "Damsels feared his dark moods. When he bend his cold ruthless gaze upon them they fled out of his way to safety. Yet this damsel, with so much to lose, had braved far more than any other" (Woodiwiss 1974, p.40). Several pages later Aislinn reveals her free will although she is the captive of Wulfgar : "I belong to no one. Not you! Not Ragnor! Not even Wulfgar! Only myself!" (1974, p.104)

The other characteristic which makes Aislinn different from her peers is her extraordinary healing power. Aislinn is the healer in her community. This ability of the heroine to heal gives her some superiority to counterbalance women's enforced legal, financial, political and educational inferiority to males (Bernard 1981, p.471) Her mother Maida "tutored Aislinn in the art of healing and saw that she too knew the herbs and where to find them" (Woodiwiss 1974, p.47). She even heals Wulfgar both literally and figuratively. She heals Wulfgar by taming him since Wulfgar is emotionally wounded after his mother.

4.5 Hero: The Alpha Hero

As the romance novels evolve the heroes transform themselves through the course of time as well. Jay Dixon (1998) clearly expresses this development and classifies heroes based on the societal structures they are living in. Dixon claims that common societal norms and realities inevitably change the depiction of heroes in all popular literature. Hence, the hero in 1910s is the imperialistic, the hero in 1920s and 1930~5 is a boy, the hero is the British country gentleman in the 1930s, the hero is mature in the 1940s, the hero is the boy-next-door in the 1950s, the hero is Latin/Arap macho in the 1960s, and the hero is “dominant” in the 1970s and 1980s, “who can be cruel and sexually aggressive, but also tender and supplicating” (1998, p.73).

Anthropologist April Gorry (1999) examines the romance hero from an evolutionary perspective. Her study reveals that the hero is mostly older than the female protagonist, by an average of 7 years. In addition to this, the male protagonists’ physical characteristics are always depicted with the adjectives such as taller, herculian, good looking, healthy, well built, suntanned, macho, and dynamic. Garry also states that romance heroes reveal signs of physical and social mastery. They are competent of coping with whatever situations arise. Heroes are portrayed as sexually aggressive, cool, self-assured, uninhibited and dangerous although he is always kind to the heroine.

4.5.1 The alpha male hero in *TWATD*

When *Ivanhoe* from 1819 is compared to *The Wolf and the Dove* from 1974, one can see the differences in heroes themselves. The hero Wulfgar is rather different from the hero *Ivanhoe* who is tender in his manners and pursuit of love as well as nondescript to a large extent. In these novels during the 1970s the hero is the one who has the authority over everything. In the 1970s, a new, an aggressive type of a hero who is tagged as an “alpha male” is created in the literary world. Wulfgar is no exception. He is strong, well-built and Aislinn is appreciative of his physique. He embodies all the features of the alpha male in the quotation below:

“He stood tall, at least two hands higher than herself ... His towney hair was tousled and streaked by the sun, and though the long coat of mail was heavy, he moved with an easy strength and confidence... His eyes were wide set and the brows well arched above them though, when as now he was angered, they drew down and blunted his long, thin nose and lent to his face the intense look of a hunting beast. His mouth was wide, the lips thin yet finely curved. A long

scar that ran from his cheekbone to the line of his jaw grew pale and the muscles beneath it worked as he ground his teeth in anger. ...Aislinn's breath fled from shock as she found herself staring into cold grey eyes. His lips drew back from strong, white teeth and a low growl rumbled in his throat. Aislinn was stunned by the wild look of him; it was as if he were a hound on a scent. ... A wolf set to wreak vengeance on an ageless enemy." (Woodiwiss 1974, p.31).

Wulfgar possesses the ideal masculinity in romance fictions since he is described as macho, savage, demanding, and aggressive and herculean. Almost always, the male protagonists hold power over the female protagonists due to their financial affluence, political connections, social status, and physical size or age (Nyquist 1993, p.165).

At the very beginning, Wulfgar may be seen as cold, brutal and distrustful. The heroine Aislinn hates him and thinks poorly of him yet through the middle of the story she has developed positive feelings about him. Aislinn finds out that Wulfgar is generous with his subordinates (1974, p.83). By the end of the story Wulfgar is not domineering anymore since he is described as "kind and just and tender even in his lust" (1974, p.261). The reality that heroes are usually rude at the beginning of the novels has been observed before by other academics. For instance, Modleski (1980, p.438) states that "during the first meeting between the hero and heroine, the man's indifference, contempt, or amusement is emphasized". However, there is always a reason behind the hero's inability of love or his cruelty towards the heroine. In Wulfgar's case his hostility towards Aislinn and female gender is because of his mother. The female protagonist is aware of this fact and "felt sympathy for the boy who had been rejected first by the mother and then by the father he had known too well" and feels a need to "touch the man now to soothe his hurt" since "[H]e seemed the more vulnerable, for she had known him only otherwise, always strong, like the unscalable fortress, and she wondered if his heart could ever be reached" (1974, p.151). He has issues with his mother. Therefore, he is against marriage institution. It is Aislinn's duty to tame and transform the hero into a devoted and domesticated husband and father.

Furthermore, as with all alpha males Wulfgar is also sexually promiscuous: his relationship with females is "brief and without depth, rarely going beyond a night or two with the same one. He took women to appease a basic desire. When he became bored with them, he simply left them without explanation. Their affections or feelings mattered naught" (1974, p.179).

The romance insists on monogamy and social compliance from its male protagonists along with the female ones. When the hero meets the heroine, he has to remain totally loyal to her in spite of their disagreements and parting since being sexually faithful in good romances is accepted as the “natural partner of true love” (Radway 1984, p.130). The male protagonist must make amends for his bad past and accepts the value system of the female protagonist.

In brief, the romantic hero comes into being as a bit troubled psychopathic: he is upper class, but self-made; he is extremely masculine, yet lots of sexual experience; he is a lone wolf, yet capable of affection. Only after the ceasefire with the female other does he accomplish a unified identity or true self.

4.6 Rape or Aggressive Seduction

During the 1970s rape of female protagonist is a common theme in all historical romance novels. There may be lots of reasons why these books include rape scenes. Radway (1984) develops a sociological theory for the regular appearance of rape in these fictions since during the mid-1970s the numbers of men who are accused of rape have started to boost drastically therefore rape crisis centers are founded everywhere for the purpose of helping and guiding rape victims, women are articulating resentment at their exposure to such a bad physical violation.. According to her the most likely reason for the genre’s obsession with male violence is an endeavor to grasp the real meaning of a situation which has become nearly inevitable in the real world. The fiction may reveal “misogynist attitudes not because women share them but because they increasingly need to know how to deal with them” and it “also seems to be exploring the consequences of attempts to counter the increased threat of violence with some sort of defiance” (Radway 1984, p.72).

Although the official meaning of rape is forced sex, in these stories of romance rape is described in two ways: sex without the consent of the female and forced sex with no satisfaction on behalf of the women. Rape fantasy is a deed of temptation in which the female protagonist reaches sexual fulfillment and even orgasm in the end, for this reason, she gets approval for acquitting herself of guilt for taking pleasure in sex. In this regard it is in some way society’s acceptance of sexuality in a woman only when she is taken and overpowered by male (Thurston 1987, p.78). In a widely known report in Ms. Magazine Molly Haskell maintains that the distinction between forced sex and the fantasy of forced sex is control: “the point of rape is that a woman is violated against her will. In one there is sheer helplessness; in the other,

the helplessness is one of the conditions controlled by the fantasiser” (1976, pp.84-5).

The kidnapping and rape of women in romance novels have been considerably condemned by many scholars and feminists. Ann Douglas, for instance, who is one of the early critics of the genre, regards rape within the romances as evidence that women are both masochistic and simply protesting against the women’s liberation. However, rape already exists as one potential male reaction to the women’s movement. Since men notice the growing trend of feminism, some men see male violence as a remedy for what is wrong with women. Historian William Chafe (1991, p.205) talks about the reaction to a female giving speech on the women’s problems at a 1968 anti Vietnam War gathering: "...she was greeted with raucous heckling. 'Take it off, ' men around the platform yelled. 'Take her off the stage and fuck her". In fact, it is a reaction to women’s new assertiveness. Hence, the frequency of rape in many bodice rippers of the 1970’s most probably increases not directly because of feminism but, rather, as an answer to the hostility of male anger that women’s movement has incited.

Scholar Helen Hazen (1983, p.12) maintains that In Harlequin romance novels cruelty in sexual relations is “the attempt to exploit emotion through physical action”. Hazen claims that rape in romance novels is the evidence of our physical craving for “excitement”. Hazen expresses that women turn out to be sexually aroused while reading rape romances since they objectify themselves and put themselves in the place of the sexually abused subjects. Hazen depicts females being emancipated by allowing themselves the liberty of taking pleasure in sexual stimulation (1983, p.17).

4.6.1 Rape or aggressive seduction in *TWATD*

Rape is just one of many catastrophes (Father killed, raped by two different males, kidnapped by the first rapist, mother goes mad, etc) that happens to Aislinn. Wulfgar who is known as the Iron Wolf of Normandy is enchanted by Aislinn’s beauty and declares her as his own property. He mistakenly rapes her. It is clear that the female central character is not yearning for sexual intercourse with the hero but even if she can’t admit it she “could feel herself softening and a warm glow beginning deep inside”(1974, p.71).

“-you are no virgin. What difference is one more man?

Aislinn stuttered in rage. “I have been taken once against my will,” she stormed. That does not mean I’m a slut.”

Aislinn choked back a sob and whirled in helpless frustration. She stood quivering in anger and loathing fear, unable to bear his mockery. Slowly she unfastened her gouno and let it fall to the floor. A tear slid down her cheek...

Aislinn stood proud and tall, hating him, yet knowing a strange excitement stirring in her youthful body as this man stared at her.

-“Yea, you are lovely,” Wulfgar breathed, reaching out to fondle a well-rounded breast. Aislinn steeled her body, yet to her shamed surprise felt a sweeping pleasure beneath the warmth and gentleness of his hand. ...” (1974, p.60).

Woodiwiss does not mix up rape with forced seduction here. The female protagonist seems to enjoy the forced seduction but avoids expressing it in order not to be labeled as loose, slut, or whore. Gradually, rape begins to disappear in 1980s. Radway who is interested in romance readers themselves concludes that the readers she interviews do not want to read romance books which include rape since they don't want to accept the standards of men, either in real life or in their romance novels; they desire men to embrace their norms. Hence, romance readers blacklist romances that include male violence and the oppression of the heroine (Radway 1984, p.76). Besides that Radway (1984, p.129) suggests that she finds less occurrences of rape in the romances she identifies as 'ideal' than in 'failed' romances. She observes that the similar unpleasant instances of brutality that prevail failed romances are at all times “evoked as potential threats to female integrity even in good romances, simply because women are trying to explain this situation to themselves” (Radway 1984, p.72). What Radway proposes, then, is that frequency of rape in romances has to be located within the confines of historical and social events.

Bodice ripper tradition begins in the early 1970's, increases its popularity for about ten years, and then substantially weakens its status by the early 1980's. These romances are crammed full of male brutality, violence, ranging from barbarous rape to male protagonists who hurt their female others by holding their arms too firmly. The reasons why do these rape stories appear and explode the sales of these fictions and then diminish in popularity suddenly in 1981 is another question to be addressed. In other words, the commonness of these rape instances, male violence and masochism in these romances must be analyzed in terms of historically and psychologically.

5 AMANDA QUICK'S *MYSTIQUE* (1995)

This chapter is about demonstrating the substantial changes that have happened in the romance novel genre in the twenty-one years that have passed since the publication of *The Wolf and the Dove* (1974). The main focus is the additional change of romance genre, in the late 1980s and early to mid-1990s with the broadening of the frame of mind of the hero. Wendell and Tan (2009, p.21) note down that during this time period the male protagonists have become moderate and less monolithic in their roles as figures of love and fear; rape faded away from the genre to a large extent; and sexual purity of the heroine- despite still being an unhealthy sign of moral integrity in many novels- is not clung to as firmly anymore. On top of that, binary points of views come to be the standard in romance novels, letting keen readers to employ themselves not only in the point of view of the heroine, but that of the hero as well. Therefore, in order to understand the scope of the departure from Woodiwiss's prototype of traditional romance; some important events should be discussed in detailed so as to reveal their handling of love'marriage relationships, gender and the problem of rape through the course of time.

5.1 Amanda Quick

The romance novel genre has been fashionable for over two centuries. As it is getting more popular, it is accepted as women's literature. Accordingly, it has been on the agenda of feminist scholars. Most of the second-wave feminists denounce romance novels for either having too unoriginal formula or dealing with trivial issues all the time like love and passion as a result take advantage of women. What is not found in their disparaging evaluations is the attitude in which romance novels transformed the portrayal of central women characters and their ensuing battle with their central male characters. Moreover, these gender struggles between protagonists and the insertion of the graphic scenes appear to approve. Sexuality and eroticism are still disputable matters. Romance novels heighten this unease, adding up to their misconceptions. Woodiwiss's romance novels have reformed the historical romance to focus on the female sexual involvement, and shortly after that,

many other writers are seeking to imitate Woodiwiss's triumph by integrating barbarous central male characters and the rape or forced sexual assault of the central female figure into their storyline.

This conflict between feminist ideology and the romance novel has existed since the printing of Radway's pioneering study which is accepted as very important and original in reader response theory in addition to romance novel studies. The secret behind her success is studying romance readers. Radway (1984, p.218) discovers that readers of romance novels "believe that they learn to assert themselves more effectively as a consequence of their reading because they so often have to defend their choices of material to others and justify their right to pleasure." Her readers think that the act of reading change their way of life and brush up their self-confidence, yet Radway herself goes on to be doubtful (Radway 1984, pp.86-118). Radway, claims that romantic stories offer a "promise of patriarchy" in which the female protagonist's happy finale relies on her learning to effectively decode and perceive her male protagonist's acts (1984, pp.119-149). In addition, Mussell also denounces the formulaic content of romance novels as follows:

"Romance formulas exhibit astonishing resilience and flexibility over time, most recently to the accommodations of romance publishers to feminism and the sexual revolution. [...] Some recent romances feature women with career commitments and sexual experience, but the essential characteristics of romances remain constant, even though the relative popularity of specific formulas may have shifted" (1984, p.11)

Jan Cohn (1988, p.5) for instance, expresses her reservations whether romance novels oppressing women by maintaining the social bondage of women or if they are giving power to women to get high powered within themselves by giving different alternatives to emancipate themselves to make social adjustments.

These criticisms are so harsh and derogatory that, a reasonable, passionate, biased and defensive evaluation of romance novels are required against these misconceptions of romance fiction. In 1992, a group of romance writers under the editorship of Jayne Ann Krentz take action to write their defenses of the genre in the collection of essays titled as *Dangerous Man and Adventurous Women: Romance Writers on the Appeal of Romance (DMAW)*. Krentz writes the introduction in which she plainly deals with some of the most insulting criticisms related to romance novels as well as the other authors such as Laura Kinsale, Susan Elizabeth Philips, Elizabeth Lowell, Linda Barlow and Mary Jo Putney. These names including Jayne

Ann Krentz are very important in the romance genre and they have held careers in the fields of history, medicine, law, etc before giving up their jobs to become romance writers. In their essays, these writers claim that critics misunderstand romance novels value as feminist texts.

Amanda Quick is the nick name of American New York Times Bestselling author Jayne Ann Krentz who writes many other contemporary, historical and futuristic books under the pseudonym of other names. Krentz uses her own name when she writes contemporary novels, but she chooses the name Amanda Quick while writing Regency historical. Krentz is vital for this study since she produces lots of scholarly work on the content of romance novels during the 1980s and early 1990s when romance novels begin to change as the society shifts accordingly. She argues that today's contemporary romance novels are about females discovering brand new identifications for themselves. Romance fictions may still have love affairs and happy endings, yet now there is an adventure that controls the plot. Women come to have with their Mr. Right, but they also discover themselves.

5.2 Wendell and Tan's 'New Skool' Romance Novel Era vs. the 'Bodice Ripper' Era

Jayne Ann Krentz (Amanda Quick) is not alone when it comes to appreciating the changes that are happening in romance novels. Wendell and Tan (2009, p.10) also argue that it is easy to understand how romance novels have continued the well-known mistake of being all bodice rippers. While passing through the romance section at the bookstore or the grocery line at a supermarket it is unthinkable not to see the covers of these novels: "a woman with quivering mounds one button away from a wardrobe malfunction being held up by a male specimen whose quivering mounds of man titty are even larger and firmer than hers. The woman looks orgasmic or nauseated - hard to tell sometimes (Wendell and Tan 2009, p.10). The first impression of these novels conveys explicit thoughts or images. Thus, it is crystal clear why so many people accept all romance the novel genre as trashy bodice rippers. However, except some special cases, mostly publishers decide what goes on the covers of romance novels not the writers of the books. It seems that, the portrayals of these images are popular; if not the popularity of romance novels would not continue in the literary market.

Although their covers have not changed since the early 1970s, the content of them has undergone a change (Wendell and Tan 2009, p.13). It is more or less not possible to appreciate the standards of the stories just by looking at the covers. Today's romance novels are totally different from the bodice rippers of the early

1970s, where the male hero in most cases sexually abuse the female protagonist by tearing apart her bodice or any other piece of clothing she is wearing.

Wendell and Tan (2009) propose an historical outline of the genre, deal with false notions about readers and writers, explore the formulation of “Old Skool” romance which is also widely known as the cliché bodice ripper and the “New Skool” that include contemporary romance novels. Wendell and Tan (2009) have an instructive account of what they name “Old Skool romances” and “New Skool romances.” “Old Skool romances” share a number of similar components:

- “1. Brutal heroes
2. The heroine: coming of age comes early, i.e., the heroines were much younger than modern ones
3. The conflicts are different
4. The sudden realization of love. Although this can be seen in modern romances, the clear hatred between hero and heroine was much more passionate
5. Point of view, i.e. Old Skool was told entirely from the female’s point of view, excluding the males” (Wendell and Tan 2009, pp.13–20).

Generally speaking, “old skool,” romances which are considered to include old fashioned gender roles and raping male heroes are generally written in the 1970s and 1980s whereas the “New Skool” comes into existence sometime around the late 1980s to the present. However, as with any efforts at cataloging, there are a few books printed in the 1980s that are in the “New Skool” style, and “Old Skool” mode romance novels are still published once in a while (Wendell & Tan 2009, p.13). The book comes up with comprehensive examination of the romance heroine that offers there is place for different types of heroines. Contemporary heroines have continued to be pictured as free women while “Old Skool” heroines are lacking in liberty. They also make a list of how “New Skool” romance novels are different from “Old Skool” romances:

- “1. Gentler heroes
2. More scenes from the hero’s point of view
3. The rise of the kickass, sexually experienced heroine
4. The quiet death of the rapist hero, i.e., rapists are no longer considered for the part of hero” (2009, pp.22-5).

Wendell and Tan (2009) indicate that countless of these “Old Skool” romance novels (as they prefer to name them) are expressed wholly from the female protagonist’s way of thinking, making the reader to engage herself in the female protagonist’s (mis)belief of the male protagonist and understand the romance novel purely from the central female character’s aspect. The novels of this period are the evidence of the sexual reform of the 1960s and the feminist politics of the 1970s with the help of their courageous, autonomous heroines who experience sexuality with the hero.

In addition to this, Thurston (1987, pp.16-7) also states that romance novels have altered the way the female protagonists are portrayed now that women’s role in the writing and reading of these romance novels have increased. The times when the central female characters solely relying on the male hero to come and rescue them are old fashioned and insufferable by readers. Through the end of the twentieth century, women have become sexually free and insisting that the female protagonists in romance novels should also depict these sexual and social liberations. Consequently, romance novels of the early 1970s have started to revise their content to reflect women’s true situations in society. As claimed by Thurston the reasons of these changes are as follows:

“The stage was set for this wunderkind of publishing largely by the coming together of four sociopolitical phenomenons during the 1960’s: the civil rights movement, the new women’s movement, the so called sexual revolution, and the national debate over the Vietnam war, all of which stimulated widespread challenges to traditional authority institutions, and values” (1987, p.16).

Thanks to the cultural and social changes which have been taking place among women related to the invention of birth control pill, handbooks about sexual health, and etc. women have become the sole masters of their bodies. Thurston claims that there are two kinds of romance novels which are the erotic romance and the sweet romance novels: “the popular romance genre since 1972 has been divided into two basic types the sweet romance and the erotic romance—with the fundamental differences between them being the presence or absence of specific sexual behavioral norms and explicit sexual activities. (1987, p.7)

The basic difference between erotic and sweet romance is that the former pushes the sexual parameters regarding women’s social roles and the sweet savagery romance is likely to endorse the old gender and social norms for women (Thurston, 1987, pp.7-8). Today’s romance novels that are being published these days confirm to the reality that romance novels have transformed in their comfort with the

depiction of sexuality. What this indicates about their avid consumers and authors is another question. As stated by Thurston, with the help of this change in content the revolution of romance is in progress. These novels have turned out to be a social implication that women are coming to be not only sexually free, but also the order of authority between women and men are becoming fair. Thurston (1987, p.8) claims that romance novels not only question the conventional gender relations but also “depict a more balanced power alignment as natural and expected—in other words, as the norm”.

5.3 Love and Marriage

5.3.1 Confluent love

Giddens draws a distinction between different types of love, specifically romantic love, confluent love and, passionate love. Romantic love, which according to some people is the most popular and highly admired kind of love, starts from the late eighteenth century onwards. As discussed in the previous chapter romantic love gains impetus with the romance novels and it is traditionally regarded as feminine love. Giddens (1992, p.40) states that romantic love is linked with liberty, love and self awareness. Giddens (1992, p.58) after all continues to explain that romantic love complex “carve open a way to the formation of pure relationships in the domain of sexuality” yet these days the romantic love concept has declined through some of the impacts it makes. What he names as plastic sexuality and the pure relationship are turning into the main forms and have started to overshadow romantic love though not completely replaced it.

Generally, romantic love is perceived as patriarchal and women’s recognition of it as self-destructive. Taking the optimistic view, it punishes slavery and physical inefficiency (Greer 1971, p.200). At worst, it means submitting to a female fate: a woman has to give up her will power. Kathryn Morgan considers romance as evil since it is the embracing of an innate poison (willing enslavement) which brings damage to both lovers and society.

In *Revolution From Within* (1992) Gloria Steinem discusses romance against love. She thinks that what defines romance is its difference from other deep emotions, for an acquaintance or a baby, for deep waters or a shade tree. What separates love is “It is all the same” (Steinem 1992, p.282). Romance means power as opposed to love. True love depends on the other’s good whereas romantic love requires the other person. Steinem admires Charlotte Bronte’s depiction of love in *Jane Eyre*.

What she appreciates is Jane's rejection to be romantic. Different from Emily Bronte's madly lustful lovers in *Wuthering Heights*, who look for fulfillment using each other, Jane Eyre victoriously struggles to retain her true identity. Steinem supports Jane's and Rochester's intimacy in the finale of the novel as a model of a respectful, affectionate relationship. Jane confesses that she loves Rochester better now, since he is visually challenged and hurt and she can be of use to him than she has been when he is the provider and the guardian. Steinem endorses describing love as the not accepting to think the other half with regard to power.

Confluent love on the other hand, has only appeared recently. Giddens (1992, p.61) describes confluent love as "active, contingent love", and for that reason clashes with the eternality and "one and only" features of the romantic love. Giddens claims that the increasing rate of divorce and separation in today's society plays an agent role in the arrival of confluent love instead of its cause (1992, p.61).

On the whole, as Giddens says, confluent love usually counts on equal balance in emotional give and take. He says that in the pure relationship trust plays an important role and it is connected to intimacy: "trust has no external supports and has to be developed on the basis of intimacy" (Giddens 1992, p.38). Few other elements which are essential consist of commitment, intercommunication, suffering and contentment. In the past commitment is linked with the holy matrimony; however, with the rise of the pure relationship it is seen that it is connected to that type of coupling as well. Giddens asserts:

"To generate commitment and develop a shared history, an individual must give of herself to the other. That is, she must provide, in work and deed, some kind of guarantee to the other that the relationship can be sustained for an indefinite period. Yet a present-day relationship is not, as marriage once was, a "natural condition", whose durability can be taken for granted short of certain extreme circumstances. It is a feature of the pure relationship that it can be terminated, more or less at will, by either partner at any particular point. For a relationship to stand a chance of lasting, commitment is necessary; yet anyone who commits herself without reservations risks great hurt in the future, should the relationship become dissolved" (1992, p.137).

For that reason, both sides cannot commit themselves with some hesitancy, because as long as they waver they are most probably get hurt yet they do require reaching some sort of perception as to the kind of commitment they are consenting

to involve in. No commitment means no relationship. Some sort of guarantee is a must have in order to establish a successful relationship.

Giddens states an additional component of the pure relationship; he asserts that in the past sexual rendezvous are not in fact a constituent of the relationship. It is common for a man to have a sexual experience before the marital union while women are forbidden to engage in sexual liaisons as a result, past affairs are not an issue. Nonetheless, this is not true anymore in today's world and he declares that both sides must "set apart what went on before in other involvements sexual or otherwise with other individuals" in order to develop and maintain a good relationship (Giddens 1992, p.136). In addition to this, he elaborates that "a person with whom a partner was in a previous relationship might live on in the minds of one or both; even if prior emotional ties have become quite thoroughly broken, a current relationship is likely to be permeated by their residues" since in the realm of pure relationships now couples often deal with multitudinous transitions of this kind. (Giddens 1992, p.136). To put it differently, Giddens is on the opinion that it is for the couple's best interest to leave the past relationships behind and not to mention them since sexual freedom in modern times allows both parties to have a baggage of sexual experiences.

Though other literature (mainly self help guides) appear to advise that both sides reveal their earlier relationships to each other so that they truly know one another, Giddens; however, proposes that that kind of explicitness ought to be considered seriously and in addition he adds that if one or both parties prefer to be honest with the other, that their earlier experiences might creep up with them and hinder their existing affair. A lot of people have problems with saying their farewell to their former affairs; moreover, we as human beings frequently turn to our previous experiences in order to grow and learn from our fallacies so that we do not do them again later in the future.

5.3.1.1 Confluent love in the *Mystique*

In the *Mystique*(1995) the hero Hugh admits that the female heroine Lady Alice is ignoring the idea of marriage even though she is well past that marriageable age when the time period of the story takes place is considered. What he wants is "a lady whom (he) can claim as (his) own" (Quick1995, p.22) for only a short period of time in order to secure his place as a lord and manage a large property as Scarcliffe. Therefore, they make a bargain. The female heroine wants two things from the hero: "a large dowry for herself to attend a convent of her choice to pursue

her education and the second condition is paying the money to send her brother off to Paris and Bologna to study law (1995, pp.20-1). Hugh the hero accepts the heroine's offer as long as she accepts a betrothal for a brief period of time until Hugh secures his place as a powerful lord with a wife and future. At first the female heroine rejects his offer by making clear that she is not an object to be claimed. And their relationship starts only after the male protagonist accepts the female heroine as a business colleague or an associate not a romantic partner:

"I need a business associate, not a demanding bride who will pout and sulk when I do not have time to entertain her. I require a woman of mature years and practical ways."

A wistful expression passed across Alice's face. "A woman of mature years and practical ways. Aye, that is a very good description of me, my lord."

Then there is no reason why our arrangement should not go forward" (1995, p.27).

As Giddens states both men and women can discuss the demands called for in intimate and long standing love relationship; unless these requirements are met the partners cannot finish or start a new relationship (1992, p.2). Considering Giddens idea of confluent relationship the bargain between Hugh and Alice reflect equality between them. They see themselves as colleagues. This striking a bargain to have a wife only temporarily is an example of confluent love which occurs on the basis of two partners getting what they wish for from a relationship. The man secures himself a wife and the woman gains financial security as a result a better life. In Alice's case she also gains her freedom since Hugh frees her from her uncle's hold. In other words, Alice emancipates herself through her decision to strike a bargain with the male protagonist therefore; everyone in the relationship gets what they want:

"Alice fell silent again as she continued to pace. "You would do all this in exchange for my help in recovering the green stone and for our temporary betrothal?"

"Aye. 'Tis the shortest, most convenient route to my goal."

"And therefore, 'tis naturally the path you elect to take," she murmured half under her breath.

"I do not believe in wasting time."

"You are a bold man, sir."

"I sense that we are well matched," Hugh said softly.

Alice came to a halt. Her expressive face was bright with renewed enthusiasm. "Very well, my lord, I shall agree to your terms. I shall spend the winter with you at Scarcliffe as your

betrothed. In the spring we shall reassess the situation."

Hugh was startled by the degree of exultation that swept through him. It was a simple business arrangement, he reminded himself. Nothing more than that.

He tried to temper the surging satisfaction.

"Excellent," he said simply. "The bargain is struck" (Quick 1995, p.27).

In Giddens's eyes, the confluent love concept give importance to the ideals of autonomy and equality. For him, a successful relationship is an affair of equal couples, where each individual has equal rights and responsibilities. Every individual in such a relationship has high opinion for each other and wish for the best for the other self. Therefore, it is based on dialogue which plays an essential role in order to understand the other half's viewpoint. Giddens (1992, p.80) asserts that "Relationships function best if people don't hide too much from each other — there has to be mutual trust . . . Finally, a good relationship is one free from arbitrary power, coercion or violence. In the novel *Mystique* the heroine Alice is the one who goes mad when she finds out that the hero Hugh makes decisions without her. She protests this situation by saying the hero that he "should have told me (*the heroine*) of your scheme before you went off to the jousts, my lord" (Quick 1995, p.55). She goes on reminds him that they are "partners" and they "made a bargain" (1995, p.55). The hero and the heroine are at the beginning of their relationship. Although it is a fake betrothal, the readers know that it will eventually lead to a happy ending. The happy ending is made possible only through establishing trust with the help of constant dialogue.

Lady Alice is an unconventional woman. She is described as super smart. For Alice betrothal is like a business bargain. Although she is a long time virgin for the sake of historical accuracy, she is not a hopeless believer of romance. Traditionally it is man's role to make sexual advances toward a woman. In Giddens, women are transformed into pursuers of their sexuality, which constructs equality of sexes. Giddens claims that women's liberation movements have done a lot to change many of the accepted and overruling type of relationships between men and women, and the inequality of power associated with conventional concepts of marriage; therefore, women are now emancipated enough to take part in any sexual activities without the requirement of holy matrimony and formal institutional. In the story, the

heroine Lady Alice lost her virginity to the heroine out of wedlock. She makes it clear that she is not after marriage since she wants to enter a convent: "if you (the hero) thought to use lovemaking as a stratagem to force me (Alice, the heroine) to marry you, then you have made a grave error" (Quick 1995, p.97). In the romantic love concept one must be in love in order to make love with someone whereas, in confluent love sexual intercourse is exclusively for pleasure and continues as long as both parties are satisfied. Alice is aware of her womanly desires and wants the hero sexually. And they have sexual intercourse from which they both get satisfaction.

Giddens (1992, p.24) says that women's perception of sex has completely changed compared to the Victorian times. At that time, sex is "an open secret"; there are writings on it yet since most of the citizens are uneducated, they cannot attain information (Giddens 1992, p.24). This scarceness of enough knowledge about human sexuality appears to have an impact on women more than men and loads of female get married without having no idea of sex. Besides, it is accepted as something to be put up with the nasty lust of men (Giddens 1992, p.24). As Giddens (1992, p.24) says it is very usual for a mother to advise her daughter not to pay attention to the uncomfortable things which will happen to her right after the wedding. Although there are still women who regard sex in much the same way as the Victorian times, modern women of present generation have different opinions about sex. According to Giddens (1992, p.12) today the number of women that have sex out of wedlock and the men are almost the same.

Owing to the women's movement women are cultivating freedom from the sexual liberation they are trying to attain. Jane F. Gerhard (2001, p.2) argues that a recent group of feminist conceive sexual thrill as privilege since "helping men become more human, and as a route out of patriarchal repression of the body. While pleasure did not mean the same thing to every woman, it nonetheless became synonymous, briefly, with liberation". Gerhard analyses the second wave feminist movement and women's freedom of sexuality. Sexuality has been very important for the feminist movement, which embraces searching out women's liberation in sexuality and controlling their own sexuality. Sadly, second wave feminist movement is not a complete collective group. Various cultural statements are heard from women coming from different backgrounds such as black, white, lower class, upper middle class and etc. whom have dissimilar experiences of sexuality (Gerhard 200, pp.2-5). The most important aim is regardless of the cultural and the socioeconomic standing

women desire to become the controller of their sexuality regardless even if it means acquiring sexual liberation or opting for to defend allegedly obsolete or pure chastity.

The matters of the state about sexual liberation within the second-wave feminist movement are diverse. For example, Friedan (1963) (quoted in Shortfall 1994, p.280) regards that sexuality is not the only answer to finding self: “that sex itself cannot give identity to a woman, any more than a man; that there may be no sex fulfillment at all for the woman who seeks herself in sex”.

5.3.2 Marriage

Giddens (1992, p.26) states that in pre modern days a large family with lots of kids has been the standard; however, nineteenth and twentieth century witnesses a change by which families come to be smaller and women are less prone to have lots of children due to the invention of birth control pills in the 1920s and the plastic sexuality which frees sexuality from the bounds of procreation. The life experiences of females in the nineteenth century romance novels have been depicted as “quest[s] . . . in which self-identity awaits its validation from the discovery of the other” (Giddens 1992, p.45). However, in the second part of the twentieth-century the romantic love phenomenon starts to be pushed aside by a nontraditional cultural schema as described by Giddens as ‘confluent love’ which calls for females who are after freedom in the public and private sphere rather than being submissive targets of desire pursuing to fall in love miserably in order to find the so-called prince charming.

Although marriage is the ultimate goal in nearly all of the romance novels’ happy ending, it does not always happen in contemporary popular romances in the twentieth and twenty-first centuries. When it happens it differs considerably from the type of stories about courtships that are present in canon works in eighteenth or nineteenth centuries. After all the story line of romance novels do not obey the chastity aimed codes anymore. Besides that, disagreements are not handled solely by marriage offers but by reaching common terms (Guiley 1983, p.11). In other words, equal opportunities are required in relationships if the love affair is to develop well. Romance fiction, through integrating conventionally feminized characteristics of love like romance and affection, and manly feelings such as sex act and manual work in order to produce the perfect equal love relationship. Ones John Cawelti addresses:

“Women have always had to cope with ambiguities of their identities as women and as individuals. Traditional customs and values have dictated that

a woman establish a dependent relationship with a male—preferably a husband—and that she find identity in that dependence. As an individual, however, she seeks independence and personal accomplishment. The formulaic structure of romance works to embody a resolution of this ambiguity by creating a perfect balance” (1976, pp.108-9).

Women undergo a rewarding learning experience throughout their exploration of the feeling love and from that adventure they find out, if they haven't at the beginning of the romance novel, to give importance to their liberty and to fight to preserve their independence even in possibly despotic relationships. The heroines of the romance fiction take the risks of getting lost in love affairs too yet in more passionate ways. Anyhow, they do not surrender to that feeling and for that reason continue to present ideals of power for women to take as examples.

As stated by Pamela Regis (2007) as well the content of the romance novel is changing to reflect the society while the form stays the same. The prior female romance fiction protagonists like Lady Rowena and Lady Aislinn intend to “achieve affective individualism, property rights, and companionate marriage through courtship” yet “the twentieth-century heroine begins the novel with these in place” (Regis 2007, p.206). In other words, the format is all established however, the method it is implemented changes all the time.

According to Regis (2007, pp.109-110) three general social movements which are “affective individualism (acting for one's own happiness), property rights for women, and companionate marriage (marrying for love) enlighten, move forward, and influence the marriages these days.

5.3.2.1 Marriage in Mystique

Oddly enough, almost half the share of the romance industry belongs to historical romance fictions which are set in the past. The outcome is the projection of modern way of thinking onto historical story lines. Illogical or not, these novels become the embodiment of revising of the past through the agency of novels. Assuming that women can achieve anything in contemporary times, writers of romance fiction are now declaring that women could have achieved anything from the very beginning.

The cause of the attraction of the past as a romance fiction background is its link with chivalric code which is often seen as rare in contemporary society. Romance novel author Penelope Williamson indicates that the female protagonists in historical novels are defiant, tomboy, and they experience hardship due to their attitude and liberty- until the male protagonist “comes along to be intrigued by and fall in love

with the very qualities that are getting her into so much trouble” (DMAW 1992, p. 128). That is to say, modern romance fiction writers take advantage of the historical setting of the past in order to put the hero in heroine’s place.

Even though marital union is keeping up to be a must have finale in historical romance novels which is another indisputable requirement of the time span in which the female protagonists exist, the matters encircling courting in modern romance novels are different from the type that we see in *Ivanhoe* and *The Wolf and the Dove*. *The Mystique* presents a betrothal of convenience at first. For Alice the fake betrothal means escape from her uncle’s hold. For Hugh betrothal means finding someone to organize his household. Instead of acting as an end, marital union, as a material interchange, sets the scene for the conflict. The hero Hugh starts with a sexist opinion of women. He decides that it is time to take a wife to organize his household. He wants to secure a wife for himself because he needs someone who is “well trained in the art of household management” (Quick 1995, p.13). He thinks that it is not his job to worry over good meal, clean chambers and wardrobes, fresh bedding and clothes as well as supervising servants (1995, p.13). Obviously, it is women’s responsibility to worry about these while men have usually more serious matters to think about. As a result Hugh the hero and the heroine Alice make a marriage bargain. Hugh gets a “proper hall” (1995, p.14) in exchange Alice demands for two things. The first one is for his only brother Benedict who cannot be a knight because of his crippled leg. It becomes Alice’s duty as an elder sister to secure his future after they lose both parents. She wants Hugh to finance Benedict’s study of law (1995, p.20). Her second condition is to provide her a dowry so than she can enter a convent to continue her studies of natural philosophy (1995, p.21).

The traditional marital union that the romance novels is so frequently hold responsible for advertising conventional ideas is pictured here as a curse for an intelligent and talented young woman. In *Mystique* Lady Alice’s doubts about the social construct of marriage is demonstrated in many places of the book. For one, her uncle Ralf wants her marriage so desperately that he tries several times to marry her off. After several unsuccessful attempts he offers a small dowry yet even with that he could not convince anyone to marry Alice. When the hero Hugh hears about this he is surprised since he thinks that “a dowry was a dowry and there were always a few poor men desperately in need of one” (1995, p.28). However, through the end of the conversation between the two protagonists it becomes obvious that it is actually Alice who persuades her suitors not to marry her by pretending to have hysteria attacks in front of them during the meetings because she “could not tolerate

any of them for more than a few minutes” and the idea of “actually marrying one was enough to induce hysteria” (1995, p.28). When the hero asks her if she finds the idea of remaining under the control of her uncle preferable to marriage she immediately answers that: “Until now it has been the lesser of two evils. So long as I am unwed, I have at least a chance of obtaining my own ends. Once married, I am lost” (1995, p.28).

Obviously Alice is an example of a strong central figure who is determined to live her life as she prefers and turns down to make any sacrifices just for a man. She sees traditional marriage as a chain in her neck. When Hugh the hero offers her marriage with him Alice “prefers the peace and tranquility of the convent to a marriage that is barren of affection” (1995, p.93). Hugh the hero values Amanda’s wit and freedom and encourages it further. He deems Alice as his equal. Therefore, when Hugh finally persuades Alice into marriage he guarantees her that she can continue her research of stones and studies. As a result, the central female character’s happy ending is one which unite Alice’s interests with marriage. The core of romance fiction, then, is marital union with a charming prince- yet good job opportunities, one’s own individuality, and marriage to a prince charming come as an extra.

Apparently, although set in the past the romantic fiction *Mystique* reflects the changes around the time it is published since the roles women play today are much more different than in the past. Guiley (1983, p.12) states that “In the last two decades, the role of women in the workplace, in society, and in marriage has gone through profound upheaval”. Countless of women try to handle their occupations and house hold responsibilities at once. Palmer describes these women as:

“They are women who spend eight gruelling hours a day in a garment factory, in front of a classroom, or behind a desk. Most of them are married and have children. Some are divorced or widowed. These hard-working women leave their jobs at the end of the day and pick up their children at day-care centers. They go home to a house that needs cleaning, to dishes that need washing, to meals that have to be prepared. They go home to dirty clothes that must be washed, to organizational tasks that include making sure the kids are bathed and the homework is done” (1992,p.155).

As Kundin (1985, p.366) notes women who are depicted in these romance fictions are rational and know how to deal with their problems. Today’s females easily identify themselves with the heroines as they have common problems and worries.

Most Harlequin romance novels of the 1970s incline to underpin heterosexist gender roles of conformity. Therefore, the ultimate dream for women inserted within these texts is marriage, and to attain this goal they are warned to stay virgins for the Mr. Right. Philippe Perebinosoff (2001, p.405) notes that these romance novels highlight that love is an overpowering passion, yet the passion never turns out to be openly sexual as a result "sexual innuendos in the form of underwater kisses and passionate embraces in the moonlight are plentiful, but the ideal unmarried teen-age girl never goes beyond a kiss". Women characters that are presented more sexually accessible than this almost always face an unlucky or catastrophic end as a consequence underlines Tania Modleski's statement that "the cost of 'revolt' is what most of the romances reinforce most (2008, p.43)

Radway's study is very important in the romance field since it reveals that what qualities make a romance fiction effective and worth buying. The only most important quality is the happy ending, especially a holy matrimony, or hinted upcoming wedding ceremony between protagonists. For Radway's Smithton group of women, it is also crucial for the female lead to be virgin and submissive. The readers claim that the heroine have to show her desire to be saved and protected by the hero's masculinity and be reliant on him when the hero eventually acknowledges his love for the heroine even though the heroine has to be autonomous and clever. It seems that Radway's readers fond of conservative and traditional. In the romance fiction *Mystique* when the hero and the heroine had their first sexual intercourse in a cave the heroine acts like nothing happened between them while Hugh the hero is the one who wants to discuss their passionate moment. He insists on marriage after the sex act yet Alice is not willing to make a big deal out of it. The hero is surprised by this woman and tells her that "Most women in your position, madam, would be pleased to discuss marriage at this moment" (Quick 1995, p.97). She shocks him more when she says "I would rather talk about the weather" (1995, p.97). Alice the heroine unlike all the other traditional heroines thinks that losing her virginity to the hero is a trick to force her into marriage. She claims that Hugh the hero should not feel "honour bound" to marry her since she "never intended to wed" (1995, p.97). Alice believes that, it is not her obligation to preserve her chastity for her future groom since she feels as free as the hero himself who is sexually experienced.

In addition, compatible with Giddens theories it looks like that present generations think twice when it comes to long term commitments. Alice hesitates to turn the fake betrothal into a real marriage since she grows up with her mother's disappointment in love. The hero Hugh asks the heroine how he is going to persuade her into

marriage which is the “reasonable, practical, logical thing to do” (1995, p.93). Alice responds very honestly and tells him that she wants a marriage of “affection, not efficiency and convenience ”(1995, p.93) since her mother gets married “man who wanted nothing more from her than an heir and someone to manage his household” (1995, p.93) and as a result “She was doomed to great loneliness with only her studies to comfort her” (1995, p.93). The heroine Alice fears that she would make the same mistake that her mother has made therefore, she decides to avoid long term commitment (1995, p.93). According to the heroine entering a convent is better than having a marriage which is “barren of affection” (1995, p.93).

As Guiley (1983, p.75) points out, "the heroine has become bolder, smarter, more independent, sexually experienced and, even though she yearns for passion and true love, less willing to sacrifice all for Mr. Right". Alice represents the new woman who possesses rational way of thinking. Therefore, she completely rejects the prototype of the old traditional model of women who “is neither quarrelsome nor difficult,.. is modest in her dress and restrained in her speech,.... embraces her position at her husband's feet, ... will find glory in humbling herself before her lord and master" (Quick 1995, p.77).

5.4 Heroine: Contemporary New Heroine

Romance stories in the twenty- first century still conform to the traditional dream expectation which is Happily Ever After (HEA) ending. Boy meets the girl, they come up against some obstacles, and come to an end with that all important HEA. The Romance Writers of America (RWA) describes a romance book as a novel only if it has a central love story and an optimistic, emotionally satisfying ending. There are no clear limitations on what an author can add apart from the main love relationship and a happy ending. In other words, only the main love story and happy ending have resisted time and do not change. However, as Thurston (1987, p.86) puts it this traditional and fixed happy ending is only made possible “through the heroine’s emergence as an autonomous individual, (*who is*) no longer defined solely in terms of her relationship to a man.

Female protagonists of romance novels have undergone huge changes through the time. As centuries passed she has transformed from the beautiful Lady Rowena, a passive lady waiting to be loved by Ivanhoe, to the Lady Aislinn whose bodice ripped many times throughout the book and finally to the bold and ahead of her time Lady Alice. She has developed into a newly-wed, mom, divorcee, widow and established sincere attachments as she has handled the good and bad times of the

life. Contemporary heroines are fully fleshed out, and they are based on reality in the fantasy of romance novel. Today's central female characters are financially independent and self-sufficient. Historical female protagonists are in conflict with the unfairness of their times and comes to have love affair that gives satisfaction and mutual respect. Eventually, the central characters' journeys are also their conciliation with one another; an undertaking of reaching a compromise with their significant other and assuring that esteem is existent in their relations. As Seidel (1992) points out mainstream feminism has dramatically shifted how heroines are expected to behave. Older and more experience heroines have become more common. Careers have become a central aspect of their character arcs even in historical romances (1992, p.170).

Thomas (2006, p.227) affirms that textual critique of romance novels has reached a dead end. He (2006, p.228) continues to claim that earlier studies categorize the genre as extremely traditional, built on "normative views of heterosexual romance...and regarded as a means for reinforcing sex-role stereotypes of both men and women" demonstrating that the foundation of this kind of study is dependent on previous examples of the 1970s and 1980s female romance protagonist as submissive, sexually innocent preys in patriarchal society. The earlier study of romance genre is restrained by the cultural time during which the avid readers and the content of the texts are analysed in accordance with the analyser's social and ideological way of thinking. Furthermore, in order to reinforce his discovery of a dead end in contextual analysis of romance genre, Thomas (2006) maintains that an obedient female central character has not been the criterion for more than a decade. He refers to the today's female romance protagonist who is not submissive anymore in the twenty first century.

According to Thurston (1987, p.8) a romance heroine appears as a "whole person" becomes the norm of the romance novels only after the 1980s. She defines her as the New Heroine who "is both good and sexual,possesses a passionate drive for self determination and autonomy,also was exhibiting a drive for economic self sufficiency and individual achievement beyond that of any domestic role,.. ". Until then, the persona of a heroine is divided into two stereotypical female characters: the simple, gullible, housewifely, self –sacrificing, docile, virgin heroine and the pretty, elegant, worldly, self-loving, strong-willed, sexually active Other Woman. Thurston (1987, p.8) claims that the New Heroine is evolved from the Other woman after it has vanished from these narratives: t(T)ransformed from negative to positive attributes, some of her (Other Woman) stereotypical traits have been assumed by

the heroine (New Heroine), particularly her sexuality and attention to her own needs and aspirations.

Contemporary heroines are active, autonomous, financially independent and have lots of knowledge about the world issues. These types of female figures are sexually attractive beings controlling the boundaries of their love affairs and the direction of their way of lives. Proof of the routes in which the romance genre has increased beyond the small cage of its predecessors are established, Thomas argues, in the huge extent of various subdivisions of romances spreading out the confines of the socially acceptable heterosexual romance. Followers are now presented with Gay, Bi, and Lesbian romance, Bondage, Domination and Submissive romance (BDSM), and highly erotic, sexually graphic romances are generally named as *Romantica*, and *Erotica*.

Lea Nolan a best-selling romance author from Maryland argues that contemporary romance is a whole different and obsolete beliefs unveil lack of careful thought of the real size of the romance novels. According to Nolan romance novels involve so many different types of stories and lots of diverse amounts of intricacy, twist and turns and sophistication. In order to cope with the diversity of today's world, romance genre tackle real world social issues of race, identity, domestic violence, disability, illness, and etc. The genre of romance may concern with real life problems, however; it equally presents its readers with an escape which is very important (Drabinsky 2015, p.1). Hall (2008, p.37) reveals that "romance fiction, through marginalisation, offers a freedom to expose the realities of social and cultural hypocrisies regarding gender oppression and overt discrimination". In addition to this, best-selling romance writer Crusie (1997, p.92) stresses that women read romance to "recognize the truth and validity of their own lives". Cruise's statement (1997) indicates that romance novels have considerably transformed to display a few of the truths about women's way of living and seek for more realism in its narrative forms. In other words, the battles of central female characters are based on the everyday matters; there are issues of divorce, parenting, money, deaths, emotional issues which often exhibit the awareness women have of themselves and the world around themselves.

According to anthropological theory of Scheper and Lock's (1987, p.7) idea of human body classifies the human body into three which are: individual body, social body and political body. Vivanco and Kramer (2010, p.2) use the Scheper and Lock's theory to render proper systematic framework of physical appearance, social status, and behavioural character of a romance novel's male and female central

characters. Vivanco and Kramer (2010) examine the portrayals of the bodies of both male and female protagonists. They argue that every romance protagonist has three bodies as mentioned above. Vivanco and Kramer (2010) claim that these individual embodiments are supported, or opposed, by gender dogmas and culture driven ethics of sexuality. The approval of brand new precepts of behaviour takes time and usually immune to change, however; change takes place in time. This change is noticeable in the transformation of the female protagonist from a chaste girl to a sexualised woman.

Women have long been made as sexually “feeble and passive, literally a receptacle for desires of the male” (King 204, p.31). In literary works female purity are associated with euphemistic and coded references of flowers such as lily, rose, violet, etc. This could be the answer why many romance novels’ female protagonists, especially in earlier romance fictions, are sexually chaste who are seduced into sex by male protagonists, even though after that they are allowed to enjoy sex abundantly. Nearly every major analyst of romance genre and -most likely minor ones also- points out that in reading the romance fiction, readers will come across sexually chaste heroines. As a matter of fact, virgin heroines are frequently portrayed as an essential detail of the genre in the first wave of romance scholarship. Therefore, Snitow’s significant previous study, “Mass Market Romance: Pornography for Women is Different” puts forward that the female protagonist does not take part in any open affair except attempting to react properly to male intensity saving her virginity. “Sex means marriage and marriage, promised at the end [of romance novels], means, finally, there can be sex (1979, p.309).

However, Snitow’s article is not built on a very wide selection of the fiction since she takes into account a small number of Harlequin romance novels. Thus, it is irresistible to banish her assertions as old fashioned, considering the transformation of romance genre since the 1980s. Still there are many recent romance novels which include virgin heroines even though contemporary romance genre does not dictate sexually pure heroines. Lately, a new scholar Jocelyn Wogan-Brown notes that “cultural performance” of female virginity, partially in some metaphorical sense, prevails really crucial to the genre (2004, p.346). For the sake of putting forward that feature historical actuality that its devoted readers yearn for, historical romance novels include individuals who as a general rule function within the cultural norms of the time period. What this generally means is that nearly all of the

characters, consisting of the central male protagonist will adopt traditional and most of the time patriarchal approach.

As a matter of fact, historical subgenre of romance which is also the focus of this dissertation includes the most heroines who have hymens in order to reflect the cultural reality of that time. Although virginity is important in historical romance novels in order to maintain standards of the time period, it could be asserted that they at least offer positive representations of both women and men and draw attention to increasing equal balance in their way of lives and relationships.

5.4.1 Contemporary new heroine in the *Mystique*

Janice Radway reveals the standard romance formula in her chapter "The Ideal Romance" based on the reader comments of what norms make the romance novel perfect. In the romance, the protagonist is usually between seventeen and twenty years old which is the "symbolic representations of the immature female psyche" (Radway 1984, p.126). Alice is twenty- three years old which can be seen as an advanced age when the medieval time period she is living in considered and Radway's readers' acceptance of an ideal heroine. In medieval times twenty-three-year-old lady is considered as too old to marry since the typical medieval woman is already a mama by the age of seventeen. Women are made more passive and dependent if they are younger than males. Young and inexperienced women are more manageable than older and experienced women. Lady Alice's uncle Ralph is shocked when he learns that Hugh the Relentless wants to marry Alice and tries to persuade him that Alice is not suitable for marriage since she is older and obstinate than other women: "...'tis well known that a young bride is much easier to train than one of more advanced years. The youthful ones are more docile. Easier to manage. My own wife was fifteen when we wed. I never had a bit of trouble out of her" (Quick 1995, p.31). Lady Aislinn the female protagonist of *The Wolf and the Dove* is only eighteen years old although Lady Alice is twenty-three. Both stories set in medieval times yet the contemporary romance authors make their heroines older disregarding the historical accuracy.

Why the average age of heroine is changing through time? Today, according to the popular romance novel website Dear Author (dear author.com) the average age range for heroine is between twenty four and twenty six. Based on the Pew Research, the standard age of first wedlock for females is up to 26.5, compared to 20, 3 in 1960 and 23.9 in 1990. Recently it has become obvious that readers of romance novels want to read about more age-appropriate female protagonists

based on the social reader response forums on webpages like All About Romance (AAR) and many others. An internet survey is conducted in another popular romance website Dear Author (2009) in order to find out the answer of the question of *Are older heroines under-represented in the romance-genre?* Besides that, another favoured romance novel website Smart Bitches Trashy Books (2007) asks romance fans about "Hot Older Women". NewAndUsedBooks.com (2007) points out those readers of romance between the age ranges of thirty-five to seventy-nine years for romance novel heroines who are forty years old or over, since they think that an older main female character with a lot more experience of life and less than phenomenal body image, makes a more entertaining story line which is not difficult to associate with and refer to. It becomes obvious that some of the romance readers long for age appropriate female figures to identify with. Compared with today's standards eighteen year old Lady Aislinn is not old enough to know what she is doing. However, Lady Alice is way older than her therefore the male protagonist chooses to marry her since he does not want to deal "with some dewy-eyed innocent who must be protected and cosseted"(Quick, 1995, p.13).

In the novel *Mystique* Lady Alice is virgin and she lost her virginity before wedlock. She has sex before marriage and virginity is very important for a pure female to get marry at that time. The main male protagonist Hugh has panicked and tells her that they should marry because "there is a question of honor at stake" (1995, p.97). Yet she does not have any intention to marry and she believes that she has no obligation to preserve her virginity for her future husband. She believes that she is as free as a man and she has wanted to use the freedom of losing her virginity (1995, p.97). In Middle Ages when the story of *Mystique* takes place having sex outside of marriage is a perilous possibility for most female. Sex outside marriage for females is severely punished at that time. Losing virginity not only leads to one's own ruination but also brings about public shame on the family. Single motherhood is not an alternative and women are incapable of acquiring jobs and taking care of themselves. Not unusually, the family prosperity and "honour" in the bourgeois society usually cling to the female offspring's protection of her virginity. Lady Alice does not let the society force its ways and values upon her and her aims.

Alice is the female heroine who is ahead of her time although the story *Mystique* is set in the medieval period. Lady Alice does not adhere to the social norms of her time. She is an exceptional female figure behaving outside the fixed idealised rules of the social script. There is nothing cowardly and dutiful about Alice even though females due to their fertile capacities and conventionally lamblike attitude, are linked

with mothering and domestic care to a great extent. In the same way Nancy Chodorow (1978, p.22) is of the opinion that women are made up of "a natural mothering instinct, or maternal instinct, and that therefore it is 'natural' that they mother, or even that they therefore ought to mother". As a result, women who do not act in accordance with their own specific roles are looked on as anomalous or rather mentally unstable by medical practitioners or clinical psychologists (Brugha & Singleton 2004, p.4). Likewise, in the novel *Mystique* Lady Alice is described as the "most unusual female" in most of the places of the book (Quick 1995, p.12). She refuses to be the domestic caretaker who is responsible for household chores such as cooking, cleaning, sewing, etc. She even dismisses managing the household of her uncle since it is "her natural female responsibilities" (1985, p.32) and does not eat in the main hall with the rest of the household since she "finds the level of intellectual discourse too low for her taste. She prefers the solitude of her own chambers" (1985, p.5). This is an act of resistance that entails backbone, strength of a character, and autonomous thinking in her part considering the setting and the time of the book.

She does not want marriage in her life although she is twenty three and in fact, the idea of marrying one is enough to cause hysteria in her (1985, p.28). In medieval times the minimum age of marriage for girls is twelve. In medieval historical romances the main female figure is generally eighteen years old or plus only as recognition of present day sensibilities; historically a typical medieval woman is already a mama by the age of seventeen. Yet in the twentieth century as in the case of Lady Alice the female protagonists have become twenty something.

Although female protagonists in historical romances share many similar features with the modern female heroines in contemporary romance novels, historical heroines do not have enough job and educational opportunities since they are living in a society in which men are in control of everything and have right to enter to the institutions of education. Therefore, women have to make extra efforts to prove their existence and participation. Yet, romance writers solve this problem in a very clever way by making the heroine educated by non traditional member of a family or entering a convent. Alice describes herself as a "scholar" (1985, p.4) and takes pride on "being well schooled in logic and possessed of intelligent" (1985, p.11). Besides that, she wants to enter a convent "to devote herself to the study of natural philosophy" (1985, p.18) instead of burdening herself with romantic love. Alice's desire to have career indicates her strong association with individuality and self-fulfilment outside of the domestic realm. Based on the time period Alice is living it is

pretty normal of why she is seen as “perfect example of the foolishness of educating females” (1985, p.5) by her uncle Ralf who embodies all the traditional patriarchal notions in himself. He believes that education makes women stubborn, ungrateful and disrespectful to the men (1985, p.5) since such pursuits are improper regarding the time she is living in.

As Greer states, the cliché romance novel type of a docile, lamb like female figure has been mostly overthrown by a more autonomous heroine since the 1990s (Moody 1998, p.143). Regis claims that “heroines in twentieth-century romance novels are not wispy, ephemeral girls sitting around waiting for the hero so their lives can begin. They are intelligent and strong” (2007, p.206). Lady Alice is just one of those ladies. In medieval times women like Lady Alice get education either in a convent or tutor at home. They are not accepted to get university education. Alice’s determination to continue her education represents her as an individualist who confidently challenges the traditional code of femininity by buying books. She is more interested in books and her collection of stones than jewels, clothes or shoes :

"We have a problem, my lord."

Hugh eyed him thoughtfully. "From your expression, 'twould appear we are on the eve of the crack of doom. What is the matter, Dunstan? Are we under siege?"

Dunstan ignored the comment. "A few minutes ago Lady Alice summoned two of the men to her chambers to carry her belongings to the baggage wagons."

"Excellent. I am pleased that she is not one to dawdle over her packing."

"I don't believe that you will be quite so pleased with her when you learn just what it is she expects to contribute to the baggage train, sir."

"Well? Don't keep me in suspense, Dunstan. What has she packed that annoys you so?"

"Stones, my lord." Dunstan's jaw tightened. "Two chests of them. And not only are we to carry a sufficient quantity of stones to build a garden wall, but she has made it plain we must also take another chest full of books, parchment, pens, and ink." (Quick 1995, p.109).

Even though the focal point of romance novels is the love affair throughout the story, they also highlight the main female character’s other passions and concerns, consisting of her job opportunities, girlfriend issues, and life goals which may also be a glamorous wedding and a motherhood. Undoubtedly, the New Heroine’s job

enterprises change the stress away from the household roles which is the main idea of conventional romance. In the story *Mystique* Hugh has believed that Alice would take control of the whole house; rather she chooses Elbert (house servant) to organize the house and then goes back to her room (1995, p.82). Hugh has been planning to give all the domestic responsibilities to her as it is expected traditionally yet Alice does “made herself a promise that she would not get overly involved in household matters” (1985, p.89). Clearly New Heroines of 1990s like Alice do not fit the cliché drawn mainly from 1970s -style Harlequin female protagonists who are only “teachers, nurses and nursery maids” (Thurston 1987, p.93).

Likewise, in their historical counterparts, the historical heroines are made healers by authors for the necessity of historical accuracy. Women cannot fight therefore why not making them healers which is like nursing sick people. In *Ivanhoe* Rebecca has healing abilities. Woodiwiss’s heroine Lady Aislinn has the same gift of healing as well. Often, the young heroines in romance novels get blamed as witches because of their healing abilities as in the case of the two heroines discussed in previous chapters. In the novel *Mystique* the mother of Alice is a very gifted healer and she saves many lives before she sacrifices her own life during the trial of a new medicine. She also gives the education of herbs to Alice from a very early age. While these deeds are worthy of admiration, the commonness of the heroine as a healer indicates that women’s responsibilities are more to cure and nurture when men may practise their own expertise in order to follow their enthusiasms. Having an ability to heal another person can be seen as a positive character feature; however, the underlying message sent by the constant representation of female figures is that women are more regularly carers or nurturers. According to Thurston, in stories that are set in medieval times “women had both effective power and some measure of equality during this period of history, deriving from their control of industries that everyone depended on, such as spinning, weaving, baking, brewing, preserving, and administering to the sick and injured” (1987, p.74).

Lady Alice herself is an “expert in herbal potions” and knows something about healing other people yet she does not want to be like her mother (Quick 1985, p.136). She owns the book of her mother which contains all the healing tips as well as descriptions of many kinds of illnesses yet she helps people whenever her help is asked (1985, p.177). Her ambition is unusual stones not preparing healing potions for the sick people. Alice sees herself as the applier of the remedy since she is educated enough to understand what is written in her mother’s hand book. In other words, she does not fit self-denial female model as described in other romance

novels. New liberated women as in the case of heroine Alice takes full control of both her body and her fate as well.

She has her own plans about herself and her sixteen year old brother. Alice is a female who is capable of thinking and planning her future as well as the people she cares for. Yet her decision making ability is unusual for women at that time therefore it is not appreciated by the men around her. In fact, her uncle Ralf is always criticising Alice and her "sharp tongue and demanding ways" (1995, p.33). Alice's brother Benedict has sprained his ankle due to going down from a horse and his broken leg becomes deformed though the time. His training as a knight gets impossible therefore her uncle has got the land that should have been her brother. Alice is aware of the fact that her brother is never going to retrieve the land as a result she wishes him to receive a law education to continue his life as a respected man. Obviously Alice cannot obtain her father's lands since it is a common practice for unmarried sisters relying upon their brothers. In other words she is dependent on men around herself because of her inherent disability of social, financial, and legal nature.

5.5 Hero: the New Hero

The perfect hero in romance novels is depicted as strong, savage, authoritative, well built, and rude. He is depicted as a strong-willed man who must be in control and who is used to getting his own way. That is why most of the time romance novels have been criticized for making the male protagonist hold the power over the female protagonist through the medium of their prosperity, political power, social rank, physical size, elderliness, or merely how the story line puts them to influence the set of circumstances (Nyquist 1993, p.165).

Snitow's (1979) study analyzes this practice of interpreting male brutality as romance, saying that the heroine is always striving to improve the connection for the better between herself and the reputedly bestial hero. In other words, she is "trying to convert rape into love making" (1979, p.153). Snitow (1979, p.43) also notes that the somewhat fairy tale reality in romance fictions help women ignore the factors in everyday life "women are encouraged to ignore". As an alternative to accepting male coldness, violence, or mistreat as what it seems to be, romance novels manifest that the hero truly loves the heroine and wishes to marry her soon (Snitow 1979, p.146).

According to Modleski (1991, p.438) the formulaic qualities of the romance fiction enables the audience to comprehend the male protagonist's cruelty toward the

central female figure as “the result of his increasingly intense love for the heroine”. For that reason, since the central male figure’s violence and brutality toward the central female figure turn out to be sign of his intimacy and attachment, male cruelty “comes to be seen as a manifestation not of contempt, but of love” (1991, p.439). Modleski (1991, p.441) concludes that most of the pleasure in devouring these fictions comes from the “conviction that the woman is bringing the man to his knees and that all the while he is being so hateful, he is internally groveling, groveling, groveling...”. Mariam Frenier (1981, p.39) takes it further in maintaining that Harlequin fictions instruct women that they will only secure a happy marriage as long as they act like “battered women”.

In the same manner, Radway (1984, p.71) suggests that the existence of the violent hero image can be accepted as a way of confirming that a perfect love is attainable “even in the worst of circumstances and that a woman can be nurtured and cared for even by a man who appears gruff and indifferent”.

Mussel (1984) criticizes the romance genre for having the same theme for a long time. According to Mussel (1984, p.XII) the basic requirements of the romance formula which are “belief in the primacy of love in a woman’s life, female passivity in romantic relationships, support for monogamy in marriage, reinforcement of domestic value” have not died or changed completely. To put it simply, the female heroine is in need of an ‘alpha male’ to stir up her desire and satisfy her needs. The ‘alpha male’, accordingly, has to be tamed and subdued, yet even after this has been managed, the hero still controls both of their fates. The domesticated man can also take on a darker, much more violent shape. This type of hero is hostile and furious, a dominating male who discovers to show gentleness and faith towards the female protagonist, at the same time channelling these qualities into a new role as guardian. More aggressive and violent male protagonists put extra intensity and danger to conventional romance plots. Therefore, the darker the tone the more dangerous and violent the sexual acts can get. In other words, the male protagonist, in a way, becomes the controller of their future.

Thurston (1987) on the other hand pays attention to the romance genre itself instead of its audience, and regards the genre as a proponent of a new and more progressive type of female sexual activity where women eventually turns out to be sexual subjects. She defends the genre against the old-fashioned belief which says that these novels depict traditional patriarchal values. Thurston (1987, p.61) finds it “somewhat paradoxical that it is to the most constrained form of genre writing, the series of category romance, with its publisher specified guidelines for authors, that

the wand of evolutionary change and development passed in the early 1980s". In addition to this, she says that many romance fictions which are especially produced after the late 1970s reveal equal attitudes and gender role orientations. In the year 1984, most of the romantic novels on the market are presented by "libidinal passion and liberty- wrapping around the long-lasting structure of the love affair with a happy ending: romance formula conventions now demand mutuality of heroine- hero personality traits, initiatives and responsibilities"(Thurston 1987, p.185). Wendell and Tan (2009, p.21) agree with Thurston and propose that the romance market has altered immensely when a new group of enthusiastic readers emerges and earn enough coins to make their choices public. The new group of romance readers demand for more from the female protagonist, and male ones, and this eventually is manifested in romance novels.

Thurstons (1987) also proposes that the consumer demand brings another important change to romance novels as the eighties progressed. In the past, romance novels are mostly written from the heroine's viewpoint which is one of the most inflexible rules of romance novels. This custom has to change since the devoted audience desire to see how the New Hero act: "they now want to look inside his head to discover what and how he thinks, why he responds as he does, what his motivations and problems are, and what he is feeling (Thurston 1987, p.99). Through the medium of hero's point of view, the reader is granted an access to experience the courting from the male perspective as well as that of the female protagonist. In a really good romance, the audience enjoys the taste of being the one who tempts and the one who is tempted at the same time (Krentz 1992, p.110). In other words, the reader is aware of what each persona is feeling, what each is thinking, how each is being influenced.

There are also some romance writers who do not like the new changes in romance novels. Jayne Ann Krentz is one of these authors. In her 1992 paper titled "Trying to Tame the Romance: Critics and Correctness", Krentz puts the blame on some young editors "who arrived in New York to take up their first positions in publishing. . . . These young women . . . didn't read romances themselves and so didn't understand why they appealed to readers" (1992, p.107). Krentz holds different opinion about the alpha males in romance novels while describing the alpha males in romance novels as "the tough, hard-edged, tormented heroes... who made Harlequin famous... who carry off the heroines in historical romances. These are the heroes feminist critics despise" (1992, pp.107-8). Krentz supports the idea that romance writers should not transform alpha males into "sensitive, right-thinking

modern males” (1992, p.108) since the hero has two tasks to perform: villain and hero. Krentz also believes that the dangerous is the inevitable nature of good romance novels as in detective fiction in order to achieve adventure, the characters must take some risks: “The hard-boiled detective must go down a few dark, dangerous alleys and the romance heroine must face a man who is a genuine challenge” (1992, p.109). According to her the true challenge for the heroine is the dangerous hero, therefore Krentz resists transforming the hero into a modern man.

The male protagonist first appears as a type of unstable psychotic: he is upper class, but he achieves his own success without any help; he is virile, but blend perfectly with women; he is distant, but has the ability to show affection. Only after reuniting with the heroine does he reach a unified identity or any true reconciliation. The concept that men are put to attain as much protection from holy matrimony as women is an unconventional one in fact.

“From the moment they meet, he is a goner. All his muscle, wealth, and authority are useless against her courage, intelligence, generosity, loyalty, and kindness. I can only shake my head in bewilderment when I hear the romance novel criticized for depicting women as being submissive to domineering men. Are the critics reading the same books I am? What is the ultimate fate of the most arrogant, domineering, ruthless macho hero any romance writer can create? He is tamed.

By the end of the book, the heroine has brought him under her control in a way women can seldom control men in the real World” (Phillips, DMAW pp.57-58).

Phillips indicates that the female protagonist has the authority over the hero’s “muscle, wealth and authority” (1992, p.57). In other words, by controlling the hero the woman commands all his properties conventionally dismiss females. In that case, the perfect romance hero has to be an individual who can yield all of those things in case the heroine may have permission to use them. Although the efforts, the heroes are being transformed as explained in the following heading.

5.5.1 The new hero Era (Modern Man) in *Mystique*

In Quick’s text the male protagonist figure is utterly different from the type of hero described in earlier chapters even though there are some similarities. In terms of physical appearance, Hugh the Relentless in the romance *The Mystique* conveys resemblance to the previous heroes: Ivanhoe and Wolf; he is handsome, herculean, and evidently capable. Hugh as his nickname the *Relentless* suggests appears to be

all traditional Alpha male. Everything about him is dark from his hair to his clothes. When the heroine Alice first sees Hugh the hero he is described as the most dangerous man on the planet:

“It was as if a spell had been cast over the once familiar hall, rendering it strange and unnatural. She ought not to have been surprised, Alice thought. Hugh the Relentless was reputed to be infinitely more fearsome than any magician.

This was the man, after all, who carried a sword said to be inscribed with the words *Bringer of Storms*.

Alice looked down the length of the hall, straight into Hugh's shadowed features, and knew three things with great certainty. The first was that the most dangerous tempests were those that raged inside this man, not those attributed to his blade. The second was that the bleak winds howling deep within him were contained and controlled by the force of an unyielding will and a steely determination.

The third thing she learned in a single glance was that Hugh knew how to use his legendary reputation to his own advantage. Ostensibly a guest, he nevertheless dominated the hall and everyone within it.

"You are Lady Alice?" Hugh spoke from the heart of the oppressive shadows. His voice sounded as though it came from the bottom of a very deep pool inside a very dark cave.

The rumors that had preceded him had not exaggerated. The dark knight was dressed entirely in unadorned, unembroidered, unrelenting black. Tunic, sword belt, boots—all were the color of a starless midnight” (Quick 1995, p.2).

From the looks of him it becomes easier to understand how he wins the title of *Relentless*. His knightly skills are invaluable. Besides that, he is also intelligent (1995, p.3) and does a business trade of spice. The hero has only one thing in his mind and that is the green crystal which is crucial for him to secure his position as a landowner. In other words, the hero like other two male protagonists is both physically and financially strong.

One of the other similarities to the two previous romance hero figures is the age of male figures. In Quick the male hero is older than the heroine. Hugh the *Relentless* is thirty years old (1995, p.97). Germaine Greer depicts the male romance protagonist in the following terms:

“The lover in romance is a man of masterful ways, clearly superior to his beloved in at least one respect, usually in several, being of older or of higher social rank and attainment or more intelligent and au fait. He is authoritative but deeply concerned for his lady whom he protects and guides in a way that is patently paternal” (1970, p.174).

As Greer points out the male figure Hugh is seven years older than the heroine Alice considering the fact that she is twenty-three (Quick 1995, p.14). In modern context, an age twenty-three is an acceptable age for a woman to start a relationship. However, when the medieval historical context of the novel is taken into account the heroine with an age of twenty-three is regarded as “bitter, petulant spinster” (1985, p.15) since the legal age for girls to marry is twelve at that time. In that sense Lady Alice is the New Heroine to put it in Thurston’s terms since she is mature, fearless, self-sufficient, decisive and even bold-all features habitually ascribed to men- which conveys she does not need the male protector any more. What type of man she is after then? Definitely someone who has an unyielding personality if he wants to steal the heart of the New Heroine who is not as obedient as she used to be. In contrast, she gets rid of the man who is “unwilling to allow her to grow and change” since she is after the New Hero who can be older or younger from her and does not desire to boss around and command her in order to elevate himself: “with an ego and masculinity secure enough to seek a relationship based on equality and sharing, the New Man is sensitive and vulnerable- and he always plays fair” (1987, p.56).

Thurston (1987, p.170) describes The New hero as “strong, supportive, and secure enough to be a partner rather than the boss”. Quick’s male figure Hugh fits Thurston’s definition since he appreciates Lady Alice’s abilities and perceives her as an independent, competent individual. Hugh liberates Alice from the conventional feminine duties which she detests by letting her free from her uncle’s hold. Ralf is trying to force the heroine of the novel into a conventional image.

According to her, The New Hero also employs many roles which are traditionally attributed to women such as “openness, flexibility, sensitivity, softness, and vulnerability- transforming him from invincible superman into fallible human being” (1987, p.98). For instance, in the novel, the hero does not attend a fighting duel which is traditionally organized every year just because of the heroine. At that time it is a tradition for ladies to watch their future husbands demonstrating their knightly skills in fight tournaments. Yet as opposed to many other women who like watching such duels, Lady Alice thinks that these fight tournaments are just “silly games”

(Quick 1995, p.42) and make no sense. The female protagonist denies playing supporting roles as expected from her by the society. She plays the main character and goes after the green crystal by herself instead of becoming a passive watcher of the fighting event. At the end, he does not participate to the duel because he needs to find where Alice is and becomes the ridicule of troubadours:

"Sir Hugh once caused bold knights
to shudder and quail.

But henceforth let the truth of his
cowardly nature prevail."

"Mayhap his fair lady will search for
another strong knight who can please.

For the Bringer of Storms has gone soft,
now 'tis limp as a midsummer breeze." (1995, pp.61-62).

In medieval times the knights such as Hugh the hero is distinguished by who he is, his crusades and his defeats. In a war culture it is very important for a male to pursue combats for that reason the male figure is mocked for being soft: yet he "missed that silly joust today because you (*the hero*) were occupied with the business of being a true hero" (1995, p.42).

In addition, as Guiley (1983, p.11) suggests the male protagonist and female protagonist are usually more "equally matched, professionally, socially and economically, and endings often involve compromises". It is now accepted that mutual equality and female empowerment are allowed in many romance fictions. In Quick's romance, the heroine may not be hero's equal financially yet it is made clear that she has the wits to match the hero. When she finds out that the hero is after the crystal she makes a plan in order to find the crystal: "It is to our mutual advantage to combine my wits with your knightly skills so that we may recover the stone together" (Quick 1995, p.9). As it is obvious Lady Alice is not a coward woman to get terrified by Hugh's reputation. She initiates the bargain with Hugh the Relentless (1995, p.17):

"The knowledge that her wits were as sharp as his own and might very well work in much the same manner left Hugh feeling disoriented. He was not accustomed to the notion that he might have something so fundamental in common with another person, let alone with a woman.

It struck him that he had always considered himself as being set apart from others, removed from their lives, detached and distanced from them even as he intermingled with them. He had spent his life feeling as though he lived on an island while everyone else in the world existed on the opposite shore.

But for a brief moment in time it seemed as though Alice shared the island with him” (1995, p.25).

Hugh the hero is fascinated by her rare boldness and accepts the heroine as his equal eventually.

5.6 Rape as Violence

When it comes to the depiction of love making, romance fictions particularly the previous bodice rippers such as *TWATD* which is discussed in the previous chapter do not have a good name (Rodale 2016, pp.93-9; Wendell and Tan 2009, pp.136-147). While some scholars of romance completely reject the male brutality, Krentz claims that the fantasy of being tempted aggressively within the secure, limited terrain of a fiction is the mutually accepted one (1992, p.110). In other words, even though the central male figure may behave in a brutal and violent way during his relationship with the heroine, there is almost always the assurance that everything will all result in well. This promise of happy ending is crucial for readers of romance since they will ignore many flaws of the hero, on the grounds that the central female figure winds up happy with him in the finale of the story (Wendell and Tan 2009, p.142).

Furthermore, as for Krentz aggressive seduction is often mislabeled as rape by critics although it happens in other genres such as thrillers or action adventure novels. Romance critics only become alarmed when in romance novels “the female protagonist is seduced by a mysterious, exotic, powerful male” (Krentz 1992, p.110). Krentz points out the “aggressive seduction of the heroine by the hero” (1992, p. 109) as one of the chief distinguishing aspect of romance fictions. Williamson argues that, while the her heroes may be “larger than life” men, often handsome and dangerous, but have the “very real qualities” women want from a provider and a father for their children (Williamson, 1992, p.127).

What Williamson and Krentz suggest as ideal hero is like the mixture of ‘dads and cads’. Daniel J. Kruger, Maryanne Fisher and Ian Jobling (2003, p.306) release a paper titled “Proper and Dark Heroes as Dads and Cads: Alternative Mating Strategies in British Romantic Literature” and write that there are two kinds of hero:

the proper (dad) hero and the dark (cad) hero; “the proper hero is law-abiding, compassionate, kind, and monogamous. The dark hero is dominant, rebellious, frequently a criminal, and often promiscuous”.

However, romance readers of twenty-first century would not ignore a hero forcing himself on a heroine despite the fact that they have a happy ending together at the end (Wendell and Tan 2009, p.43). This is a big difference compared to Radway’s (1984, p.142) romance readers in 1984 who think that the male protagonist is right in raping the heroine provided that he assumes she is no longer chaste. All in all, while bodice ripper romance novel heroes are mostly violent, have no concern for the heroine’s sexual identity and constantly give harm to the heroines, the contemporary romance changes all this in the late 1980s and early 1990s; right after the second-wave feminism which gives a woman a right to her own body and continues with the third wave feminism. Love is an individual choice according to third wave feminist. Thus, rape or forced seduction is disappearing completely from the romance fictions if it is not used as a plot device and never by the romantic hero. A new study in BookPage puts a question openly, “Hey, Where did all the bodice rippers go? (BookPage 2/98, cover). Even the subtitle “Romance for the Modern Woman” in the article reveals the recent changes in romance novels’ illustration of sexuality. In other words, the contemporary woman does not desire to see and read anything about “violence disguised as lovemaking” anymore (p.43).

Besides, both Wendell and Tan and Rodale address it rape, what they are all arguing is the portrayal of the love making activities (Wendell and Tan 2009, p.137; Rodale 2016, p.94). As Wendell and Tan (2009, p.139) put it, rape is not about a woman’s approval, yet about her loss of honor, she would not be raped unless she is a virgin, for instance, marital rape and rape of sexually experienced women are not accepted as rape since they have already lost their chastity. This transition from rape as a loss of honor or esteem, frequently to a male supervisor, to an offense against the woman that relies on her consent has taken place slowly; however, is put into law in most of the US states in the late seventies (Wendell and Tan 2009, pp.139-140).

As society is accustomed to the concept of rape as cruelty against a woman, romance novels also make every effort on how to illustrate it (Radway 1984, p.18). It is the phase between a woman refusing herself as a sexual being, and society asking this from her, and women learning to acknowledge themselves as sexual beings who have sexual liberty (Rodale 2016, p.95). In this between phase much debatable approval comes in the shape of ‘dominant seduction’, contrary to Krentz

“aggressive seduction” in which female protagonists are not allowing, dominant seduction is about the male protagonist making the female figure face up to her own sexuality via getting physical (Rodale 2016, p. 95). As a consequence, “aggressive seduction” refers to the male figure forcing the heroine to get the sexual satisfaction while ‘dominant seduction’ means heroes giving sexual pleasure to the heroine (Rodale 2016, p.95).

As Thurston (1987, p.51) indicates the readers of romance who are influenced by the feminist movement have turned out to be the critics of romance in addition to being fans as well. As a result a mass number of readers quit buying romances which justify rape scenarios for sexual activity. Even some romance writers, such as Jude Deveraux whose early novels reflect the anger at the historical romances she has read admit the altering needs of their readership:

“She so enjoyed *The Flame and the Flower* that she dashed out to buy two more romances to recreate the pleasure Woodiwiss's book had provided. "I planned to stay up all night and read them," she explained to Dot's subscribers, but "by ten o'clock I was so disgusted I threw the books across the room. They were nothing but rape sagas." She gave up, turned off the light and thought, "If I read the perfect romance, what would the plot be?" ...The book that resulted, *The Enchanted Land*, with its independent heroine and thoughtful hero, was mentioned often by Dot's customers as one of their favorites” (Radway 1984, p.68).

Deveraux is the best instance of the dissatisfied romance audience literally dealing the problem on her own. Thus, her romances are the evidence of the transforming attitudes of women.

5.6.1 Rape in *Mystique*

In Quick like Deveraux, brutal and violent behaviors are shown in their real light: heinous and terrifying. There is nothing encouraging, sensual or sensational in being cruel and brutal. As Thurston (1987, p.25) points out that many women in today's modern world give importance to tenderness and caring behavior in men over physical strength and controlling attitude, a change in moral standards which has given rise loads of romance novels about new sex roles for men. Not surprisingly, the graphic scenes in Quick's *Mysterious* are representative of more egalitarian relationships she pictures. She starts the physical relationship between them since she (Alice) “threw her arms around his neck and kissed him back with all the love

that had flowered in her heart since the first night she saw him” (Quick 1995, p.93). Obviously, she knows what she is after:

“Alice wanted him. Her womanly desire was the richest, most intoxicating of rare spices.

She touched his cheek with her fingertips and wriggled into a more comfortable position. ...

Alice wanted him and she was his betrothed wife.....

Hugh surrendered to the firestorm that he had ignited. He caught Alice's face between his hands and kissed her with an urgency he could no longer conceal. To his soaring delight, she responded enthusiastically, if awkwardly, to the bruising kiss. He heard a muffled *mmmph* and then he almost laughed aloud as her teeth clinked against his own.” (Quick 1995, pp.93-4).

From the quotation above, it is clear that the female protagonist Lady Alice goes after her sexual experience actively since she becomes the agent of her own desire: “Alice kissed”, “Alice wanted”, “she touched”, “she responded enthusiastically”. It is obvious that while the hero is gentle it is as if the heroine herself who is more aggressive during the love making. In other words, the first real sexual activity between the two protagonists although being out of wedlock is described just the opposite of the sex acts in previous romance novels in which “..the heroines feel considerable pain; screaming and crying from distress...” (Wendell and Tan 2009, p.137). The incredible change over the last few decades in the way the romance fiction tackles sexual affairs leads to the belief that women are not contradict with themselves as sexual individuals.

In the story, male violence against women is reflected as unacceptable and undesirable in that sense it indicates the modern standards although the story is set in the medieval time which follows social valuing of hyper masculine, aggressive males against soft and passive females. For example, in medieval times beating woman is very common since the man is the head of his household and has to right to beat his wife in order to keep her in track: “Men must control, support, instruct and correct” (Vecchio 1992, p.121). Therefore, when the heroine Alice does not follow Hugh’s instruction to stay and watch the tournament, everyone is alarmed including Alice’s brother that Hugh may hurt her. Yet, Hugh has to assure him that he does not beat women as opposed to other men who take their irritation on women (Quick 1995, p.57).

The woman who has to endure forced seduction and domestic violence in the novel is Sister Katherine. Sister Katherine suffers from melancholia and often seems unhappy or bitter (1995, p.154). Through the end of the novel it is revealed that the reason of her melancholia is rape by her cousin and after that his control of her by trying to sell her to wealthy landlords. As a result, she suffers from psychological problems stemming from common factors of poverty. In turn, these psychologic problems make it more likely for her to suffer from substance abuse and sexual violence as well (World Health Organization, 2012).As it is made clear, rape is not about sex, it is about sexual violence and control of women's body.





6 CONCLUSION

Romance, like other pop cultural forms occupies a rather weird position both in the scholarly world and the general society. It has been celebrated first and then trashed, praised and then denounced, labeled as collusive in oppression and instrumental in liberation. Sometimes it has witnessed all of these at the same time by the same person. Thus, it has long been an interest to scholars and subject to their harsh criticisms (Roach 2016, pp.1-2). So why is there a disagreement on the popularity and the reputation of romance genre? This study has emerged from this question. To answer the question, one classic medieval historical romance, namely Walter Scott's *Ivanhoe* (1820), and two popular romance novels which are Kathleen Woodiwiss's *The Wolf and the Dove* (1972) and Amanda Quick's *Mystique* (1995) have been analyzed in this dissertation. For this aim, the study consists of six chapters.

In the first chapter, introductory information has been given for the comprehension of the purpose of this study. A general outline has been provided, and the methodology and limitations of this thesis have been examined.

In the second chapter, theoretical background information has been provided. It has been underlined that romance tradition shares a common root although it has changed substantially through the time in order to reflect the ideals of the society the stories take place. In other words, romance fiction has been transformed into gothic and historical romances in the eighteenth and nineteenth centuries while it is known as popular pulp literature in the twentieth and twenty first centuries. Today, the main focus of romance genre is marriage and courtship therefore; it has been subject to many harsh criticisms in these respects. Finally, Anthony Giddens's theories about love and intimacy have been given for the content analysis of the selected romance novels. The concepts of courtly love, romantic love and confluent love have been studied by referring to the samples from the three romance fictions. It has been concluded that the concept of love is changing as the genre of romance is evolving to the needs of the today's modern worlds.

The third, fourth and fifth chapters are entirely devoted to the content analysis of the three selected romances. While the third chapter focuses on one classic medieval

historical romance, *Ivanhoe* (1820) by Walter Scott, the other two chapters mainly deal with the popular medieval historical romance fictions respectively *The Wolf and the Dove* (1974) by Kathleen Woodiwiss and *Mystique* (1995) by Amanda Quick.

The outcomes found out in these three chapters have been interpreted with regard to the research questions given in the Introduction part. Based on the outcomes of content study of three medieval historical romances and employment of Anthony Giddens's theoretical perspectives of love and intimacy to this analysis, the subsequent conclusions are revealed.

1. Why has romance moved from being about a man's concern to being about a female one?

This dissertation has already pointed out several times that there is no agreement on the true genesis of the romance genre. While some scholars argue that the tradition of the romance genre can be traced back to the middle ages or even to Greece, some researchers (Modleski 1982; Mussel 1984) accept Samuel Richardson's *Pamela* (1740) as the first real romance. Guiley (1983, p.55) cites *Ovid* and *Chrétien de Troyes* as the starting point for popular romance while she maintains that romantic literature starts to acquire many of its essential features connected to modern day romances only after the eighteenth and nineteenth centuries. Moreover, Thurston (1987) proposes an interrelation between contemporary romance and the twelfth century version of medieval romances. After that, the novels of Charlotte Bronte and Jane Austen have been cited as another specific precursor of modern popular romance since they share similarities with Richardson's *Pamela* that they are fictions giving importance to their female protagonists with the central love stories and happy finales. Within this context, this study has examined Walter Scott and his literary style of romance genre regarding *Ivanhoe* (1820) in chapter three and it has been found that *Ivanhoe* (1820) follows the similar narrative essentials although it is accepted as canon literature as opposed to the other two popular romance novels that are examined in chapter four and five. In *Ivanhoe* (1820), Scott follows Northrop Frye's conventional form of romance fiction which are "the conflict between ideal good and evil embodied in the heroes and villains, the perilous journey of the main character, his individual struggle and passage through ritual death, his rescue of the endangered maiden and marriage to her" and finally a happy ending (Frye quoted in Sroka 1979, p.645). Scott has done a marvelous job of bringing the fascinating world of contests, battles, knights in shining armors and damsels in distress very much like popular romance novels. And against this setting of jousting and courtly love, Scott manages to depict

real life matters related to human nature and emotion such as discrimination and dogmatism. In that sense, *Ivanhoe* (1820) resembles to popular romance novels. The results also indicate that at that time, in these earlier romances a male protagonist chases after the virtue of a main female figure, and if the heroine loses her purity, the love affair between the two comes to an end in a tragic way. However, the love is consummated either with marriage or the promise of holy matrimony as long as the heroine remains chaste and pure till the end. Therefore, the study has shown that there are similarities between Romance with capital R which is regarded as canon literature and romance with small letter 'r' that is accepted as popular literature after the historical background information about romances starting from early Greek literature is provided (Cawelti 1976, p.13).

As I have already mentioned in this research, it is in the late 18th century that romance happens to be accepted as a genre that is consumed mostly by women. The reasons behind the connection of women to a romance genre are searched and it is found out that in the eighteenth century “reading was one of the few forms of entertainment and stimulation available to women that was considerably feminine” (Jensen 1984, p.19). In addition to this, women are able to identify themselves with the female protagonists since the romances reflect mostly the central female character’s point of view. Finally, some type of romantic affair is desired by most women during their life time. The plots in these fictions may have expressed the opinions of female readers, because for women especially holy matrimony equals to a happy ending. In other words, as the marital union has become more appealing to women, the demand for romance among female gender has grown.

The current relationship between women and popular romance is not difficult to comprehend considering the fact that today’s romance market is overloaded with women readers, authors and editors; even though male readers and writers are found, they are seen as exceptions. According to the recent book buyer survey conducted by Nielsen in 2014 women constitute 82% while men make up 18% of romance book buyers. (RWA, 2017). This seems to reveal that there is something unique and special about the romance fiction which especially attracts the attention of females more than males although the genre of popular romance can amuse both genders. Thus, based on the results obtained from the study of romances, it is fair to say that these popular romance fictions are not just feminine but a feminist genre. For feminist writers like Gilbert and Gubar (1979, p.44) it is a compendious study of nineteenth- century literary daughters and their struggle to write themselves out of the “prison of the male text”. A greater number of those females crave that affair to

be the one in which she is looked after, seen as an equal, and enabled to follow whichever path she has opted for herself. Besides that, romances manage to present the world as it is and as it should be. In other words, in the world of romances the realities about relationships are demonstrated.

Radway (1984, p.54) considers these tales of love “as chronicles of female triumph”. Moreover, Jensen (1982, p.18) states that women’s entry into the work forces, “the sexual revolution; and the women’s movement have all substantially altered women’s lives since the end of World War II,” and these latest alterations “in Harlequin romances reflect these social changes”. When it is looked at present day society, romances are the sole literatures that are entirely and almost exclusively feminine; hence, they demonstrate the changing definitions of present day female involvement.

Radway tries to explain the special interest the popular romance fiction has for the female gender by introducing Chodorow’s (1978) “complex, relational self” theory in relation to romance reading. The bottom line of Chodorow’s theory is that adolescent males, lacking of their role models due to the dad’s engagement in the outside world, establish a sovereign and a free perception about themselves, while adolescent females, brought up under the constant guide of the mother figure, are inclined to describe themselves with respect to others. Accordingly, for Radway (1984, p.135) “the reader’s sense of emptiness creates the initial desire for the romance’s tale of a progressing relationship because the experience of being ignored by others is an emotional state both alien to women and difficult for them to bear”. Likewise, Radway (1984) mentions that plenty of romances start with the female protagonist who is lonely in some ways. This “sense of emptiness” which is experienced by women more than males in a patriarchal society is cured by the introduction of the autonomous male protagonists in romantic stories.

Although the popular romance tradition has appealed to both man and woman, this situation does not change the degraded status of romance genre. Hence it can be concluded that, romance is condemned not only because of its status as women’s literature but also because of its status as popular fiction. According to Jensen (1984, p.23) in gender biased communities the linkage of female gender with a thing “whether it be an occupation, a name, a political party, a play activity, or literature” is sufficient enough to diminish its value and prestige. In addition to this, for Townend (1984, p.18) this disparaging ridicule of the genre has started in the sixteenth century when the female gender have become possible readers “and yet not a readership that would be held in esteem”. Thurston (1987, p.34) also notes that

romance genre is accepted as inferior since it is a “weak fiction for the weaker sex”. This implies that, as opposed to the other forms of popular literature there is an inconsistency between the demand and the prestige of the popular romance fiction.

As it is noted at very beginning of this dissertation, the popular romance comes from the single tradition although there is no consensus on the definite starting point. Hence, the literary history of the genre is analyzed in the first two chapters and this study has demonstrated that romance genre has been changing as time progresses. Therefore it can be stated that, medieval historical romance and then the bodice rippers of the 1970s finally come together to form the broader category of “new romance” in the 1980s. Obviously, romances including historical romances which are also the attention of this study have altered in order to conform accurately to today’s readers perceptions of gender dynamics, and intimate relationships like love and marriage.

2-How can Anthony Giddens’s theories be applied to the analysis of the transformation observed in romance novels throughout the time?

In the feminist history, female gender’s desire for love and romance has been connected to submissive nature of a woman and her eagerness to be dominated. Feminists believe that in the affairs of heart, women have become objects while men play the role of active subjects. For this reason, women’s wish to love is still perceived as illogical in the eyes of feminists since being in love means losing one’s identity, discovering one’s individuality through the agency of a male gender instead of recognizing, naming and following one’s own aspirations. When feminists start to defy the traditional assumptions of gender including the concepts of family, marriage and heterosexuality, wide spread opinions about love has begun to change accordingly (Seidman 1991, p.101). In other words, because of feminism and other social movements such as women’s taking part in work force, and improvements in the fields of security, economy, and consumerism, the language of intimate affairs have started to show shift in order to reveal the ideal of equality in romance relations (Cancian 1986, p.198). Both woman and man have begun to develop independent personalities due to the less polarized sex roles. On that account, personal development and love relationships have become reinforcing for both parties (Cancian 1986, p.190). Even though there are still misogynist ideas related to love, feminist movements have achieved lots of things in the lives of women by getting rid of “outmoded, patriarchal ways of thinking about love and romance” (hooks 2002, p.15). Finally, equality and mutuality in love relationships have been made possible for the female gender. It is Anthony Giddens (1992) who has pioneered a brand new

perspective of love which is the result of this new born freedom for women. Giddens has described the progress of the “democratization of love” a shift which results in disappearance of the relationships of suppression and the rise of the mutual equality in relationships. According to Giddens, the gender equality in relationships is the result of the feminist movements which has been going on from the year 1960s. Giddens has characterized the latest version of this love as ‘pure relationship’ and ‘confluent love’. He describes ‘pure relationship’ as the one which is experienced for the benefit of individuals so long as each person reach fulfillment from it (Giddens 1992, p.58). Parents, children, friends and partners can take part in pure relationship. ‘Confluent love’ is totally different from the romantic love ideals which make the female gender as the objects of love.

Within this concept, this study has analyzed the ideals of love and marriage in the three romances taking account into the eras the novels are authored. Through the theoretical analysis of *Ivanhoe (1820)* in terms of love and marriage, this study has revealed that the cultural and social values in *Ivanhoe (1820)* belong to a traditional society which in Giddens’s terms is in conflict with modernity. Accordingly, in a traditional society guardians are “seen as the sole access to truth, protect, and sustain tradition” (Giddens qtd in King 1999, p.66). At that time, the individuals are less free to go against the social norms and express themselves openly. In the novel *Ivanhoe (1820)* the characters are always led by guardians as in the case of Ivanhoe’s and Rebecca’s father. As a result, the concept of love is based on commitment not passion or desire. Furthermore, in *Ivanhoe (1820)*, Scott highlights the modesty and virtue in females as the most desired ideals of femininity as well as their protection in the confines of their homes. Ideals of chivalry and courtly love force women to become angels to be worshipped. As a result, women are supervised by social limitations, family regulations, and even protocols of proper behavior, to make sure that female sexual innocence is not dishonored before marriage. Women’s sexual protection continues even after marriage in nineteenth century Victorian period. For this reason, the feeling of passion especially female passion and desire are accepted as something dangerous and they are in conflict with the concepts of duty, stable moral and familial order. Victorian women marry because they are obliged to do so in order to find their places in a highly praised domestic environment not because they feel passion and love for each other.

The results obtained from the study of Woodiwiss’s popular romance demonstrate that the ideals of romantic love are apparent on the subjects of love and marriage. The study has found out that, the concept of courtly love which forbids sexual and

sentimental level of feelings in courtship practices is transformed into a romantic love in Woodiwiss's popular romance. According to the Victorian morals that reveal itself in the romance novel *Ivanhoe* (1820), love is supposed to be a secret act. However, gradually it has become a public act through the contexts of popular romances as it is the case in *The Wolf and the Dove* (1974). The publication of this romance coincides with a time when popular romances show an eye-catching increase in number during the years in 1970s. At that time, women's movements have triggered an increase of consciousness in female gender (Sutherland 2007), thus; women play the role of caretaker in a heterosexual relationship as opposed to the muted female heroines of Victorian times when inegalitarian gender roles make the wife responsible for intimacy and other emotional labor. In this respect, this study has found out that Woodiwiss's heroine comes out as a nurturing female who at the end capture and conquer the once emotionally withdrawn and physically or sexually violent hero. In order to reach the happy ever after outcome, the heroine continuous to love the male hero no matter how brutally he treats her. This reveals the fact that, only after suffering greatly can a heroine win the love of a hero. In that sense, according to the some feminists like Mary Evans (1999, p.269) "romantic love actually traps women in false expectations" instead of "liberating women from patriarchal control or the pressures of arranged marriages". This study has shown that, the sexuality depicted in Woodiwiss as in the case of other bodice rippers of that period, positions the male gender as aggressive and the female one as submissive. Thus, some academics and feminists reach the conclusion that the romance genre of 1970 which are also known as bodice rippers includes problematic narratives relating to the intimate relationships, which means confusing of love with an acceptance of sex as an act of tyranny. (Douglas 1980; Hall 2008; Modleski 2008; Nyquist 1993; Snitow 1980; Toscano 2012).

When the intimate relationship in *Mystique* (1990) is analyzed, this dissertation has revealed that the romance reflects the love and marriage ideals of the late twentieth century although the story takes place in medieval times. As opposed to the Woodiwiss's domestic heroine of the 1970s, Quick's heroine does not show any domestic inclinations. In addition to this, the heroine is competent as an alternative to passive but spunky female protagonists of earlier romances who have never approached sexually to the hero. Besides, this study has demonstrated that Quick does not conform to the "virtue pursued" convention of the previous romances, hence; the traditional happy ending has become attainable only through the female protagonist's development as a self-governing individual. This shows that, the

heroine Alice and her happiness are not characterized merely with regards to her relationship to a male gender (Thurston 1987, p.86). Considering this, this research has shown that sex roles are transforming in society on the whole and this is being mirrored in today's modern romance fictions. Although love as the main theme stays the same, the way it is experienced is altered by the modern men and women writers and readers (Guiley 1983, p.96). Within this regard, this study has indicated that, in *Mystique (1990)* the intimate relationship is built upon "mutual compromises" in which all parts take equal responsibilities (Guiley 1983, p.11). The flexibility in intimate relationships revealed in this romance fiction has indicated the rise of "confluent love" in Giddens's terms, which appreciates love as the equal responsibility of both partners. Giddens describes the growing in the "democratization of love", which means a change in terms of waning male dictatorship to a rise of the ultimate gender equality in love affairs. Confluent love is very similar to Cancian's "interdependence relationship" since they both give importance to self-development within a relationship and gender equality. Therefore, it can be stated that problems are no longer sort out solely by marriage proposals because love is "androgynous, rather than particularly feminine, and is concerned with the quality of relationship, rather than fulfilling traditional marital duties" (Cancian 1986, 5). This implies that, the female genders are noticeably choosing to give equal importance to work and love instead of letting the males responsible for work and women responsible for love.

3- How do the tests and trials faced by the hero/heroine of medieval romance differ from the obstacles and trials through which the hero/heroine of contemporary romance must typically pass to achieve his/ her objectives?

Basically, as Cawalti (1976) puts it, romance is an evolving genre and acts as a mirror to reflect the cultural attitudes and values of the period they are written. Within this concept, this dissertation has analyzed gender roles as in female and male roles as well as the issue of rape in the romances taking account into the eras these works are authored. When Scott's *Ivanhoe (1920)* is taken into consideration this study has argued that female protagonists both Rowena and Rebecca are artless and innocent as nineteenth century demands. They are the epitome of the 'Angel in the house' type of women. The relationship between men and women, whether it is sexual or otherwise, is visualized with regard to male control and female passivism. The female protagonist's destiny is not in her hands since she is dependent on the good will of a man. The moral is always the same for women: never rely on the urges of emotion. If a woman submits to the feeling of passion or love, she will be

ruined sooner or later. As a result, exploited by men and their own feminine qualities, women are instructed to keep all ethical and psychological safe keeping of their virtue. When it comes to the analysis of the central male character in the romance, this study has revealed that the hero is a real knight and acts in accordance with the chivalric rules which gives utmost importance to the protection of a woman. The hero is depicted as a courageous royal knight with the abilities to care for the weak and engages in a battle against the villains of the world. As expected from an ideal chivalric knight at that time, he demonstrates the qualities of self discipline, unselfishness, and an ally of a weaker side who are vulnerable and defenseless. Ivanhoe is a man with true morals and he is aware that being a chivalrous man means using his abilities of war for the right justifications and reasons; otherwise, he will become a knight in name only. This study has shown the fact that, during the 1830s and 1840s owing to a number of developments in the 19th century Britain, the idolization of a female gender's protection has escalated and Scott's fictional hero Ivanhoe bears all the old heroic ideals and can be accepted as a product of Scott's time. While Ivanhoe's certain acts towards women and the weak in society is praised in the book, the other two male characters such as Brian de Bois-Guilbert and Reginald Front-de- Boeuf represent the instances of bad knights since they use their knightly skills for their own benefits only while oppressing the vulnerable rather than helping them. Especially Bois-Guilbert's intentions are not honorable and he is eager to abandon his convictions just to be physically close with Rebecca, which eventually leads him to threaten Rebecca with rape. Thus, this research has also demonstrated the fact that, for women rape or threat of rape exist at that time yet Scott does not approve of it by creating Bois- Guilbert as the opposite of Ivanhoe who shows how a man should behave.

Through the in depth analysis of the main characters in Woodiwiss's famous bodice ripper the *Wolf and the Dove* (1974) this study has revealed some interesting results. In the book, the eighteen year old female protagonist is depicted as the object of male desire all the time, who just breathes to exist or have things happen to her instead of doing. Besides that, she is not dominant or powerful participant of the main events in the story. This dissertation has revealed that, the hero, Wulfgar, on the contrary, leads the story along and controls the whole action while persistently exerting his influence on the heroine. Furthermore, he has a ridiculously hostile, egotistic, pleasure seeking authority that will only be domesticated by the amiable nature of the timid and insecure heroine after he has seen through the dishonesty of the unacceptable woman. In this respect, this study has demonstrated

that Woodiwiss's portrayal of femininity as "passive heroine figure involved in an apparently action-filled plot" in an "exotic setting" indicates her acknowledgement of the social and cultural changes that have taken place during the 1970s since *Ivanhoe* (1820) (Marry Ellen Ryder 1999, p.1068). Woodiwiss's female character bears the qualities of her time the book has been published in 1970s not the qualities of the 1066 the story takes place. It is obvious that, Woodiwiss's romance departs from the traditional insistence of the previous romances which depict no sexual act at all with virginal heroines through the end of the last chapters. The perfect heroine at that time as Marsha Vanderford Doyle (1985, p.32) describes, is gullible as well as being decent and well behaved, carefully preserves her sexuality and waiting patiently for the hero to find and marry her. On the other hand, the 'undesirable' woman is "assertive, persistent, independent, immoral, and sexual" who will "eventually be rejected by men in preference for her spiritual sister". Since the female gender's sexual involvement before marriage is morally unacceptable, a raping alpha male hero is created. The hero Wulfgar is an affective example for raping alpha male heroes who are extremely, violent, macho and domineering in order to preserve the virtue of the heroine. Wulfgar violates the chastity of the heroine many times with his so called forced lustful acts. However, at the end she wins by transforming this dangerous male into an emotional and sensitive person. In that sense, this research has shown that, Woodiwiss pioneers a change in the romance industry by introducing readers with sexually active heroines, which is not the case before 1970s and regarded as an anomaly to its day. After that the romance market grows enormously. This dissertation shows that the feminist movements, which gain impetus in the 1970s, urge females to claim back their bodies and their sexual appetites in order to make themselves as subjects of their deeds rather than being the objects or the instrumentals of the actions of the male gender has affected and changed the romance profoundly as suggested by both Coward (1984) and Radway (1984). There are a lot of misconceptions regarding these books written at that time and therefore, Kim Pettigrew Brackett states that these perceptions might humiliate and make readers self-conscious about their preference of reading material (2002, pp.352-56). These notions and stereotypes about novels of romance derive from the format the books have taken during the years between 1970s and 1980s. Although the feminists, do not like the negative associations these books make about women, this dissertation has demonstrated a correlation of women's discourses with the explosion of the romance books at that time, which is worth notice. Through the years feminists see romance novels as the novels which feature male domination of the female through her eventual

submission to his power within romance and marriage. This study has argued that these popular romances have become a site for the struggle between men and women over the control of the female body and her sexuality.

Finally, through the analysis of Amanda Quick's *Mystique* which is written in 1995, this research has introduced the 'New Woman' mode of femininity that fights for her identity and challenges traditional power structures in order to achieve her goals. This study has demonstrated that the romance shows recognition of the heroine's hold to financial and sexual command that its forefathers could not have expressed. The changes the female heroines have undergone during this period coincide with altering male roles, a softening of his temperament which allows him to understand potency that a domestic female claims. The male protagonist comes into existence as nurturing, compassionate, non-violent, friendly, and sympathetic. This study has found out that the hero is evolved from someone who is brutal, violent, and prejudiced into an individual interacting to approach someone in a gentle way. It is obvious that, this research has shown how Woodiwiss's historical romances of the 1970s with her brutal, alpha heroes and victim heroines are metamorphosed into a "New Romance" as in Thurston's (1987) terms. As for Thurston (1987) stereotypes regarding the male and the female protagonists start to decline after the year 1980. Thereby, in 1981, during the first Romance Writers of America conference which was held in Houston, the publishing managers declare that romance authors should create fully-fledged and older heroines as opposed to the immature and childlike heroines of the bodice rippers (Thurston 1987, p.218). At this point, it is important to note that the "New Romance" of the mid-1980s with its "New Heroine" and "New Hero" prototypes as the romance *Mystique* (1990) represents is based on the changes of the earlier 1970s have delivered. As mentioned before, this research has demonstrated that feminist movements as well as the ongoing social and industrial developments have altered romance readers, which lead to the transformation of romance fictions in terms of gender roles. This reveals the fact that modern romance readers are tired of reading about not resisting, fragile heroines and bossy male protagonists (Leslie Wanger qtd in Guiley 1983, p.75). As a result, this study has shown that, the "new romance" after the 1980s has brought forward intelligent and tender heroes with sense of humor as opposed to the hostile heroes of previous romances as well as smart, independent heroines with senses of humor (Radway 1984, p.82). Considering the developments happening in the medieval historical romance *Mystique* (1990) in terms of the hero and the heroine, this research has put forward that rape is not considered as a significant component of the romance genre

since the male protagonist is not interested in being first in the sexual intercourse anymore. (Thurston 1987, p.22).

Considering the results obtained in the theoretical analysis of one medieval historical romance novel by Walter Scott and two popular romances by Kathleen Woodiwiss and Amanda Quick, this study has demonstrated that romance is a genre which is continuously adjusting, shifting, and outdoing all acts to impose limits on it. As Radway suggests the main purpose of the romance fiction is to allow for the identification with the female protagonist. Therefore, readers of romance novels have to feel as if they can appreciate the heroine and share her system of value. Then, the female protagonist becomes the focus of which romance revolve around. Imagination of writers and the reader's anticipation are merged to build central woman character, which can be described as an interdependent process of supply and demand. Hence, even though these three chivalric historical romances are set around the same time span the culture of their writers and readers rather than the historical and material setting are represented. Built on these arguments, this study has demonstrated that, the female protagonist's identity has always been molded in accordance with reader preference instead of the other way around though the critics of romance fiction have always been concerned that these romances support females to accept the identities of heroines who are less competent and more conventionally docile. In addition, Radway also (1984, p.54) believes that, a study which "only focus on the texts in isolation" fails to answer the meaning of romance reading for women. She also (1984, pp.60-1) expresses that although romance novels are patriarchal and very traditional texts women who read them interpret these texts differently. For these women the act of romance reading is like "a temporary declaration of independence from the social roles of wife and mother". Hence, it is unfair to denounce romance readers as females who are not smart enough to grasp real literatures. Although they are seen as simple and formulaic stories, they develop the plot with more intricacy and intensity. In his article in *Transaction*, Hajda notes that the eagerness to read is both linked with sociability and with freedom and desire for privacy: "the act of book reading simultaneously requires a fair degree of social integration and of individual autonomy. Reading deepens contact with humanity, rather than drawing away from it" (1967, p.50). Thus, it is fair to draw the inference that readers of romance are much more unified and liberated than is assumed. A typical female romance reader can come across all the vagueness and uncertainty which she can find as a mature woman in today's culture. In addition, she also encounters female protagonists trying to put an end to

some of the social and ethical practices. Accordingly, romance fictions offer female readers a new imaginary world in which they can assume the role of the heroine by looking at the romantic relations from a different perspective, and which make them forget their real responsibilities temporarily.

Therefore, this dissertation has revealed through the analysis of three works that romance fiction has kept pace with time and what is pleasurable to present day readers of all ages by getting rid of virginal female protagonists, distant patronizing male protagonists, and justifiable rape scenes or forced seduction. Recent popular romances have been broadening the description of femininity by including strong and autonomous women, which indicates a change from the unresisting, lamblike, virtuous notion of the 1970s and earlier. The plots and the romance heroines definitely reflect the breakthroughs of feminine liberation in their times. These narratives provide women with the mechanism to serve for their own utmost independence by supplying them with samples of tough, sovereign heroines. Romance genre teach women to fight for the optimum contentment in their intimate life by becoming well educated and picking a soul mate or a spouse with whom they can be equal partners or associates when the females are seen as their spouse's possession by law. Even though society insists that women's engagement is in the boundaries of home, romance fictions present heroines that take action in public and manage their own lives competently to design a new set of society. These literatures show women how far they have come and push them to carry on to strive for more rights while women are still endeavoring to take off the restraining identities of being a mother and a wife. Most importantly, romance novels, by handling power relations within a background of love, manifest that marriage institutions do not have to be patriarchal establishments anymore. Women can attain even more individual emancipation and happiness as opposed to being lost in love and marriage. These novels -with its priority of strong female protagonists, egalitarian relationships, and careful handling of female problems- might be one kind in which can be discovered the progression of gender relations over time.

In conclusion, through this research, it has been found out that more and more scholars are paying attention to the remarkable elasticity of romance genre: in some way it achieves to retain its formulaic structure intact while growing and developing ideologically. Social shifts have led to flourishing of brand new categories. Previously marginalized females are now locating their place in these evolving romance novels which endorse even larger groups of readers. The consequence is a more comprehensive, versatile reader group who welcome the cultural recognition

of their diverse individualities while developing the bond of their literary integrity at the same time.



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RESUME

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EDUCATION AND TRAINING:

2010 - at present

Instructor in the School of Foreign Languages at Ondokuz Mayıs University, Samsun

2013 - 2017

PhD (Doctorate Student) at İstanbul Aydın University at English Language and Literature Department.

2008 - 2009

English Teacher at Bilkent Erzurum High School. Teaching prep Classes and English Literature to 9th Graders.

2003 – 2008

MA in English Teacher Education (BA&MA combined Five Year Program) –Bilkent University, Ankara,
Full Scholarship, CGPA: 3.72/ 4.00
Date of Graduation: June 2008

2000- 2003

Gumushane Anatolian Teacher Training HighSchool
CGPA: 4.98. / 5.0

1996- 2000

Ali Fuat Kadirbeyoglu Anatolian High School



Teaching / Internship Experience

March 2008, Ankara Turkey

Teaching Practice Course
Internship at Metu High School-Student-Teacher
Observing and Teaching Grade prep classes/10/11
Number of Lessons Observation: 32
Number of Lessons Taught: 20

December 2008-February 2008, Iowa, USA Teaching Practice Course
Internship at Ames High School-Student-Teacher
Observing and Teaching grades 11/10
Number of Lessons Observations: 90
Number of Lessons Taught: 80

September 2007- December 2007

School Experience II Course
Internship at T.E.D Ankara College
Student teacher
Observing Grade 8
Number of Lesson Observations: 60
Number of Lessons Taught: 12

June 18, 2007 - August 24

İhsan Doğramacı Vakfı Özel Bilkent
Erzurum High School
Summer Project-Assistant English Teacher
Number of Lessons Taught: 40
Number of Team teaching and observations: 24
Number of individual tutorials given: 50
Marking quizzes, exams
Preparation of exams, supplementary materials
Working in a task group to prepare the CIP

February 2007- May 2007

School Experience I Course
Internship at Bilkent primary and High schools
Student teacher
Observing Prep Classes, Grades 6 and 7
Number of Lesson Observations: 60
Number of Lessons Taught: 4

July 2008- July 2009

English teacher at
I.D.V. Bilkent Laboratory High School

Certificates:

Certificate of participation in 1st Spring Symposium on “Effective Teaching Applications” held by Ihsan Doğramacı Vakfı Özel Bilkent İlköğretim Okulu

- Certificate of 160 hours of Computer Programming
- Certificate of Participation in Turkish Student Teacher Programme
- Certificate of **CELTA** given by the University of Cambridge

Skills and Competences:

- 79th in the University Entrance Exam
- Full scholarship for undergraduate study at Bilkent University

Foreign Language:

- English (advanced)
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Awards:

Awarded full scholarship at Bilkent University
Certificate of High Honor for four semesters and Honor for four semesters
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Computer Skills:

Excel, MS PowerPoint, MS Access, Web page design

Workshops and seminars attended /presented at

Paper presented at the 2nd international ELT conference on Teaching English in higher education held at İstanbul Aydın University.

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Participation in the training program on occupational health and safety

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Hobbies and Interests:

Reading books and swimming

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Productive, analytic thinker, open to
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