

Addis Ababa  
University

(Since 1950)



**COLLEGE OF HUMANITIES, JOURNALISM AND  
COMMUNICATION**

**DEPARTMENT OF FOREIGN LANGUAGES AND  
LITERATURE**

**A  
PhD DISSERTATION ON**

**FEMINIST READING IN SELECTED NOVELS OF JANE AUSTEN AND  
DAVID HERBERT LAWRENCE: COMPARATIVE ANALYSIS**

**BY  
TAREKEGN ABRAHA GEBREEZGIABHER**

**June, 2020  
Addis Ababa University**

ADDIS ABABA UNIVERSITY  
COLLEGE OF HUMANITIES, LANGUAGE STUDIES  
AND COMMUNICATION  
DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE  
A  
PhD DISSERTATION  
ON

FEMINIST READING IN SELECTED NOVELS OF JANE AUSTEN AND DAVID HERBERT  
LAWRENCE: COMPARATIVE ANALYSIS

Submitted to the Department of Foreign Languages and Literature in Partial Fulfillment of  
The Requirements for the Degree of Doctor of Philosophy in English Literature

BY

TAREKEGN ABRAHA GEBREEZGIABHER

June, 2020  
Addis Ababa University

ADDIS ABABA UNIVERSITY  
COLLEGE OF HUMANITIES, JOURNALISM  
AND COMMUNICATION  
DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE

A  
DISSERTATION ON

A FEMINIST READING IN SELECTED NOVELS: A COMPARATIVE ANALYSIS

Submitted By

Tarekegn Abraha Gebrezgiabher

Approved By:

Advisor

Date

Signature

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Examiner

Date

Signature

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Examiner

Date

Signature

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

May 2020  
Addis Ababa University

## **Declaration**

I, the undersigned, declare that this dissertation entitled, “A Feminist Reading of Selected Novels: A Comparative Analysis” is my original work and has not been presented for any other award in other institutions. Additionally, all sources used in this dissertation and contributors for the accomplishment of the study, are duly acknowledged. The dissertation is carried out under the supervision of my advisor, Olga Yazbec (PhD).

Name of the candidate: Tarekegn Abraha Gebreezgiabher

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name of the Advisor: Olga Yazbec (PhD) Signature: \_\_\_\_\_ Date \_\_\_\_\_

Addis Ababa University

Date of Submission: \_\_\_\_\_

## TABLE OF CONTENTS

<b>Acknowledgements.....</b>	<b>i</b>
<b>Table of Contents.....</b>	<b>ii</b>
<b>Abstract.....</b>	<b>iv</b>
<b>Chapter One: Introduction .....</b>	<b>1</b>
1.1 Background of the Study .....	1
1.1.1 An Overview of Gender Relations in the UK .....	1
1.1.2 Gender Roles in the Literature of Nineteenth Century England .....	1
1.1.3 Gender Roles in Victorian Literature.....	2
1.1.4 Women in British Literature .....	2
1.2 Statement of the Problem.....	8
1.3 Objectives of the Study .....	9
General Objective .....	9
Specific Objectives .....	9
1.4 Significance of the Study .....	9
1.5 Methodology of the Study.....	10
1.6 Delimitation of the Study .....	12
1.7 Organization of the Study .....	12
1.8 Definition of Operational Terms .....	12
<b>Chapter Two: A Review of Related Literature .....</b>	<b>14</b>
2.1 Studies Related to the Selected Novels.....	14
2.2 Studies Related to Feminism.....	20
<b>Chapter Three: Theoretical Framework of the Study .....</b>	<b>28</b>
1.1 Gender Construction .....	28
1.2 Gender Roles.....	29
1.3 The Male’s Gaze on Female.....	30
1.4 Rationale for Applying Feminist Criticism .....	31
1.5 Feminist Literary Criticism .....	33
1.6 Feminist Post-Structuralism Theory.....	34
1.7 Women as Other.....	37
1.8 Women’s Subjectivity .....	39
1.9 Women’s Voice.....	41
1.10 Women’s Stereotypes.....	41

1.11	The Concept of Power.....	43
1.12	The Concept of Agency.....	43
1.13	Theoretical Principles of Julia Kristeva and Toril Moi.....	47
3.13.1	Kristeva and Feminism.....	49
<b>Chapter Four: Character Stereotypes in the Selected Novels.....</b>		<b>60</b>
4.1	Synopsis of the Selected Novels.....	60
4.2	Male and Female Character' Stereotypes in Emma.....	63
3.3	Male and female Characters' stereotypes in Women in Love.....	69
3.4	Male and Female Characters' Stereotypes in Persuasion.....	71
3.5	Male and Female Characters' Stereotypes in Sons and Lovers.....	76
<b>Chapter Five: Female Characters' Subjectivity in the Selected Novels.....</b>		<b>84</b>
5.1	Female Characters' Subjectivity in Emma.....	84
5.2	Female Characters' Subjectivity in Women in Love.....	91
5.3	Female Characters' Subjectivity in Persuasion.....	104
5.4	Female Characters' Subjectivity in Sons and Lovers.....	112
<b>Chapter Six: Female Characters' Voice in the Selected Novels.....</b>		<b>120</b>
6.1	Female Characters' Voice in Emma.....	120
6.2	Female Characters' Voice in Women in Love.....	125
6.3	Female Characters' Voice in Persuasion.....	128
6.4	Female Characters' Voice in Sons and Lovers.....	138
<b>Chapter Seven: Female Characters' Agency in the Selected Novels.....</b>		<b>148</b>
6.1	Female Characters' Agency in Emma.....	148
6.2	Female Characters' Agency in Women in Love.....	152
6.3	Female Characters' Agency in Persuasion.....	157
6.4	Female Characters' Agency in Sons and Lovers.....	175
<b>Chapter Eight: Findings and Conclusions of the Study.....</b>		<b>182</b>
<b>References:.....</b>		

## **Acknowledgements**

My foremost gratitude goes to the Almighty God, the Alpha and Omega, in whom all things are possible. I thank the Lord for all the things He gave me and He has done for me.

I would like to forward my gratitude to SAREC for financial assistance offered to me.

The completion of this Thesis would not have been realized without the input of many people. I owe much to my friends who were there whenever I needed their help. My heartfelt appreciation also goes to my advisor, Dr. Olga Yazbec for her genuine guidance while I was writing my thesis. Moreover, I am greatly indebted to my family. I would like to thank my brothers, Berhane and Semere for their encouragement and support during my stay in the university. I appreciate my wife, Freweyni Gebremariam and my children, Shami, Abinab and Sabri for their patience and love while I was engaged in my studies and research.

## Abstract

The aim of the study is to comparatively analyze the societal representation of women in England in the 19<sup>th</sup> and 20<sup>th</sup> century. The method of the study is textual, contextual descriptive comparative analysis. The study reveals the patriarchal assumptions on women, the extent of women stereotypes and subjectivity and the women's' selfhood in exercising agency against the males' suppressive action on females. The researcher employs theories of Julia Kristeva and Toril Moi, post-structuralism literary feminism as analysis framework.

*The novels Emma and Persuasion* by Austen deal with the position of women and their social expectations most of which are related to marriage. The protagonists of these novels represent a unique response to those expectations which are the products of their way of thinking. Jane Austen artistically reveals various gender discriminations in economics, education, marriage and religion. As to Austen expressed through her characters, gender discrimination happens because people think that men are better than women. The researcher's intention, real aim of Austen is then to reduce gender discrimination through education and change the ways that people think about gender roles.

In the novel, *Women in Love* the study analyses the composition of will to power between women and men characters. This thesis analyses the characters Gudrun and Gerald and their concept and competition of the will to power. The relationship between the characters in *Women in Love* basically portrays their significance, the will to power and the conflicts arising from dominating one another. It also considers women's wise struggle to challenge the traditional male characters in their treatment of gender equality and their social status as a source of power and authority.

*Sons and Lovers* first published in 1913 is Lawrence's first most important novel which receives praise. The novel depicts the story of the Morel family, Mrs. Morel, in particular of Paul Morel. The story focuses on the problem of human relationships, chiefly relations between men and women, children and parents. The analysis focuses on how gender and sexuality become a central issue in the twentieth century's society, and it reflects Lawrence's attitude towards them.

Finally the study concludes on the type of women's advocacy on marriage through love and respect between husband and wife. The direct and indirect women's agency in *Persuasion*, furthermore, male characters' sexual ineffectiveness forced by women characters and the will to power which occurs between the men and women characters which are mainly reflected in *Women in Love*. *This all are happened backed by females' education and their economic independence..*

# **Chapter One: Introduction**

Ever since surveying the English novels of Jane Austen and D.H. Lawrence, the researcher thought of those books as women influenced novels. He feels that it is worth analyzing how women are represented in Austen's time in the nineteenth century and examine how this influenced D.H. Lawrence in portraying women in his twentieth century novels. By making a comparative analysis of Austen's and Lawrence's selected novels, the researcher seeks to critically examine the English society's perceptions towards women.

## **1.1 Background of the Study**

We can only re-narrate and live by the stories we have read or heard. We live our life through texts. Whatever their form or medium, these texts have formed us all; they are what we must use to make new fiction, new narratives; (Carolyn Heilbrun, 1982, 2). Generally speaking, narrative stories are our image where we can see our home-grown picture; they reflect our genuine social image, identity and activities.

### **1.1.1. An Overview of Gender Relations in the UK**

The nineteenth century English society still had notably traditional views on gender roles. However, they did not accept women as equal to men who were considered as leaders and much more rationally developed beings. Some writers of that time displayed a different vision of gender, (Mitchell, 2009, 43). There were also writers who followed the conservative system of principles and displayed gender roles in the way they were perceived by society. Many of the prominent authors of the nineteenth century like Hagan, (1954, 4) fought against gender beliefs and introduced different and more progressive images of women while some others portrayed strong females and non heroic men.

### **1.1.2. Gender Roles in Literature of the Nineteenth Century England**

Male writers of the nineteenth century followed the same tendency. In particular, the works of Charles Dickens and William Thackeray also introduced different images of women and men. For example, Estella Havisham in one of Dickens's most well known books, "Great Expectations", highlights the critical negative aspects of female education and the imposed

values of that time, (Hagan, 1954, 4). In addition, Thackeray developed significant male characters that are different from the typical social images of men as intellectually developed leaders. In particular, this can be observed in Rawden Crawley from *Vanity Fair*. The female character appears to be dependent, not very respected and has a weak character's personality, (Thackeray, 2005, 33), (file: ///: / Users/Toshiba/ QUA R/ feminist perspectives on the self, htm).

### **1.1.3. Gender Roles in Female Victorian Literature**

It is necessary to point out that the Victorian period is known for literature written by female writers, who have gained significant appreciations. In particular, there are works by Charlotte, Emily and Anne, Bronte and George Eliot who have displayed essential feminist ideas. These writers paid significant attention to the topic of women striving for independence, free choice and the image of strong, intelligent and talented women who fight for their place in the community. It should be noted that these writers did not ignore male characters and portrayed them differently. The male characters were portrayed from different perspectives showing both their strong and weak character traits, (Bronte, 2003, 78).

The division between the middle and upper class was prominent in England's social life during the nineteenth century. Thus, the daily life of people in the nineteenth century was determined by the social class. They were formed by traditional ways of life in which people especially women lived and worked depending on their tradition and social roles under man's patriarchy that affected the people and the way they lived. They had a distinct position related to the patriarchal class that women come from, (Bronte, 2003, 78).

### **1.1.4. Women in British Literature**

The early nineteenth century and the emergence of new type society of the middle class women of the Victorian era experienced isolation from various aspects of society, in favor of removal to the woman's area of influence on fireside and home. The popularity of the woman's sphere served to heighten the growing differences between the expected roles for women and men during the "Industrial Revolution". Middle-class women are defined as the mainstay of the English society. They were expected to keep up a sense of home silence within their assigned specialty. This ideal form of domesticity was highly prized and became a valuable asset of

British society. Consequently, the “male sphere” expressed an overwhelming desire to protect this asset on account of the morality, virtues, and stability it represented, (Thane, 1978:1).

“Middle-class women illustrated the essence of Victorian femininity”. Women who were ideally feminine were those who were wives and mothers, created a domestic heaven in their women’s field, they served as a helpmate for their husband, demonstrated sexual obedience, and were both moral and virtuous. These characteristics can be deduced from the variety of material authored by Victorians which indicate social and masculine expectations of womanhood and femininity. Subsequently, in order to protect these values, Victorian women found nearly the every aspect of their lives closely monitored, (ibid)

When England faced the “French and the Industrial Revolutions” one after another in the 19<sup>th</sup> century, suffering was mainly restricted to the poor, women and children. Those who were forced to work for gaining the daily food were working under bad conditions. In the early nineteenth century and as a plan to protect women from the exploitation in the street, a new gender ideology arose in which women were apparently restricted to the home, or “private sphere”, while men’s field was defined as the “public sphere” (Thane, 1978:1). While it restricted women’s activities and opportunities, women nevertheless occupied public areas and carried on public activities.

Marriage for countless women at that time meant, happiness and stability, whereas many “Victorian theorists, philosophers, and commentators” call marriage as a legally binding bond. Marriage is an agreement still more important; as the happiness of one’s whole life may depend on it, (Kames, 1800:148).

In the Victorian period, women were viewed as inferior to men. Some women, however, even resisted the patriarchal assumptions on women. But most of them did not have their legal rights, they could not vote and had to pay workforce that appeared after the Revolution. Women were forced to do their domestic duties; they should clean home, prepare food and raise their children. The husband controlled all the property. The rights and privileges of Victorian women were very limited for both, the single and married ones. They faced many kinds of verbal and physical violence, and they did not have the right to divorce. The educated class especially the writers appeared to stand against the injustice of law. Victorian culture exhibited in both literature and

visual arts an accumulative interest in nineteenth-century women's magazines. It has found expression over the last decade in volumes of literary and historical scholarship, (Ibid).

Many authors began to write about the suffering and endurance of women in Victorian Age. Their novels focused heavily on many recorded events, distinctive Victorian female characters and their interactions. Nancy Henry mentions in "Victorian Literature and Finance" states that it would be difficult to consider women and investment in the nineteenth century without invoking the model of "separate spheres", by which many historians and literary critics have understood and interpreted Victorian culture. The simultaneously public and private nature of financial acts seems to prevent the distinction between a public/male field and a private/female field. And yet, the activities of investing women in every field where the patriarchy invests, especially their presence in the city, frequently called up the "rhetoric of separate spheres in the Victorian press", (Henry, 2007: 112).

Elizabeth Lee, in "A Literature of Their Own", in a nutshell says that Elaine Showalter shows how women's literature has been changed, starting from the Victorian period to modern writing. She breaks down the movement into three stages: the Feminine, a period beginning with the use of the male "false name in the 1840s until 1880 with George Eliot's death"; the "Feminist", from 1880 till the winning of the right to vote in 1920; and the female, from 1920 till the present-day, with a new stage of self-awareness about 1960 (Lee, 1997:3). It was the most important historical culture, reflected in the fiction of that era. As the nineteenth century was an age rich in fiction, it was the most enjoyable way to appreciate the textures of Victorian life. It is worth reading Victorian novels and, because women wrote them effectively, the researcher finds it worth analyzing literary texts written by women writers.

As to the movement for the emancipation of women from the unjust burdens which the authors attempted to reveal that there were novelists such as the Bronte sisters, who gave a remarkable account of the social institutions of Victorian London, in addition to Hardy and (Thackeray, 1997: 111).The nineteenth century life of Victorian England is known by the fact that the upper class women did not work and stayed at home as respectable members in society. They had a special way of living, dictated the servants, made parties and travelled, (Mitchell 2009:41). The industrial revolution had social consequences in England at the beginning of the nineteenth century. It affected people's way of life and thinking. It changed the attitudes towards women's

place in the social set, Mitchell (43). Women were subjugated under the patriarchal system, (Gaskell, 2005:43).

The UK in the 20<sup>th</sup> century has made significant progress in many areas of women's equality through time, as verified by the increase in women's economic activity, and their academic achievements. Law and policy on women's equality in the UK are regarded as an inspiration of good practice internationally, and independent bodies are in place to monitor and enforce compliance with the law as well as to offer guidance and support. Measuring and monitoring of progress towards the equality and empowerment of women and girls are done well by the arrangement of stakeholders from government to "academia", business and civil society. The women's segment is energetic and devoted in every nation of the UK, from specialist service providers to expert policy analysts' and providers of campaign stands. Women have entered the formal workforce, and are succeeding in leadership roles, in numbers that might have seemed unattainable for their recent foremothers who were denied the right to vote less than a century ago, (Darcie and Orit, 2003: 1-2).

The nations of the UK according to Darcie and Orit (2003: 3) have seen a huge move towards women's more equal participation in the country's economy, education which is authorizing women and contributes to economic growth. Equal involvement in the place of work is supported by legislation that outlaws prejudice, and their powerful voices support women's rights and advancement in the place of work. However, there has been no parallel revolt in childcare, and domestic work. Men do not participate equally in paid or unpaid childcare, elderly care or domestic work in the UK. These crucial social functions in society and the economy remain under-recognized and undervalued, although recent legislation, following the lead of some other countries, is beginning to help shift practices, particularly in childcare and parental leave, (Ibid).

Like all countries, there is still more work to do in the UK: for example, to change sexist cultural norms about gender that degrade women, that are supportive of male violence and that act to limit the horizons of women and girls. These norms include the undervaluing of caring and domestic work which together represent fifty five per cent of "GDP" but are still rarely seen as work for which men have equal responsibility, (Darcie and Orit, 2003: 4)

Women in the UK remain under-represented in other fields of public life, and in the workplace, there is a strong commitment, evident from the business, public and civil sectors, supported by

academics to analyze qualitative data on the challenges of enhancing the voice, participation, power and gender balance of women and girls. The absence of women from display place is often highlighted to “call out” event organizers who have gathered the men only team. To address the norms of men’s over-representation, organizations such as the “UK Government Digital Service have formally committed to gender diversity at events”, (Ibid: 4).

However, despite all this progress, both men and women are starting to recognize and worry that they are still a long way of achieving true gender equality in their country. Within wider business leadership roles, the pace of change has been slower. Men still account for 85% of senior managers, and there is only few females running a company. At the same time, attracting and retaining the best talent is increasingly seen as key to business success. So, (Darcie and Orit, 2012:4) identified three issues that are impeding (hindering)women progress.

- Many male leaders believe the playing field is now level and that gender parity no longer needs to be a corporate priority. The data doesn’t support this view, and neither do women
- Top executives, specially men with non working spouses, need to better understand the challenges that women and dual career couples face
- Leadership behaviors and attitudes need to better reflect the importance of inclusion, and leaders need to have the confidence to promote individuals from different mould

According to (Darcie and Orit, 3), creating gender equality is about being fair. But for business, it’s about access to “talent”. They state that effective gender parity (equality) efforts increasingly to make the work place better for women and men. Most women in the UK are dissatisfied with their jobs, according to the “Bain and Company survey”. Too many are wedged in middle management positions, or opt out of livelihood advancement because they lack corporate support to balance family and domestic obligations with professional ambitions.

Nowadays, family dynamics are changing. There are more dual income households as more women pursue careers that are as demanding as their husband. Increasingly, they struggle to balance that work and family is traditionally a challenge faced mostly by women affecting men as well. The gender parity programs that sought to address these pressures for women according

to Orit and Darcie are now necessary for all employees. So recognizing this cultural shift will give companies the competitive frame they need to attract and retain top talents.

The structural barrier that women encounter is the need to balance work and family commitments which show the development of their careers. While this issue increasingly affects both sexes, according to Orit and Darcie, it still has a highly disproportionate effect on women. Balancing domestic responsibilities with professional obligation often causes women to opt out of opportunities to take on broader or more challenging roles at work.

Among the feminist critics, (Beauvoir, 1949: 3-4) could be regarded as the most influential “left wing political activist and philosopher” who provided the foundations for the first signal of women’s movement and the three phases of feminist literary criticism that flourished after almost a couple of decades, in the late sixties. She bluntly proposes “the dismantling of the andocentric social structures” such as traditional, customs, laws and religions motivates women to challenge patriarchy.

Alison (1989: 2), states that feminism in literature provides historical, social and literary context for many known authors and their works. In the last twenty years, feminist criticism has become one of the most prominent and productive forms of literary criticism. Feminist scholars have not only contributed to research in all the major historical periods and genres of literary studies, but they have also contributed to debates in literary theory. As a result, feminist criticism is now widely acknowledged to be a crucial component of literary critical and theoretical discourse, (Alison, 1989: 1-2).

The current research basically focuses on the women’s representation in 19<sup>th</sup> and 20<sup>th</sup> century’s selected texts. Its basic emphasis is on how women characters are subjected to the male dominated world and how prevalent are the women’s stereotypes within the society. The current research further analyzes the extent of the right of women to be heard in the society and the women characters’ resistance to patriarchal dominance on women. It further examines how women characters’ in the selected novels react against males’ dominance on women as a result of male superiority. The researcher in his analysis looks at the society’s attitudes and patriarchal assumptions towards women. The research explores the societal representation of women in the selected novels of the nineteenth and twentieth century and how women have been struggling to attain gender equality.

## 1.2. Statement of the Problem

The researcher intends to analyze women's representation in the selected novels. A feminist reading is a relevant perspective to analyze the selected texts, since the aim of the research is to explore the representation of women characters in the selected texts. An attempt was made to explore how patriarchal assumptions affect the women characters' subjugation and the voice women characters arise to combat the male dominance. The researcher also analyzed the prevalence of gender stereotypes, in line with this, how the female characters exercise agency. This research is supposed to add new insights about the society's attitude towards women. The research also looks into the societal problems that women are subjected to.

The study sets out to analyze the prevalence of women prejudice against women and the perceptions of the male authors on women characters. The novels are analyzed based on parameters evolved from the theories of Julia Kristeva and Toril Moi. The study considers prose texts like *Emma*, *Women in Love*, *Persuasion* and *Sons and Lovers* by the English authors, Jane Austen and David Herbert (D.H.) Lawrence.

This research attempts to answer the following questions in the course of the analysis:

1. How are the women characters represented in the selected novels?
2. How are the patriarchal assumptions and the society's attitudes towards women characters portrayed in the selected texts?
3. How are women's subjectivity, voice, stereotype and women's agency manifested in the selected novels and
4. Do Austen's perceptions of female characters differ from those of D.H. Lawrence's?

To answer these research questions, the representation of women characters in the selected novels is examined in relation to the textual and contextual aspects of the novels, which illustrate the women characters' interactions with other characters and their reactions in the situations of the novels.

## **1.3 Objectives of the Study**

### **General Objective**

The major aim of this study is to make a comparative feminist analysis of the representation of women characters in Jane Austen's and D.H. Lawrence's selected novels.

### **Specific Objectives**

The Specific Objectives of this study are stated as follows:

- to explore the patriarchal assumptions towards women through the portrayal of women characters in the selected novels
- to examine society's attitudes towards the women characters
- to analyze women's subjectivity, their voice and agency in the selected novels
- to examine women's stereotypes as reflected in the novels
- to discover the authors' perceptions towards women

## **1.4. Significance of the study**

The study is expected to make a modest contribution to the knowledge of literature in general and the selected texts in particular. The study is expected:

1. To contribute insights to a feminist analysis of literary texts.
2. To develop readers' sensitivity to gender equality through an examination of gender relations in the selected novels.
3. To serve as a stimulus for women, to continuously struggle for their equal right and resist gender inequality and patriarchal ideologies that suppress women.
4. To raise men's awareness to their deeply rooted traditional attitudes towards women.
5. To serve as research reference for future studies.
6. To motivate women researchers to conduct further research on related topics.
7. To expand Ethiopian researchers' consciousness to see comparatively Great Britain's and Africans' societal attitudes on women.

## 1.5. Methodology of the Study

With regard to the methods of the study, it is textual and contextual comparative analysis of the 19<sup>th</sup> and 20<sup>th</sup> century selected literary texts. The texts that have been selected for the study, *Emma*, *Persuasion*, *Women in Love* and *Sons and Lovers* were read closely and were analyzed from the view points of feminist perspectives in the framework of poststructuralist feminism. In addition to the primary texts, secondary data like internet sources, the theoretical framework, the reviewed studies related to feminist researches and the reviewed studies related to research on the selected novels were used to enrich the analysis of the selected novels and writing. The researcher selected relevant extracts from the novels under study and applied poststructuralist feminist approach to examine the representation of female characters in society. The study is used to explore feminist issues in the selected novels. The researcher closely examined the feminist matters on the novels, like: gender stereotypes, women's subjectivity, their voices and how women exercise agency is portrayed in the target novels. The researcher's textual interpretation draws upon the theories of Julia Kristeva, "The Power of Horror: An Essay on Abjection", "Women's Time" and theories of Toril Moi, "Sexual/Textual politics: Feminist Literary Theory", and "What is a Women."

This thesis focuses on Kristeva's and Moi's poststructuralist approaches that move away from the concentration on language in order to employ the concept of texts in their widest contextual senses. Kristeva regards the literary word as an intersection and reaction of textual surfaces rather than a point (a fixed meaning). Based on the theoretical framework evolved from the critical theories of Julia Kristeva and Toril Moi and the creative writing of both authors, the procedures of the analysis is set in order of their analysis's sequences: first the expansion of women and men characters' stereotypes, women characters production of subjectivity of the selected novels' were analyzed, next how women characters elevate their voice to condemn the patriarchal impacts resting on them. Last, the growth of women's agency as a result of their characters' subjectivity and stereotypes was discussed through a comparative textual feminist analysis method.

The researcher made a narrative analysis of feminist matters in the selected novels. He looked to various items in the thematic similarities and differences of the novels, on women's

societal representation. In the data analysis process; the researcher validated the data by checking against the research questions and the books under analysis.

This study endeavors to conduct a comparative descriptive and critical analysis of the selected novels; due to the fact that the authors are different sexed and the novels were written in a different time gap which is the early 19<sup>th</sup> and early 20<sup>th</sup> century. According to Hill, (1978, 121), comparative analysis needs to be distinguished from the “juxtaposition” (combination) of descriptions of a series cases. While the sequential presentations of descriptive data are overly informative about the cases concerned. They are only comparative in the sense of making the reader aware of the female issues’ thematic differences and similarities occurred in the different periods’ work of the female and male authors. The major purpose of the comparative analysis is to investigate the thematic relationship of women’s image through the ways in which women characters are portrayed in the mentioned periods.

The following aspects are what the researcher considers crucial while analyzing the literary works, and they are:

- \* Women character’s stereotypes

- \* Women character’s subjectivity

- \* Women character’s voice and

- \*women characters agency as portrayed in the selected novels through women characters

In this analysis, the researcher demonstrates why feminist theories are important to examine Austen’s and D.H. Lawrence’s novels. The selected Austen’s and Lawrence’s novels are: ‘Emma’ and ‘Persuasion’ by Jane Austen, “Women in Love” and “Sons and Lovers” by David Herbert (D.H.) Lawrence. These novels are selected by using a purposive sampling method of selection because the selected novels depict female influenced features and they are least analyzed in the form of women characters’ subjectivity, voices, stereotypes and agency as to the researcher’s observation during surveying the books.

## 1.6. Delimitation of the Study

The study is limited to novels' analysis. It is intended to see the authors' perceptions on women and their representation in the society during the patriarchal time. Ruthven, (1990, 232), Guerin et al, (1992, 193), Robins, (2001) and many other critics argue that a novel is the most adaptable genre for feminist literary criticism. The current study is delimited to a critical reading of four English novels. The study focuses on a textual and contextual feminist analysis of the novels. In this thematic exploration, issues concerning the style and theme are considered in so far as they help to clarify the critical analysis of the novels.

## 1.7. Organization of the Study

The thesis is organized into seven chapters. The first chapter is allotted to the introduction of the study and it embraces the background of the study, statement of the problem, objectives of the study, delimitation, significance, the basis of selecting the novels, definition of operational terms and the methods of the study. The second chapter encompasses the review of related studies of the selected novels and review of related studies of feminism. The third chapter on its part consists of the theoretical framework of the study that comprises: gender construction, gender roles, the male gaze on female, literary feminist criticism, post-structuralism feminist criticism, women as other, empowering women, women stereotypes, women's voice, women's agency and the theoretical principles of Julia Kristeva and Toril Moi. The fourth chapter includes synopsis of the novels under study and analysis on character Stereotypes in the Selected Novels. Chapter five encloses analysis on female characters' Subjectivity in the selected novels while chapter six as well is analysis on female characters' Voice in the selected novels. The last chapter, chapter seven focuses on the analysis of female characters' Agency, in the selected novels and next to these are findings of the analysis and the references part.

## 1.8. Definitions of Operational Terms

**Body Image:** is a multidimensional, subjective and dynamic concept that encompasses a person's perceptions, thoughts and feelings about his or her body, Trainer, (2012, 22).

**Voice:** refers to trying to seek and express one's identity as a person through speech, written, word, act or appearance, (Druxes, 1996).

**Identity:** refers to a site of disunity and conflict, produced through a whole range of discussions and therefore neither coherent nor fixed, (Weedon, 1987: 21).

**Male's gaze:** it is the way in which the visual arts and literature depict the world and women from a masculine point of view, (<http://www.google.com.et/gws-red/ss/q/> the concept of mal gaze)

**Stereotype:** it is usually defined as relatively fixed and oversimplified generalizations about groups or classes of people. In practice they generally focus on negative, unfavorable characteristics, Jones and Colman (1996)

**Subjectivity:**it constitutes of an individual's conscious and unconscious sense of self emotions and desires constituted in language and it is a rational consciousness, (Silver 1992:21)

**Agency:** Agency is used to signify the ability or capacity to act or exert power. It refers to an active participation in constructing identity and rising oppression, (Druxes, 1996).

**Gender:** refers to the socio-culturally constructed roles, responsibilities and expectations between men and women based on sex, (Lorber, 1994)

**Feminism:** it is basically a political movement that includes the acting, speaking, writing and advocating on behalf's issues, Shukla, (2006).

**Feminist Literary Criticism:** which uses feminism as its criterion when applied in the study of literature, feminist literary criticism covers various context and a variety of activities-including criticism written by a women, no matter of the subject, any criticism by a women about a man's book from a feminist perspectives, Kolodny,(1987).

## Chapter Two: A Review of Related Literature

The major issues of this chapter include studies related to feminism and studies related to the selected novels. Foreign and Ethiopian PhD and Masters' Research studies which are related to the current study and the way in which they differ are discussed below. This endeavor will help him to identify the gap that this study will try to fill in.

### 2.1. Studies Related to the Selected Novels

Unn Segren (2015: 34) in her dissertation "What Every Man Delights In, How three major Female Characters of Jane Austen's Emma adheres to an early 19<sup>th</sup> century Female Ideal? Center for language and Literature", states that the character Emma could in herself be interpreted as a pointed comment directed at "Dr. John Gregory". Just as in the case with Gregory's daughters, Emma's mother died when she was very little. Like Gregory's daughters, Emma has grown up with a widowed father of declining health, suggestive of a slight picture on the portrayal Gregory paints of himself to foreword to "A Father's Legacy to His Daughters". Quite in agreement to the wishes of Gregory, Emma does not embrace her own intellect. The effect of this becomes that she commits most of the errors which Gregory warns of in his text. Whether or not Austen wrote Emma with this in mind, there is certainly a strong resemblance according to the researcher.

Even though Emma as well as Jane and Harriet, all commit several mistakes throughout the novel, they all end up married, and most probably happy, without having to go through any serious rescue. The fact that none of the three women behave in accordance with the perfect and yet manage to make favorable matches that gives the impression that the novel as a whole goes against the teachings of Fordyce and Gregory, as well as Rousseau. The novel does seem to hint to women that they can have faults and a free will, make mistakes, and still get their happy ever after. It may be that neither Emma, nor Jane or Harriet could be considered what every "regency" (group substituting for monarchy) man delights in (42). But this does not make them bad or dislikable characters. Austen exposes the opposing nature of the moralists' ideal, and allows Jane, Harriet, and Emma to be imperfect without making warning examples out of them.

Sean Ashleley, (2011: 118) in her thesis "Feminine Sublimation and Deconstruction in Emma" states that Austen's femininity and the embedded binaries of Emma creates a scriptable text that challenges readers with the slightly and inherent diversity of feminine. The gender plurality

evident in Frank and Emma coincides with “Cixous” argument for a self composed of both feminine and masculine possibility. This bisexual presence further complicates the extended conclusion of Emma that resists superficial engagements. The text also rebels against the legible assumption that a novel need wind itself into a hierarchy-gratifying; tightly fortune happy ending.

Readers with fixed notions about Austen's work who expect a text that is ready-made for convenient consumption will be forgiven the obligation to stare, captivated by the dense complexity of a novel where not much happens. On the contrary, much is happening, though it often occurs behind textual dividing wall, unrestricted by the men centered limits of western literature that seeks solidity on the highland area sky of patriarchal supremacy. Expectant with multiple meanings, the novel celebrations in textual conflict of ideas that challenges, affirms, and reasserts is the inherent complexities of woman as creator.

(Golemac, 2014:17) in his thesis “Representation of Women in Jane Austen’s Emma and Persuasion” states that female characters in Jane Austen’s famous novels Emma, and Persuasion represent their heroines' exceptional attitude toward marriage and everyday life. Although these characters differ in spirit and state of mind, there are some similarities between them. Each one of them is defined by her financial and social place. Some minor characters represent women who see marriage as something of a great importance in their lives. Both of them are irresponsible in their actions, believing that everything they do will lead to a better life either their own or the life of those who are closest to them. Other characters, such as Emma and Anne, represent women who are intelligent and independent in their actions. They were not in hurry in getting married because of their necessity; on the contrary, they see marriage as an act of love. Each one of them is a strong woman who thinks with her own mind.

While Emma seems to be the most immature, but she is not stupid. There is also Jane Fairfax who represents strong women who are capable of putting up with anything in the name of love. Anne also represents strong women who prevail over different difficulties and women of possessions who become equal to men because of their strength and cleverness. By focusing on social relations and the women characters, Austin's novels reveal what it was like to be a woman in early nineteenth century England. Yet, even though they depict many restrictions regarding women's life and freedom, they also cover the way to women's liberation, showing characters

who refuse to get married in order to make sure their hope and financial stability, but as an alternative confront social standards through their determination to marry the men that they love.

Mr. (A. Pradhap & Mr. B. Prabakaran, 2018) in their Article entitled “Features of gender equality in Jane Austen’s Persuasion”, their findings affirm that gender prejudice is one of the main setbacks until now even though the equality had been in a drive. It also stimulated the novelist to write into their novel which makes reality related to literary texts. Austen’s Persuasion is one of the novels which tell about how women in social life form reality and how women resist getting their equality in all fields in the society to literary work. In most of the countries, women take delivery of second class status, with their rights severely restricted in many cases. Even in more advanced countries with laws to prevent gender discrimination, women still make less than men and get less respect. The real method to reduce gender discrimination according to Pradhap and Prabakaran is through education and changing the ways that people think about gender roles. Gender discrimination happens because people think that men are better than women. It seems clear that women would want to change the system, but men are less likely to want to give up their places of power. However, when men take part in resisting gender discrimination by treating women with respect, by paying female employees the same rates as men and by encouraging their sons to express feelings, this movement towards gender equality is reinforced.

Maria, Trejling. (2016:58) in her master’s thesis, “ The Vulnerable Animals that Therefore We are: (non-) Human Animals in D.H. Lawrence” Women in Love states that Lawrence himself might not always have been worried with non-human animals as animals, but instead with animals as symbols of something that is missing in contemporary humans. But, his option of this symbol can edify us something about our connection to other animals. His uncertainty towards words reveals our own linguistic weakness and thus our own theoretical limits, and his focus on feeling rather than rational thinking stresses the picture we share with other animals, which must be the basis of an ethics that respects non-human animals as individuals. When Gerald says the mare “is there for my use because that is the natural order,” he does not think about her but his idea about horses is an idea he treats her as the delegate of women. In contrast, he added that when Ursula sees the mare as a living thing, a sensitive being, she distinguishes the horse as that exacting horse. However, human language consists of symbols or signs and so as Women in

Love suggests, perhaps we cannot choose not to represent. Even animal studies, which tries to avoid traditional ideas of animals, unavoidably uses them as conceptual concepts to discuss questions that are related to real non-human animals. Maybe it is really a matter of choosing our symbols carefully, minding the fact that they may have consequences for beings that are as living and conscious as we are. Still, Ursula's loving defense of the mare indicates that human may sometimes be able to look away from language with the help of the feelings Lawrence claims that human has no words for and which we share with other living beings. Hence, our physical vulnerability may sometimes allow us to escape our exposure in language.

Aswin Prasanth, (2016: 76) in her thesis, "Psychoanalyzing Feminism: A Critique of "Sons and Lovers" describes in her findings that the novel can be read as the tragedy of Paul. The novel describes types of love in Sons and Lovers: Paul and Mrs. Morel, Paul and Miriam and Paul and Clara. The caring love is qualified by unresolved Oedipus complex; and a religious love is based on art and intellect; while body love is based on sensual desire. The three types emphasize women strength and its contribution in man's emotional and intellectual development. The tragedy of the three women has historical, social and personal factors. They show as initial awakening of female consciousness, but move in wrong direction, fail to reach their goal and end up in the same fate. He achieves his spiritual growth and artists' consciousness. He succeeds in his pursuit of human nature. He uses each of them to overcome his unresolved Oedipus complex. He exploits their love and intimacy in the pursuit of his happiness, but he rejects them all. He breaks away from Miriam. He throws Clara to her former husband; he accelerates the death of Mrs. Morel, his mother.

Sarah, Ailwood. (2008: 265) on her doctoral dissertation on "What women ought to be", Masculinity in Jane Austen's novels "states that it is eventually determined by their ability to let women a greater openly participant male, regardless of how they achieve this. The novels dramatize a means by which women can achieve a level of social and political contribution without negotiating the gender identities of men. Such a reform of patriarchy relies on a keenness by men to alter their understanding of masculinity so that it is not dependent on women residing in a position of passive subordination. Austen displays that men can still be men even when they enter equal relationships with women and allow or even encourage their greater political and social participation. In this way, Austen's novels develop a prescription for the reform of

patriarchy and specifically the family and house hold structure, which was capable of social implementation though out the 19<sup>th</sup> century and which remains relevant in modern society.

According to Sarah's findings, ladies are the best judges of the manners and conversation of men. Her statement concerns Anne's view of gentleness being well-suited with other qualities, such as bravery and spirit, which are required of naval officers. On the other hand, the character like Admiral Croft's confirmation of female judgment with regards to the personal qualities of men also speaks to Austen's broader project of building masculinities as a female writer, both in the context of persuasion and through her writing job. In her conversation with captain Harville towards the end of persuasion, Anne rejects representations of women in literature. Sarah says that men have had every advantage of us in telling their own story. Education had been theirs in so much higher a degree, and the pen has been in their hands. This comment demonstrates Austen's awareness of the gender politics of authorship specifically with regard to the structure of characters of the opposite sex. Her hands reveal that now the pen is in her hands. She is determined to use it to create male characters that can concurrently meet the desires of woman and serve the demands of the English nation. Therefore, Admiral Croft's statement is that ladies are the best judges is an affirmation and approval of Austen's literary project of reforming masculinity

Abed Behnaz, (2017:113) in his thesis "D.H. Lawrence's Sons and Lovers and Woman in Love: An Eriksonian Psychoanalysis Reading" states that the modern world has alienated man from his natural self. If he has lost one part of identity and therefore it is lost. The consciousness of physical nature and retrieval the natural self can lead man slowly toward salvation and self-discovery. Taking this into consideration, *Women in Love* pictures a sad image of world. In the eyes of Birkin, all the character are "degraded human beings" and the only thing that differentiates him of the others is his consciousness as still the novel ends with hope. The aspiration for happiness drove Paul for action. Mrs. Morel's striving for love from her son led to the destruction of her own son's happiness along with that of other characters closely connected with Paul. Her imposing character contributed to the nothingness in Paul's life and his old relations with the other women.

Sercan Hamza (2014: 33) in his doctoral article entitled, "A Victorian Extension of Sons and Lovers: A Marxist Perspectives" states that Lawrence denounces "industrial capitalism", and

opens a ruthless criticism upon its “alienating, corrupting and disintegrating” impacts. His move towards “industrialism” and “capitalism” in his novel is in a way closer to that of Marxists. But, regardless of his resistance and antagonism towards industrial capitalism, he paradoxically protects the organization of family and this creates an “ideological” contradiction. This is the key aspect in the transfer of Lawrence especially when the relationship between capitalism and the institution of family is taken into account. The institution of family serves to the interests of the bourgeois class in many different ways. Within this respect, though he has feudal inclinations and seems to be criticizing the evils of “industrial capitalism”, Lawrence ironically tries to reconstruct and impose a number of morality concepts like conservation of the traditional family structure. When the relationship between the institution of family and “bourgeois” morality is taken into account, it is seen that the institution of family serves to the social demands of the prevailing mode of making, “capitalism”. In this sense, by revealing the deficiencies of capitalism like its alienation, corrupting and disintegrating influences upon individuals.

To recapitulate the above reviewed related researches of the selected novels, the reviewed studies and the current researches have similarities as specified below. In the studies related to the selected novels, a thesis on the three female characters of the novel Emma, the character Emma shows that she was grown up with a widowed father. Emma didn't hold properly her own intellect, and the effect of this is that Emma commits most of the errors. This shows that the characters Emma as well as Jane and Harriet, all commit mistakes throughout the novel. However, they all end up married and most probably happy ever after. In Andrea's dissertation, about the representation of women, female characters in Persuasion represent their heroine's exceptional attitude towards marriage and everyday life.

Even if women differ in spirit and state of mind, each one of them is defined by her financial and social position. Some minor characters see marriage as great importance in their lives. Other characters like Emma and Anne represent women who are intelligent and independent in their actions, they also see marriage as an act of love. In another research of the novel Persuasion, gender prejudice was one of the main setbacks until today although equality had been on drive. In other researches of Emma, it concludes that Emma resists superficial engagements. In the research title, “Women ought to be”, Austen displays that men can still be men even when they enter equal relationships with women. The researcher further adds that ladies are the best judges

of the manners and conservations of men. Here, Anne's view of gentleness became well suited with other qualities such as bravery and spirit.

However, the current researcher's thesis focus analysis is different in terms of the study methodology, study objectives, study approaches and the analysis's implied meanings of the findings. The aim of the current study is to make a feminist analysis on the representation of women in the selected novels. It is thematic comparative analysis portrayed through women stereotypes, women subjectivity, women voices to make listened the society and the women agency against the patriarchal rules. This all makes the researcher's current study different from the reviewed feminist researches related to the selected novels

## **2.2. Studies Related to Feminism**

Literature reflects the set of ideas and moral attitudes belonging to a society and the process of class struggle as well. Therefore, any literary work can establish the society's view points toward a particular issue. In most societies of the world, women are still considered inferior to men in social, political and economic areas due to the patriarchal ideology, (Tyson, 2006: 83).

Gebreyesus Teklu, (2008: 378) in his PhD dissertation entitled "Progressive Gender Power Hierarchy", states that, both male and female characters are interpellated by patriarchal ideology that accepts the naturalness of the superiority of men over women. According to him, all writers seem to accept the widely accepted stereotypes that women are weaker and more susceptible to suffering, whereas men are stronger and abler to endure the hardships of life. They accept the gender division of labor as an unquestionable ideology of the society.

Gebreyesus added that historically, the degree of the feminist commitment of the female novelists, as reflected in their novels, increases from the earliest novels up to the latest ones. Moreover, the degree of the explicitness of the feminist commitment increases in the same way. From his point of view, this may be regarded as a symptom of the improvement of people's attitude towards women as history progresses forward. On the other hand, such awareness raising fictional practices could motivate other more committed female writers as time progresses. Another very important point in his findings is that in this study, female novelists as a group are found to be more committed and more explicit in relation to pro-feminism than their male counterparts.

Similarly, (Rafey, 2005: 294), indicates that for most of this long history, women were not only deprived of education and financial independence, they also had to struggle against a male ideology condemning them to virtual silence and obedience, as well as a male literary establishment that poured ridicule on their literary endeavors.

“Research on gender and media in the Ethiopian context” also conflates (mix) these terms, (Rahel, 2010, Selamawit, 2011 and Gubae, 2009) as quoted in Gebreyesus Teklu’s(2008:38), reveal that traditional women are influenced by different patriarchal issues which refer them to the roles of the domestic activities, such as motherhood, wifhood and the total subordination to men. The public subject is a domain where all resources and power are assessed. Feminist theory also focuses on differences between the genders (women Vs Men) which tend to homogenize women.

Mekonen Zegeye,(2001), in his M.A thesis, “Images of Women and Plot Structure in the first four novels of Fikre Markos Desta”, classified the women portrayed in two categories, women who are depicted as strong and liberated and women depicted as victims of the patriarchal system. In his findings, he stated that women are strong resisting the male authority though they are still victims of the patriarchal traditions.

Skinder Hailu, (2008: 47) in his master’s thesis, “Female Roles and Sacrifices in Political Drama and Film: a Comparative Study of Death and Maider and the Father from Feminist Perspectives”, portrays the initial concern with how women were depicted in Literature especially in the analysis of works by male and female writers of the 19<sup>th</sup> century was prevailing. He farther states that the female characters’ in this literary works primarily concern was the choice of marriage partners which was a determinant factor in their ultimate social positions and therefore her happiness. Thus, most feminist literary criticism exposed the mechanisms of patriarchy. Later, the focus of feminist criticism was evolved by drawing into its resources. The argumentative mood changed from attaching male versions of the world to exploring the female version and outlook of the world.

Cordelia, (2005: 82), in her dissertation “Sites of Resistance: Language, Intertextuality, and Subjectivity in the Poetry of Diane Wakoski,” asserts that through the language of poetry, people can challenge the hold of patriarchy over them and refuse to define themselves only in terms of

their relationships with men or through the ‘Phallogocentric’ language that has been ascribed a god like ‘authority and authorization’. People especially women can take the ‘phallic pen’ instead of the ‘phallic gun’ as their means to revolution and independence. He further describes that poetry prevents ‘our being jailed or being shot’ because they refuse to dance to the ‘old pattern’ and they no longer fit into some ‘patriarchal design’.

Tigist Defaru, (2006: 63) in her Master’s thesis on the title “the Image of Female Characters in the Films: A case study of the two male authored Amharic Films,” on her part analyzes two very popular Ethiopian films: “Kezkaza Welafen” and “Semayawi Feres”. The two male authored films are analyzed through the psychological framework evolved from Jacques Lacan’s “mirror stage” and Sigmund Freud’s “Fetishism theory” to show the male gaze made actual the women characters. She tries to show how the viewer identifies the feminine with the masculine characters.

(McMoragale, 2006), in her PhD thesis entitled, “Dancing Feminism and Intertextuality” concludes that whilst dance can imply obedience to rules, where it means following set steps, a male partner, or cultural composition can also provide a space for resisting conventions and reorganizing ‘old patterns’. Dances conducted by characters in the texts explored here are read in light of the ‘formal’, ‘metaphoric’ and ‘textual’ that makes the novels both feminist and postmodern.

Both feminist and anti-feminist writings “run after one another”, (Delphine, 2009: 67) in her thesis entitled “Little Women” deduces that the novel clearly advocates the benefits of feminine socialization, but simultaneously depict the terrible cost of feminine submission.

In Hiwet, Tesfaye (2010: 43), Master’s thesis entitled “Ke-admas Bashager and Women at Point Zero”, traditional patriarchy is the dominant feminist issue. Being conscious, women stood against men and went to the extreme of taking revenge against men who they thought are the creators of patriarchy. The vital goal of feminist criticism is to expose the deep rooted discriminating mechanism of patriarchy. The dominant type of violence observed in these two novels is sexual, psychological and social violence and according to Hiwet, the destructive impacts of these types of violence are believed to be very hard to reverse.

According to Hiwet, the damage created by patriarchy cannot be healed by simple psychological treatment. This is clearly seen in the two novels. Lulit of “Keadmas Bashager” was raped when she was young and she was also forced to get married but her husband returned her back home because she was not virgin and humiliated her in front of the community. Lulit as well as her mom was victims of physical violence; her background was highly influenced by the fact that male domination is natural that women don’t have any position: their feeling opinions, likes and don’t likes, will not be heard. They will just leave by the control of men. On the other hand when we see Firdaus’s life she was sexually abused by her uncle and she was young enough not to understand what was actually happening. To her uncle’s understanding only men are entitled to go to college. As a result Firdaus was forced to get married to an old man after completing high school. Her family life was characterized by daily physical violence. Tired of the physical abuse she runaway to her uncle’s house to be rescued, unfortunately she was forced to go back to her broken marriage. As a result she run away and ended up being a prostitute.

Andrea, (2010: 168-169) in his doctoral dissertation “Female Identity in Feminist Adaptation of Shakespeare”, states that feminist literary critics point out that the place of women in literature is determined by such female realities as ‘housework’, ‘raising children’, ‘working at paid jobs’ and the long exclusion of women from education and public life in a ‘male oriented culture’. He added that all the realities hinder finishing a book and narrow down the opportunities available to women. The political, social and cultural statuses of women have also generally determined the number of female writers and writings, as well as the way women were represented in canonical texts.

Elizabeth, Kollman, (2003: 159)in her thesis “A Feminist Evaluation of the Longevity and Relevance of Austen Oeuvre” expresses that Austen hints at women discovering their own identity, feminist writers today overtly challenge women’s socially constructed identity in an attempt to empower them. According to her, Austen seems to question women’s man made identity by featuring, instead of stereotyped women, heroines with complex identities. It seems that she was aware of women’s position in society and that her novels expose masculine domination. In addition to exposing patriarchal institutions for keeping women submissive in society, Austen’s work seems to suggest some of the ways in which women can be empowered. The novel has provided women writers with a means of expressing desire for challenge.

(Holly, 2012) in her PhD dissertation entitled “An Intertextual Analysis of the Novel *Girl Meets Boy* and the use of Feminist and Queer Theory” states that the contemporary women is a new way, not simply to demonstrate a classical education (a male author tended to do) or to establish themselves within the male literary tradition, but to further feminist politics and to ‘reclaim’ authors for women. Engaging alongside the literary allusions, the rich integrated dialogue brings a strong brand of politics. She was at the state of re-imagining and introducing readers who are classicists as well as the overt references to contemporary feminist issues, as reflected in her intertextual analysis of the novels.

Berhan (Assefe, 2012: 55) wrote his Master’s thesis entitled “Experiences of Marginalized Women: Maya Angelou’s” the fictional autobiography by Maya Angelou is an example of the resistance to literature. The exploration of feminine experiences throughout the novel enabled the researcher to discover the experience of resistance and courage in the face of diversity. The novel directly or indirectly deals with the power of women to survive and shape their own future despite hardships. Failure is inevitable but it is quite necessary to lift once again.

(Maya Zalbidea 2011: 299), in her doctoral dissertation entitled “Reading and Teaching Gender Issues in electronic Literature and New Media Art”, reflects how women and men can suffer mistreatment, abuse, discrimination and even violence due to erroneous normative, social, medical or religious ideas. Male and Female bodies are corrupted by social repression of sexual desires. Intersexual and transgendered people have suffered discrimination and have been victims of hate and crimes historically and nowadays still suffer from it in certain cases. Teaching feminist electronic literature or other kinds of literature using ‘hypertext’ permits the instructors and students to update gender issues and discuss them taking into account that this medium permits rearranging the hypertext, better organize analysis of intertextuality studying through association and connections which is the way human brain works.

(Sharon Krume1,2004, 294), in his dissertation “Women’s Movement; The Politics of Migration in Contemporary Women’s Writing” states that this is the step towards putting issues of migration identity, women’s writing and activism on feminist agendas. Given the continuing centrality of migration and of globalized gender identities in today’s world. Consideration of these issues is vital to ensure that attention to gender is recognized as crucial to addressing issues raised by contemporary migration.

(Marte, 2013), in her Master's thesis, entitled 'What do Women Want? Writing the Female Self' examining the novels, Florence Nightingale's, 'Cassandra' and Virginia Woolf's, 'A Room of One's Own', relating them to feminist and literary theories, she has found that the restrictions on women in these different periods were all manifested in their writing. Although the image and ideal of womanhood varied in all periods, it is strikingly clear that the one thing that these ideals had in common is both allowing them to forge a human identity, and in enabling them to become active social and cultural subjects.

(Courtenay Abigail, 2009: 153) in her dissertation entitled "An ideal Women Literary, Parliamentary and Sexual Representations of Model Femininity, in Mid Victorian England", states that a broader more inclusive, study of feminine protection in Victorian Britain could easily expand to include the working classes and upper classes. These various classes all defined slightly in their view regarding what was respectable and feminine. The representation of the different social and economic circumstances of the working and upper classes of Britain explains the reasons for the exclusion of them from her audiences. Their life style is not necessarily conducive to models of ideal British femininity. The social differences and expectations between classes, the severe sexual double standard of the middle and upper classes were practically non-existent among the poor.

Conditional protection is evident in parliamentary measures aimed to protect only certain types of women. Women suspected of prostitution were made to prove themselves innocent, or else they were forced to submit to a persistent examination to those who refused risked imprisonment or becoming blacklisted from employment. In an attempt to protect one class of women, who had proved themselves worthy of feminine protection in the eyes of the law, another class was forced to induce the price of the protection. For a woman to commit an act of adultery was viewed as a violation of her femininity. Prostitutes had forsaken any form of feminine protection because of their "unnatural...irrevocable..." and adulterous behavior, which illustrates the Victorian legal expectation of women proving their worth before receiving protection. Many women were denied protection from the marital aspects or were forced to endure separation from their children. Although her husband was guilty of abusing her, the father's right was more powerful than those of the mother. The mentality behind including women in direct legal representation, especially in case of potential marital separation was the intention of families together. The

extreme form of a legal restriction represents one circumstance of protection that women were subjected to whether they wanted it or not.

According to the researcher, feminism describes three types of love in *Sons and Lovers*; the first is “unresolved Oedipus complex”, second “spiritual love” based on art and intellect and the third is “fleshy love” based on sensual drives. In D.H. Lawrence *Women in Love*, a thesis states that the modern world has alienated man from his natural self. It further adds that in *Women in Love* all the characters are “degraded human beings”, but they are conscious and still ends with hope. In the case of *Sons and Lovers* by Sercan on “Victorian Extension of *Sons and Lovers*”, Lawrence denounces “industrial capitalism” and he opens ruthless criticism upon its alienating, corrupting and disintegrating impacts on family. On the other hand, in D.H. Lawrence’s *Women in Love* the findings shows that Lawrence haven’t been worried with non-human animals, but instead with animals as symbols of something that is missing in contemporary humans.

To sum up, the researcher reviewed the major concepts and findings of the reviewed related feminist researches. Most of the findings are related to the current study, in terms of their titles, theoretical approaches and data types. However, though they focus on thematic feminist issues as the image of women in society and their voice, the patriarchal influences and the continuous women’s resistance was done through the female characters. Female characters’ major concern was the choice of marriage partners which is a determinant factor in their ultimate social positions. Some Novels also express affectionate love, holy love and bodily love. And some others emphasize women’s strength, and this contributes to man’s emotional and intellectual development. On the other hand, hinting at women discovering their own identity, they overtly challenges women’s socially constructed identity in an attempt to empower them. The man made identity and the expansion of the masculine domination is also questioned in the feminist reviewed related studies.

However, the current dissertation mainly focuses on the subjects of feminist reading of the selected novels, depicted through women stereotypes, production of women subjectivity, their voice to condemn patriarchal systems and eventually the agency they exercise to ensure their equality with men. Some characters in Austen’s novels like, “*Women in Love*” and “*Sons and Lovers*” also reveal that women can achieve a level of social and political participation without compromising the gender identities of men. A reform of patriarchy relies on a willingness of men

to alter understanding of masculinity so that it is not reliant on women occupying a position of passive subordination. The current study primarily focuses on the societal representation of women characters' portrayal, particularly in the English novels, authored by male and female authors in almost a hundred years time gap publications. A comparative analysis of the characters is done based on parameters evolved from post-structural feminist theories.

## **Chapter Three: Theoretical Framework of the Study**

### **3.1. Gender Construction**

The concept of gender as socially constructed notion began to be explored in 1970s, but it was not until the 1990s that the social construction of gender became a subject of the developed analysis. A social construction is something that does not exist independently in the “natural” world, but is instead an invention of society. (Lorber, 1994) notes that the category of gender created socially constructed differences and power relations between women and men, which justifies the exploitation of women. She claims that the construction of gender and gender relation is something everyone is involved without thinking about it or being conscious about its implications; it tends to go unnoticed (Lorber, 1994: 113). She believes that gender operates at three levels: as a process, because it creates “distinguishable social statuses for the assignments of rights and responsibilities” to women and men (Lorber, 1994: 115), and it is a structure because it divides work in both domestic and public spheres and organizes sexual and emotional life for people according to their sex, (Ibid: 117)

Post structural feminists correct a typical misunderstanding of the concept of “construction” of gender. Critics like (Butler, 1999: 59) and (Glenn 2000: 8), emphasize that gender is tied to power relationships. They both believe that gender is relational and embedded within power. When saying relational, Glenn explains that the categories of gender, male and female, gain meaning in relationship to the other: maleness is men as normal; the other category, femaleness is seen as abnormal and thus, this is “problematic” (Ibid: 9-10). “Binary-oppositions” (the dual nature of people) this represents females and males as they are opposites one another when measured traditionally and patriarchally. They are set up between the two categories which are males and females and the dominant group stays dominant in power because of the action of the other. (Bulter, 1990: 125) raised the problem of the sex/gender “dichotomy” ( separation of different or contradictory things) and she holds that the dualism of sex is false, and that many people cannot obviously be identified or classed as male or female via traditional classics. She maintained that gender is per formative, “constituting the identity it is supposed to be” (ibid: 25). She argued, for example that the critique of the subject is not a negotiation or refutation of the subject, but rather, a way of interrogating its construction as a pre-given or foundational basis

(Butler 1990: 9). Here, post structuralisms' arguments are brought to challenge and correct some of the essentialist assumptions of feminism itself.

According to poststructuralist feminists, there is no real "essence" of gender rather it is the various acts of gender which perpetuate the notion of gender: without the acts there would be no gender. In this sense, it is the repetition of given behavior considered as gender appropriate; as a result people redefine and reconstruct themselves men or women. In this conceptualization of gender, what is significant is that subject is the notion of repetition. Thus, if the subject appears to be fixed that is only because he or she is consistently and continuously doing the same thing in action.

According to Lorraine, gender and patriarchy are central to the discussion of feminist issues. Gender is not a synonym for the term sex or the biological differences between man and woman, but instead it refers to the complex social construction of men and women as well as the notion of power and power dynamics between genders. Simply put using the concept of gender, feminists analyze relations of power involving men and women. It has to do with how that power is exerted and how the interaction has been habitually, historically and socially implemented over time in society, Lorraine, (2000: 273)

(Lorraine Code,2000: 274), helps us to understand the second term "critical to Feminist Theory", patriarchy which she defines as a system in which females are subordinate to males in terms of power and status and which is based on the belief that it is right and proper for man to command and for woman to obey.

### **3.2. Gender Roles**

Gender role is a social role. It is a set of expectations associated with the perception of masculinity and femininity. Although gender roles are one aspect of other social roles, they often lead to the perception of gender roles as natural (biologically derived or historically confirmed). Such an approach contributes to the formation and fixation of another structure, gender stereotypes. Social role is always closely related to the value system of the society which forms it. The role is thus, a sort of agreed behavior and actions. Its concrete performance is subject to the current holder of social position to which social role is referring, (Pleck, 1995: 132).

Gender roles limit individuals in their ambition and life. It is influenced by prejudices. Therefore, at the symbolic level of gender, the critical role is played by gender stereotypes, (Ibid).

The gender roles framework focuses on describing women's and men's roles and their relative access to and control over resources. The analysis aims to anticipate the impacts of projects on both productive and reproductive roles. It takes the household, rather than the breadth of institutions, as the unit of analysis and tends to assume that women are a homogeneous category.

Gender norms can be identified as the prescriptions of gender roles. They are types of socio-cultural regulation. This is a pattern of what individuals assume as members of a group, or representing a particular social position that is required of the member given circumstances. For the norm to fulfill this purpose, it represents a certain social control mechanism, characterized by generality (it can be applied in different contexts - it is not a set of specific partial instructions but rather principles) and consciousness (individuals are aware of the general rules which control the activity of individuals – for the norm to fulfill the regulatory role, it must be known) and if the norm is perceived as a regulation, sanctions are always associated, (Stepanek, 1996: 243) as quoted by (Pleck, 1995).

### **3.3. The Male Gaze on Females**

The term “male gaze” was coined in 1975 by feminist film theorist Laura Mulvey in her influential essay ‘Visual Pleasure and Narrative Cinema’. It denotes the way in which women are downgraded to the status of “erotic objects” in “classical Hollywood cinema”. “Mainstream film”, Mulvey argues that women are reduced to “to-be-looked-at-ness”, to passive objects for male “fetishistic” (object arousing sexual desire) gazing and desire. Men, on the other hand, are presented as active agents and as possessors of the gaze, and hence, as representatives of power. Women are simultaneously looked at and displayed, with their appearance coded for strong visual and “erotic”,(arousing sexual feelings) impact. Women function as arousing sexual feeling's objects both for the characters within the story and for the spectator, who identifies with the main male protagonist and derives a sense of supremacy from this identification, (Mulvey, 1975: 8).

Basically, Mulvey wanted to understand, and condemn, the visual focus on women on screen. She adopted ‘psychoanalysis’ as an explanatory framework, drawing upon the Freudian notions of “coprophilia” and “castration” (fear of losing genitals) anxiety. According to Freud

“coprophilia”, the desire to see, is fundamentally sexual in origin, and is associated with taking pleasure in looking at other people as objects of cinema. Mulvey claimed that satisfying this “coprophilic” (an obsessive and often sexual interest in feces and expel the feces) drive is sign and symptom of patriarchal superiority. She further explained the existence of the male gaze in terms of patriarchy and “castration” anxiety. Woman lacking a penis symbolizes the threat of “castration”. By objectifying her on display as a passive sexual object, man tries to gain control of her and to overcome his fear of “castration”. At the same time the male gaze is a reflection of an unequal power relationship and a tool of domination, (Ibid).

### **3.4. Rationale for Applying Feminist Criticism**

Some critics blame feminist literary criticism for its extreme adherence to political goals. For them, the artistic quality of literature should be emphasized rather than any type of social, political or economic purposes, Guerin et al (1992,237), for instance reviews Jehlen’s (quoted by Guerin et al, 238), strong support for an independent treatment of art.

She reaffirms the autonomy of the work of art and urges us to remember that art can contain good ideas as well as bad ones, but that this does not determine literary value. She believes that we should ask the questions of a work that it asks us to ask, and not others (Guerin et al, 1992)

The literary text-according to (Eagleton 1975, 54), (Cixous, 1975, 23), (Ngra 1985, 180), (Moi 1985, 25), (Fowler,1991), (Fairclough 1992a), (Mills,1995), (Huckin, 1997), (Hammerslay 1997), (Gee 1999), (Robins 2001), (Cameron 2001) can be an instrument of politics by the way it uses language: types of words chosen, word order, syntax, point of view, as well as the wider discourse structure. They also believe that texts can support or repress one group of people by their very nature (genre), by framing, foregrounding or back grounding groups of people or their concerns, by oversights as well as by presuppositions. Some critics have the conviction (confidence) that literary texts should be evaluated in some real world contexts, that the “production, distribution and consumption” of texts are independent; that texts are related to relevant social, cultural and political aspects; that the critics offer special attention towards social discrimination, undemocratic activities, injustice and other power in balance; that the critics are all the time on the side of the victim and try to support it and they admit their membership

openly. These critics mainly, (Eagleton, 1983), see language as a battle field where contradictory classes, opposing sexes or other forms of groups having conflicting interests fight with each other.

Some critics assert that literature is an agent and effect by which either the more powerful class, sex, institution shape, confirm or consolidate its economic supremacy or ideological power or a weapon of the less powerful class, sex or institution to defend itself against its “dialectical” (regional variety of language) opponent. This seems to imply that feminist reading, writing and criticism of literature is a direct weapon to uncover and balance the dominating and dominated powers of patriarchy in literature, (Robins, 2001: 48).

Feminist theories assume that literature is not some inspiring space in which the contingences (physical contact) of everyday life are somehow elided or absent. Literature, in literary cultures is part of reality. It reflects the real (though the mirror may be distorting or defective); it creates the real (though getting us believe in its fictional worlds and/ or by suggesting that we might behave in particular ways); and it offers an alternative to the real (though critiques of reality as we live it, or though improving alternative modes of being in fantasies), “dystopias” (vision of very bad place) and science fictions, (Willard, 1984: 13).

Feminism has become such a broad term that today it is almost impossible to declare oneself, “a feminist”. It can or has to be a “materialist feminist”, a “liberal feminist”, a “Marxist feminist”, a “lesbian feminist”, a “deconstructionist feminist”, it might even be possible a “male feminist”. There has been a wide range of feminist subgroups each combining the more general aims and ideas of feminism with a specific theory or area of interest, Andrea, (2010: 168-169).

Any time the word “feminism” is uttered, almost everybody with in “earshot” is astonished and angry, or at least unlikely to join in the debate about it. The principle of feminism has acquired a negative connotation over the years, especially among men. For many women, as well “femininity” evokes a picture of unsatisfied, angry women who pretend to be superior to men and refuse to fulfill the responsibilities societies expects them to fulfill, like doing the house work or having children, (Dusinberre,1994: xiv).

### 3.5. Feminist Literary Criticism

Engaging with feminist texts is investigating the study of discourses that go into writing in mediated form and how their organizing principles are negotiated. This can be considered as part of structuralist approach to reading. Weedon formulates feminist post structuralism as a mode of knowledge production that uses poststructuralist theories to understand the specific positioning of women within discourse that can offer an explanation of where our experience comes from, why it is contradictory or incoherent and why and how it can be changed, (Weedon, 1997: 87).

According to (Wakoski, 1998:212), poststructuralist feminism cross-examines and recovers texts by recursively visiting key stories, myths, references and themes to demonstrate how poetic language reflects the processes by which women can be both victimized by cultural texts bent on determining their identities and are liberated by a reformation of the defining “parameters of language”. The feminist issues the researcher finds in Wakoski’s poetry is, patriarchy compelling to cover a wide range of themes. The poet strives to discover a means of challenging the traditional ways in which women have been conceived in and through language and to modify femininity by manipulating the language that has been kept restricted.

Wakoski again deals with the theme of women’s tiredness at being ‘erased, hated, vilified or punished’ when they fail to conform to the structure and demands of those interruptions which are endorsed within and by the traditional ideology. She analyses the relationships that have constructed women and have defined how they perceive themselves. These include relationships with men, the “patriarchal good figure” and his “testaments”, fathers and their “wills”, lovers and their expectations, and attentions and inattentions (Ibid: 213).

Theoretically, gender is analyzed through a socio cultural lens (Collier and Rosaldo, 1981) as quoted by (Lemessa Mergo, 2005: 78). This is because the power of gender stereotypes is not just in the mind; it has a perfect material reality. The material reality helps to reinforce the social and economic conditions within which the stereotypes have developed. Thus, gender disparity in the present context refers to the unfair treatment of females as compared to males in economic, social and work situations which are rooted in the way society and its culture work.

### 3.6. Feminist Poststructuralist Theory

Among the different practices, the late twentieth century feminists adapted the poststructuralist trend in both popular culture and the academic disciplines to analyze and challenge constructs of meaning and relationships of power in modern society. Post-structuralism varies in practice and political implication. However, as (Weedon, 1987: 20) states, poststructuralists share certain fundamental supposition about “language, meaning and subjectivity”. Post structural theory questions how and where knowledge is produced and by whom it is attempted to gain some understanding of ways people understand themselves and bring previously marginalized discourses to the fore.

Among many of its philosophers, post structuralism takes particular interests in knowledge production, language, discourse, subjectivity, identity, women as “other” and power which helps feminists to differently look at some taken for granted assumptions, (Foucault, 1979: 26).

Poststructuralists argue that knowledge and power are intertwined. The prominent figure in the movement of post structuralism Foucault argues is that power and knowledge directly involve one another. There is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute, at the same time power relations’, (1979: 27). He argues that the emergence of knowledge is not natural or necessarily logical but constructed within the power relations circulating in discourse and cultural practices. Hence, power is very much related to the production of knowledge.

Foucault, explaining the relationship of truth and power, states:

...truth is not outside power it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its general politics of truth: that is, the types of discourse which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned; the techniques and procedures accord value in the acquisitions of truth; the status of those who are charged with saying what counts as true, (1980: 131).

This implies that truth exists, but its power loaded is overburdened. Feminists embrace this view of poststructuralists in recognizing the relationship between “knowledge, truth and power”. They apply in identifying the truth that operates to subjugate women and other marginalized groups.

The questions related women which social theories and patriarchal ideologies are true and how are women are marginalized are so pervasive, they go unnoticed, Weedon, (1987: 59). Women seem to have less trouble to accept what society accepted as truth because of their marginalized status, since they often do not participate in the construction of truth, and they are not attached to it. Belesy, (1993: 556), Trinh (1989,) quoted by Weedon, (1987) also reflected that truth is determined with in relations of power and explains “what is true and what is not”, and who decides so if it is wished not to have this decision which is made for them. Jones also states that different meanings of truth are mobilized in different contexts, shifting definition of gender, and different possibilities for being women appear in time or space. Hence, instead of absolute truth, multiple, partial, challenged and situated truth is found.

Therefore, feminist poststructuralists attempt to reframe the problematization of knowledge and truth, understanding that knowledge and truth are not free but also unbalanced, dependent, contested and situated. Hence, they competed that discourse and operation of power have produced certain knowledge and truth about women that have become normal or “natural” like certain knowledge and truth such as women are weak and irrational. Such knowledge has not been scientifically confirmed but produced for some reasons by particular position of power, truth, and knowledge and these aspects are significant. They help literary critics to examine and analyze how knowledge is produced and truth is constructed in relation to women,( 1987:493).

Language is the other fundamental issue in post structural theory. Poststructuralists focus on language to make visible how language operates to produce very real, material and damaging structures in the world. Weedon explains that “language is the place where actual and possible forms of social organization and their likely social and political consequences are defined and contested (struggle for control)”. It is only through the construction in language that things, objects, subjects, states, living things and material structures, are given meaning and gifted with a particular identity.

Poststructuralists see no essential connection between the word and its meaning. Thus, meaning does not exist prior to events, experiences or discourses. Meanings exist when they are articulated in language within particular cultural narratives. Due to the fact that meaning is never finally fixed but always being negotiated and inflected to vibrate with new situations,( Hall, 1997: 9), a poststructuralist notes that analysis is not interested in attempting to interpret and fix

a meaning central to a particular text or set of practices, (Ashelly, 1989: 278) quoted in (Weedon :160). Instead, poststructuralist theory is usually used in order to understand how meanings are produced rather than explaining why something occurs. According to Weedon, its aim is to conceptualize the relationship between language, social institutions and individual consciousness, (Weedon, 1987: 143).

Consequently, feminist poststructuralists' focus is on language and meaning. As noted above, a poststructuralist approach looks at the work that language does to limit, shape, and make possible one kind of world or another, (Davies,1993:17) quoted in (Cameron,1985) for feminist poststructuralists, language is not neutral for the reason that it is socially constituted, (Cameron, 1985), (Megazis, 1996:111) quoted in Cameron. Language reflects the culture and values of any given society which is male dominated. Megazi states that language reflects our profit-oriented male dominated society, which is often used to support it and keep women down, (1996: 50). Giving prominence to this argument, Bakhtin as quoted in Cameron ( 1985:293) states that all words have the "taste" of genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. Each word tastes of the context and contexts in which it has lived its socially changed life. When poststructuralists treat language and society as mutually constituted, they attempt to study how discourse shapes and is shaped by socio-cultural factors and power dynamics, (Urban, 1991: 37). Hence language and power are usually knotted.

In this regard, feminist poststructuralists assert that meaning is not fixed and that social meanings are produced with in social practices and institutions. Meanings are plural, (Weedon, 1987: 55) and produced through the discursive (rational) and interactive processes of everyday life, (Davies, 2000: 321). As such feminist poststructuralist analysis provides an opportunity to challenge the privileged certainty of language and the configurations power carried within it also provides opportunity for exploration and deconstruction and can help to have practical advantages. In general feminist poststructuralist theorizing looks at the constitutive role of social structures and language with in a historical context, to make more apparent how subjectivities have come into being. In conclusion, awareness of the power of language to shape gendered subjectivities and understanding the plurality and unfixed notion of meanings help to challenge language practices and gender representation of writers in literary texts.

### 3.6.1. Women as Other

A woman as “other” is a concept of feminism, in particular feminist post structuralism. The concept of the “Other” has been discussed by Foucault (1978), and he explains that people construct their identity in opposition to others. In most cases people can be categorized as “others” and among them women are identified by such construction of identity. This construction of identity and subjectivity in this regard is usually negative, because people stand opposing the “others”. Consequently, by stereotyping both males and females, both are being harmed.

Simone de Beauvoir cited in Tong (1998) analyzed three different fields of study: biology, psychology and economics to find out the reasons why women are categorized as others. In the field of biology, it is believed that women become others because of their biological reproductive roles. Although she accepts that women have a primary role in reproduction, she does not agree that this proves that “women’s capacity for selfhood is somehow intrinsically less than men’s” as cited in Tong, (1998: 180).

Beauvoir refutes Freudian’s notion of women’s “otherness” and inferior to men due to women’s lack of penis. Beauvoir believes that women may envy men however “not because they want a penis for each but because they desire the material and psychological privileges society accords to penis possessors” (181).

Beauvoir also disagrees with the Marxist explanation of women’s otherness attacked to division of labor between men and women. The move from capitalism to socialism, according to de Beauvoir, would not bring about any change for women not to be the “other” because women’s liberation required not a change in economic systems, but instead, the elimination of man’s desire to control over women, de Beauvoir,(1949: 32).

Beauvoir believes that the “Other” is the minority; the least favored one and often a woman, when compared to a man, “for a man represents both the positive and the neutral, as indicated by the common use of man to designate human beings in general; whereas women represent only the negative, defined by limiting criteria, without reciprocity” ,(33).

Thus, she concentrated on how to go beyond the “otherness” and she states that women can free themselves by thinking, taking action, working, creating, on equal terms as men. She believed that women should become intellectuals. “ intellectual activity is, after all, the activity of one who thinks, looks and defines not the “no activity of one” who is thought about, looked at and defined”, (Tong, 1998: 187). This intellectual activity includes critically analyzing ideas and texts, so that one can deconstruct her / his surroundings and avoid perpetuating (continuing) harmful stereotypes.

Women are always women are depended on men in its multidimensional construct. It encompasses an individual’s self perception and attitudes about his/her physical appearance. The two main aspects of women’s body image are Evaluation and Investment. Evaluation refers to the evaluative thoughts and beliefs that one has about one’s body. Body image investment is the cognitive behavioral and emotional importance attributed to the body in self evaluation. In the patriarchal system a woman is considered inferior to men, (Cash & Pruznsky, 2002: 130).

It is useful to view body image as continuum (scale) ranging from no body image disturbance to extreme body image disturbance. Another way of conceptualizing how one feels about one’s body is called the body’s esteem which involves an individual’s self evaluation of his/her physical appearance, (Ibid).

Female identity has long been defined in terms of the biological differences between men and women. This biological determinism has affected women’s places in society and culture, shaping even their own sense of identity. The body’s biology can influence female identity in two ways. Firstly, the workings of the female body, such as menstruation, pregnancy or menopause, can influence female’s everyday life and reality, just like one’s race, ethnicity, and cultural background contribute to a person’s understanding of the world. This biological factor can make women experience their bodies more actively and face the fact that their bodies have an impact on their identity. Secondly, the body can influence a woman’s life and identity in a social context. The social understanding and acceptance of the body and biological differences can control the place of women in society, the tasks they can handle and the opportunities they are given.

According to (Kristiva, 1986: 64), in her book, 'Mills and Pearce' the initial mode of traditional feminist literary criticism attempts to scrutinize the images of women, the similarities of the body images of women in works of literature with the images of women in actual perceptions of society. Thus, this mode perceives literature as a reflection or mirror body image of an actual life and tries to identify the patriarchal institutions as an origin of women's material, physiological, psychological and textual oppression mostly in male authored literary texts.

### **3.6.2. Women's Subjectivity**

Subjectivity' refers to an abstract or general principle that defies our separation into distinct selves and that encourages us to imagine that, or simply helps us to understand why, our interior lives inevitably seem to involve other people, either as objects of need, desire and interest or as necessary sharers of common experience. In this way, the subject is always linked to something outside of it, an idea or principle or the society of other subjects. It is this linkage that the word subject insists upon. "Etymologically, to be subjected means to be placed (or even thrown) under". One is always subject to or of something, (Silverman, 1992: 17).

One could boldly narrow feminist identity discourses on the question of subjectivity as revolving around two foci. Firstly, subjectivity is the result of the encounter between the inner self and its immediate familial environment. In this line of thinking, subjectivity is shaped along the crises produced by such encounters, generally with the parents, in which the sexed body recognizes itself as separate from the world and hence informs the conscious and unconscious split of the subject. Several identity politics discourses retake this notion of subjectivity for calling upon common experiences of oppression to further solidarity against feminist groups in order to promote political affiliations (relationships) that strive for the emancipation, (liberation) of women. They are mainly concerned with liberation from patriarchal structures, (Ibid: 18).

Identity is perhaps best understood as a limited and temporary fixing for the individual of a particular mode of subjectivity as apparently what one is. One of the key ideological roles of identity is to curtail the plural possibilities of subjectivity inherent in the wider discursive field and to give individuals a singular sense of who they are and where they belong, (Woodward, (1997: 172).

Identity is one of the key concepts in analyzing agency. Humanism examines subjects by way of lists of bounded, discrete identity categories that attempt to represent them as national, stable, and static. Poststructuralists theorized identity and subjectivity as site of disunity and conflict, produced through a whole range of discourses and therefore neither coherent nor fixed.(Weeden,1987:21). According to Davies, “examining any individuals subjectivity in thus a way of gaining access to the constitutive effects of the discursive practices through which we are constituted as subjects and through the world we all live in is made real”,(1994:3). Many theorists for instance, (Bosworth, 1999), (Hooks, 2000); (May, 1992); (Paechter, 2001: 8) have found identity to be a key component of agency. According to him, identity conflict is the way that leads someone to resistance. In this regard, the definition of identity relies on the idea of becoming aware of oneself as a person, expressing one’s uniqueness, and expressing one’s commonalities. (Adams, 1992: 131) stated that identity is an internalized, self regulated system that requires the individual to make a distinction between the inner self and the outer social world. For instance women develop a sense of who they are from the conception and the roles others supply them. However, it doesn’t mean that women have no choice and no sense of identity. (Adams 1992) argues that when women live with what the society tells them what they need to do is check it and consider what they agree and do not agree on. Even though it is said that identity socially is constructed, women do have the choice, to accept or refute what society is telling or to become something other than what society expects them to be,(Adams, 1992);(Belenky,1997:43).

There are two basic definitions of identity. The first definition focuses on the notion of the authentic self. (Erikson, 1975:178) argues that authenticity is key in defining one’s identity. He adds that part of a woman’s identity is the individual’s construction of the experience of “womanhood” of living in a woman’s body and in a particular culture.

This second definition of identity focuses on the social construction of identity. This definition is different from the inner self identity. It emphasizes the importance of acknowledging the ways in which identity is shaped by society, and the ways in which one’s identity is embedded within the larger social context. Socialization has a significant impact upon who a person is and what a person sees him/herself to be. People around the person, friends etc, and institutional influences like media, work, culture and church are some of the social aspects that shape their identity, (Lorber, 1994; Bulter, 1999; Walker, 1999; Lippa, 2002). These institutions convey powerful

messages about what one should be, and who one currently is. In this regard, identity is not something people are born with, but something born out of changing images defined by social contexts of languages and imbued with power relations.

### **3.6.3 Women's Voice**

The important aspect of Voice according to (May, 1992; Druxes, 1996; Hooks, 2000; Paecter, 2001: 213) is that the concept voice has different meanings. As Britzman explains “: The concept of voice spans literal, metaphorical and political grounds. In its literal sense, voice represents the speech and perspective of the speaker: Politically it means a commitment to voice attests to the right of speaking and being represented” (1989: 146). Voice can be defined as trying to seek and express ones' identity as a person through speech, written word, act or appearance.

Many theorists have stated that gaining a voice is an achievement in one self. (Belneky, Clinchy, God Berger, & Tarule1997) believe this to be true because the “voice” of society tells women to be silent; traditionally expected to be seen and not heard. Women's physical voice comes when their internal processes (attitudes) recognize that they need to be heard. For the present study, the researcher defines voice as the spoken and written, act and appearance. Identity and voice are not independent of one another. Rather they are inter-related.

The other variable of identity in relation to voice is revealed through “give and take”, (Kabeer, 1999: 32). In order to better understand one self, a person may need to “give and take”. With society in order to express what types of gender social construction women identify deals with and what types of that they do not. This could be shown through a woman having a conversation with another woman about the world around them, through understanding the world they understand themselves. During conversation, the women begin to “Give and Take” with the other women in order to actively construct who they are.

### **3.6.4. Women Stereotypes**

According to (Barbara Bailey, 2012: 11-13), stereotypes present a trap into which many people can fall. It showed how the existence of negative stereotypes affects those who are part of the stereotyped groups. He proposed that people feel threatened in situations in which they believe that their performance will identify them as examples of their group's negative stereotype. He also labeled this situation stereotype threat because the presence of these negative stereotypes

threatens performance and self concept. Even if the person does not believe the stereotype or accept that it applies, the threat of being identified with a negative stereotype can be an ever-present factor that puts a person in the spotlight and creates tension and anxiety about performance.

A gender stereotype consists of beliefs about the psychological traits and characteristics, as well as the activities appropriate to men or women. Gender roles are defined by behaviors, but gender stereotypes are beliefs and attitudes about masculinity and femininity. The concepts of gender role and gender stereotype tend to be related. When people associate a pattern of behavior with either women or men, they may overlook individual variations and exceptions and come to believe that the behavior is inevitably associated with one gender but not the other. Therefore, gender roles furnish the material for gender stereotypes, (Flerx, 1976: 998), quoted by Barbara (Bailey, 2012: 11).

Gender stereotypes are very influential; they affect conceptualizations of women and men and establish social categories for gender. These categories represent what people think, and even when beliefs vary from reality, the beliefs can be very powerful forces in judgments of self and others, as the headline story for this chapter showed. Therefore, the history, structure, and function of stereotype are important topics in understanding the impact of gender on people's lives,(Ibid).

Masculinities or the 19th-century idealization of women as to (Flerx, 1976: 999) also had implications for men, who were seen as the opposite of women in a number of ways. Women were passive, dependent, pure, refined, and delicate; men were active, independent, coarse, and strong. These divisions between male and female domains formed the basis for the divergence of male and female interests and activities. The Cult of True Womanhood reached its height in the late Victorian period, toward the end of the 19th century

In the target novels of Jane Austen and D.H Lawrence, considered here, these domains are primarily concerned with the representation of women in the English society portrayed through the women characters depicting, historical and cultural narratives, women stereotypes, subjectivity and identity, women as other, and women's voice. The ways in which, women characters are placed within discourses that form common consensus in the societal tradition and the manner in which textual strategies challenges that placing, will form the central arguments of this research study.

### **3.6.5. The Concept of Power**

Another important concept within feminist post structuralism is power. According to (Kincheloe and McLaren, 2000: 232), without understanding power, it is not possible to study agency since power and agency are co-constitutive. Power itself is an ambiguous construct; however critics agree that it is (neither everlasting nor universal". Human beings are naturally endowed with power and as Butler says "universal resource to which all human have access" (1995: 136). For Foucault, power is a relation not possession or a capacity. It is not the property of an individual of neither class nor a commodity which can be acquired or seized, divided or distributed by individuals. Foucault saw the treads of power everywhere, as woven in networks. For Foucault power is not inherent within power subjects but is dispersed throughout the complex net works of discourse, practices and relationships that position them as powerful and which justify and facilitate their authority in relation to others (Clegg, 1989: 207). He also believes that power is not inherently negative, limiting or repressive; rather it is inherently productive even when at its most oppression. It is also a network of multiple but unequal points, and it does not exist without simultaneous resistance; that is; power and resistance are constitutive (Foucault, 1980; Ninnies and Burnett, 2003). The traditional conceptualization of power as one-dimensional or flowing from top to bottom is challenged by Foucault and he tries 'to move the conception of power away from this negative model towards a framework which stresses its productive nature that it produces as well as represses (Mills 1997: 33).Conceived on Foucault, feminist poststructuralists see power as a productive force, rather than as a repressive force.

In view of feminist post-structuralism, power is not taken as hierarchical oppression but as always embedded within relationships. As it is already stated "power is productive rather than oppressive...subjects are constituted within power relations" (Gannon and Davies, 2006: 84). In this view, power is seen as relational, and it has positive, productive potential in that it is necessary for the creation of various subjectivities that can comply, resist, interrupt or disrupt particular discourses.

### **3.6.6. The Concept of Agency**

The concept of agency is an important concept of feminist poststructuralists. For feminist, agency can be a form of resistance to discourse or modes of performance (Butler, 1999). Gerard Hauser explains that " agency raises questions of voice, power, and rights which place at the

center of major social, political, economic and cultural issues” (2004: 183). Davies admits that “agency is never freedom from discursive constitution of self,” but it is “the capacity to recognize that constitution and to resist, subvert (challenge) and change the discourses themselves through one is being constituted” (2000: 67). As power constitutes discourse, freedom doesn’t lie outside discourse but freedom can be possible by disrupting dominant discourses. Weedon explains that poststructuralists’ theory can open up a new kind of agency in which a subject “can move within and between discourses, can see precisely how they subject her, can use the terms of one discourse to counteract, modify, refuse or go beyond the other” (1987: 60). This statement reveals the value of discourse theory in its contribution to the understanding of power (Mills, 1997: 78) and to the creation of a concept of agency that follows for a response to power.

Agency is an active participation in constructing an identity and resisting oppression. (Helga Druxes 1996: 66) believes that agency is the act of resistance to oppression, which empowers the person (agent). In this definition of Druxes’, power is a key element in agency and her argument is based on Foucault. Foucault and Druxes hold that “because power is present everywhere in society, the individual internalizes various control regimes and risks become no more than a docile body, unconsciously reproducing repressive power relation” (9). In this case, individuals can construct their own gender identities as people and are not merely passive individuals who do nothing to shape or construct their own identity. Agency the act in which the conscious or unconscious behavior of reproducing oppressiveness is opposed and questioned. Bosworth stated that “identity becomes a means of resistance” (1999: 125). In her opinion, women have two choices: they can either remain a passive body upon whom oppressive ways are asserted, or they can assert their own agency by resisting existing oppression.

Nevertheless women’s agency has been historically silenced and ignored and theoreticians such as Ely et al (1998: 321) believe that this is due to the traditionally stereotyped assumption that it is left for men. These theorists found their argument on (Bakan’s, 1966: 89) definition of agency which views agency as being marked by self assertion, mastery, and self expansion. Since most cultures are dominated by men, achievement and power have been traditionally and historically correlated with maleness and the attributes mentioned in the definition have been attached to men. Davies emphasizing this idea states:

In poststructuralist framework authority or agency can be thought of as the discursive constitution of a particular individual as having presence (rather than absence) that is as having access to a subject position in which they have the right to speak and to be heard the discursive constitution of that person as author of their own multiple of meanings and desires ( though only to the extent that they have taken on as their own the discursive practices and the attendant moral commitments of the collective (s), of which they are members)-a sense of oneself as one who can go beyond the given meanings in any one discourse, and forge something new, through a combination of previously unrelated discourses ( 1991: 42).

This implies that the notion of agency relates to being visible and heard by others as well as to be aware of the position one is supposed to have so as to change meanings which are claimed to be true in certain discourses,

Larry May, on the other hand explains:

Responsibility stems from agency itself and begins in the deep recesses of the self. The kind of behavior which we engage in does not arise overnight but is normally a function of many successive layers of choosing over the course of a life. For this reason, responsibility is not confined to those isolated action which have effects on others, but also includes those decisions that form the self into the kind of agent it is and that influence the way that self then acts in the world (1992: 17)

May's definition of agency reflects that agency needs being responsible and engaged with repetitive actions, a continuing framework of actions all related and built upon each other. Campel supports this idea and says 'agency emerges out of performances or actions that when repeated, fix meaning through sedimentation'. "Agency equally emerges in performance that repeats with a different altering meaning", (2005: 7). In this regard the notion of agency as repetitive act is given prominence so as to bring about change.

Naila Kabeer states that agency is:

The ability to define one's goals and act upon them, agency about observable action; it also encompasses that meaning, motivation and purpose which individuals bring to their activity, their sense of agency, or 'the power within'. While agency tends to be operationalized as 'decision making' in the social science literature, it can take a number of other forms. It can take the form of bargaining and negotiation, deception and manipulation, subversion and resistance as well as more intangible, cognitive processes of reflection and

analysis. It can be exercised by individuals as well as collectivities (1999: 438).

As we can observe from the above, all the different forms of agency that can be manifested are equally important. It is important to remember that these acts have both positive and negative meanings in relation to power. In the positive sense of power, agency is “people’s capacity to define their own life-choices and to pursue their own goals, even in the face of oppression from others” (Kabeer, 1999:438). The negative sense of power refers to “the capacity of an actor or category of actors to override the agency of others, for instance, through the use of violence coercion and threat” (438). Both positive and negative meanings of agency can occur simultaneously. Since agency has been defined as “resistance to oppression” many times there will be a “fight” between the positive and negative aspects of agency.

In feminist poststructuralist theories, agency offers a productive way of thinking about making a difference. Davies writes, “post structuralism opens up the possibility of agency to the subject through the very act of making visible the discursive threads through which their experience of themselves as specific beings as women” (1993: 12). Agency then might be thought as the ability to respond, a certain response ability that a subject enacts.

Resistance is a key component of agency. Recent works in feminist theory have moved away from looking at women as an oppressed group. Instead, work has been done to create ways of understanding power as it is manifested and resisted in everyday life (Mills, 1997: 78). Women’s agency or capacity to act is important to explore the degree to which subjects of discourse are also agents capable of engaging with the system or changing it.

Agency in post structuralism view emphasizes the individual’s role as active player in reshaping available discourses and contributes useful understanding of choices in a discursive world. It also offers a conceptualization of resistance which focuses on how individuals react when faced with complexity and difference. They respond in unexpected and new ways that may hinder or strengthen social change. Davis notes that a poststructuralist notion of agency draws on an active subjectivity realized through speaking and writing, where “subjects aware of the different ways in which they are made subject...take up the act of authorship, the speaking and writing”( Mills 1997:50).

The discussion in the preceding sections spells out the concepts of feminist literary criticism, the key aspects in feminist poststructuralist theory including the concept of gender, woman as “other” and power. The detailed review of the concepts of gender as socially constructed and be

contested is category of women as other. The notion of power and its relationship to knowledge, truth, subjectivity and construction of gender and agency has several implications for this study, in examining women's agency in the selected texts. In the following section, an analytical framework which the researcher will use to analyze agency is discussed.

In the previous section, an attempt has been made to explore the notion of agency from a feminist poststructuralist view. Based on the above definitions, the researcher developed a framework for analyzing agency in the selected novels. In conceptualizing the notion of agency, it can be seen that most of the definitions focus on the notions of identity or subjectivity, resistance and voice. In this study the researcher will employ these components of agency to analyze the selected novels. In the forthcoming subsections, the researcher explores the aspects of each of the components and the analytical variables in relation to the theoretical literature on agency.

In Summary, the researcher conceptualized women's representation as consisting of the above mentioned components and variables. He will discuss in detail the ways in which women's societal representation is enacted in the selected novels.

### **3.7. Theoretical Principles of Julia Kristeva and Toril Moi**

According to (Kristeva 1982: 37), it was expected that feminism should identify the logic and the study of existence, values of rationality dominant in the nation state; In other words, it did not seek to challenge the process of nation building, but wanted to have women's contributions recognized within the narratives of the nation.

(Kristeva 1982: 37) in her book "Women's Time" states that she would suggest that women's struggle is of necessity served by multiple visual and discursive (rational) strategies. This is expected given the need to both restore the existing disadvantage within the dominant structures of power, and simultaneously to reframe the terms of the debate between males and females.

Rather than solely enacting a linear trajectory, feminists' struggle may follow multiple pathways. Julia Kristeva identified three generations of feminist struggle; generations that embraced the varying fronts on which political activity takes place (Kristeva 1982). In contrast to the tendency to associate generations in the feminist project as successive partners based on age and linear time, Kristeva emphasized the coexistence of these generations; indeed the title of the article, "Women's Time," was an assertion of a different study of the causes of feminist practice.

Kristeva's second generation of feminist projects was based on the notion that it is the pervasive discourse of patriarchal power itself that makes women silent and therefore apparently absent. This generation of feminism might then concern itself with the way in which the narrative of nation, of patriotic achievements and original activities might in itself exclude the contribution of women.

Kristeva's third approach is the strategy adopted, which she herself advocated. This was one in which the very dichotomy of man/woman as an opposition between two rival entities may be understood as belonging to "metaphysics" (Kristeva 1982: 51). This generation of feminism would resist the categorization of male and female and seek alternative modes of expression that avoid being drawn back into the gender dual characteristics. In Kristeva's third generation, feminism becomes a movement about the liberation of the subject.

In Kristeva's view point, these few elements of the manifestations by the new generation of women in Europe seem to the researcher to demonstrate that beyond the sociopolitical level where it is generally celebrated, the women are less aggressive but more artful. This is situated within the very framework of the religious crisis of our civilization. Kristeva calls religion supposed as "Ghost" necessity on the part of speaking beings to provide themselves with symbol in place of what constitutes them as such. That is to say symbolization, the double expression and syntactic sequence of language, as well as its precondition or substitutes. The elements of the current practice of feminism that we have just brought to light seem precisely to constitute such a representation which makes up for the frustrations imposed on women by the anterior code.

Kristeva believes that the assumption by women of executive, industrial and cultural power has not up to the present time, radically changed the nature of this power. This can be clearly seen in the best, where women promoted to decision-making positions suddenly obtain economic as well as the selfish advantage which was denied to them for thousands of years. They become the pillars of the existing governments, guardians of the statuesque, and the keenest protectors of the established order. This identification by women with the very power structures previously considered as frustrating, oppressive or inaccessible, has often been used in modern times by oppressive regimes. Many women in the west are once again finding all doors closed to them above certain level of employment, especially in the current economic chaos.

If it is to be true that the abject (hopeless state of mind) simultaneously begs and crushes the subject, one can understand that it is experienced at the climax of its strength when that subject is exhausted of fruitless attempts to identify with something on the outside finding the impossibility within it. When it finds that the impossible constitutes its very being, that it is none other than abject the abjection of self would be the culminating (concluding) form of that experience of the subject to which it is revealed that all its objects are based merely on the opening loss that laid the foundations of its own life form. There is nothing like the abjection of self to show that all abjection is in fact recognition of the desire on which any person, meaning, language, or desire is founded. One always passes too quickly over this word. But if one imagines the experience of want itself as logically preliminary to being an object to the creature of the object, then one understands that abjection, and even more so abjection of self is only signified. Its signifier then is none but literature, “Women’s times”, (Kristeva 1982: 39).

According to Kristeva, anytime the word feminism is uttered, almost everybody within “earshot” is astonished and angry, or at least unlikely to join in a debate about it. The principle of feminism has acquired a negative connotation over the years, especially among men. For many of them many women, as well feminism evoke a picture of unsatisfied, angry women, who pretend to be superior to men and refuse to fulfill the responsibilities society expects them, like doing the housework or having children. For them, feminism connotes competition, proving whether women or men are the best, the question of status, superiority and inferiority. However, the matter of feminism is a more complex one and long ago moved beyond its initial stages of fighting for women’s basic rights and equality; for example, equal job opportunities and equal legal status in society.

Many people are usually frightened of or even angry with feminists; they overlook the dissatisfaction of women. Julia Kristeva emphasizes that the way a society thinks about and treats women is often considered a means of measuring how civilized it is (29). According to the latest studies by Slovak sociologists in Kristeva’s theory, which gave birth to a movement called the “Fifth Woman”, every fifth woman in Slovakia is either physically or emotionally abused. If they are right, we have much to do and many things to change.

### **3.7.1. Kristeva and Feminism**

Although Kristeva does not refer to her own writing as feminist, many feminists turn to her work in order to expand and develop various discussions and debates in feminist theory and criticism.

Three elements of Kristeva's thought have been particularly important for feminist theory in "Anglo-American contexts"

1. Her attempt to bring the body back into discourses in the human sciences;
2. Her focus on the significance of the maternal and premedical in the constitution of subjectivity; and
3. Her notion of abjection as an explanation for oppression and discrimination.

Theories of the body are particularly important for feminists because historically (in the humanities) the body has been associated with the feminine, the female, or woman, and degraded them as weak, immoral, unclean, or decaying. Throughout her writing, Kristeva theorized the connection between mind and body, culture and nature, psyche and soma, matter and representation, by insisting both that bodily drives are discharged in representation, and that the logic of signification is already operating in the material body. In new problem of the Soul, Kristeva describes the drives as "pivot (turn) between 'soma' (all body cells except germ cells) and psyche'(mind), between ecology and representation" (30).

She is now famous for the distinction between what she calls the "semiotic" and the "symbolic," which she develops in her early work including *Revolution in Poetic Language*, "From One Identity to the Other" in *Desire in Language*, and *Powers of Horror*. Kristeva maintains that all significations are composed of these two elements. The semiotic element is the bodily drive as it is discharged in signification. The semiotic is associated with the rhythms, tones, and movement of signifying practices. As the discharge of drives, it is also associated with the maternal body, the first source of rhythms, tones, and movements for every human being since we all have resided in that body.

The symbolic element of signification is associated with the grammar and structure of signification. The symbolic element is what makes reference possible. For example, words have referential meaning because of the symbolic structure of language. On the other hand, we could say that words give life meaning (non-referential meaning) because of their semiotic content. Without the symbolic, all significations would be nonsense or confusion. But, without the semiotic, all significations would be empty and have no importance for our lives. Ultimately,

signification requires both the semiotic (study of signs) and symbolic; there is no signification without some combination of both.

Just as bodily drives are discharged into signification, the logic of signification is already operating within the materiality of the body. Kristeva suggests that the operations of identification and differentiation necessary for signification are prefigured in the body's incorporations and expulsions of food in particular, Kristeva (*Powers of Horror*). These bodily "identifications" and "differentiations" are regulated by the maternal body before birth and the mother during infancy. Kristeva proposes that there is a maternal regulation or law which anticipates the paternal law which Freudian psychoanalysts have maintained is necessary for signification (*Powers of Horror*). The regulation or grammar and laws of language, then, are already operating on the level of matter.

Kristeva emphasizes on the maternal function and its importance in the development of subjectivity and access to culture and language. She asks why, if our only motivation for entering the social is fear, more of us aren't psychotic. She questions the Freudian-Lacanian notion that paternal threats cause the child to leave the safe heaven of the maternal body. She asked that why this safe heaven is left if all they have to look forward to fear and threats. Kristeva is interested in the earliest development of subjectivity.

She argues that maternal regulation is the law before the Law, before Paternal Law. She calls for a new discourse of maternity that acknowledges the importance of the maternal function in the development of subjectivity and in culture. She argues that we don't have adequate discourses of maternity. Religion, specifically Catholicism (which makes the mother sacred), and science (which reduces the mother to nature) are the only discourses of maternity available to Western culture.

Kristeva separates the function of meeting the child's needs from both love and desire. As a woman and as a mother, a woman both loves and desires and as such she is primarily a social and speaking being. As a woman and a mother, she is always sexed. But, insofar as she fulfills the maternal function, she is not sexed. Kristeva's book suggests that to some extent anyone can fulfill the maternal function, men or women.

By insisting that the maternal body operates between nature and culture, Kristeva tries to counter-act stereotypes that reduce maternity to nature. Even if the mother is not the subject or agent of her pregnancy and birth, she never ceases to be primarily a speaking subject. In fact, Kristeva uses the maternal body with its “two-in-one”, or “other within”, as a model for all subjective relations. Like the maternal body, each one of us is what she calls a subject-in-process. As subjects-in-process we are always negotiating the other within, that is to say, the return of the repressed. Like the maternal body, Kristeva said, we never completely be the subjects of our own experience. Some feminists have found Kristeva's notion of a subject in-process a useful alternative to traditional notions of an autonomous unified (masculine) subject.

In “Powers of Horror”, Kristeva develops a notion of “abjection” that has been very useful in diagnosing the dynamics of oppression. She describes abjection as an operation of the psyche through which subjective and group identity are constituted by excluding anything that threatens one's own (or one's group's) borders. According to Kristeva, the main threat to the baby bird subject is his or her dependence upon the maternal body. Therefore, abjection is fundamentally related to the maternal function. As Kristeva claims, matricide is our vital necessity because in order to become subjects within a patriarchal culture we must abject the maternal body. But, because women cannot abject the maternal body with which they also identify as women, they develop what Kristeva calls a depressive sexuality. Heridea suggests that we need not only a new discourse of motherhood but also a discourse of the relation between mothers and daughters, a discourse that does not prohibit the lesbian love between women through which female subjectivity is born.

Regarding the culture the researcher observed, female children dependence on their mothers as well as mothers' dependence on their husbands is clearly seen from a long time. Therefore, the researcher can see that still abjection has a power of letting females to be subjective to the patriarchal symbols and become accustomed to their forceful female characteristics all done by males.

Kristeva suggests that misplaced abjection is one cause of women's oppression (374). In patriarchal cultures, women have been reduced to the motherly function; that is to say, they have been reduced to reproduction. So, if it is necessary to abject the maternal function to become a

subject and women, “maternity and femininity” all have been reduced to the maternal function, then within patriarchy, “women, maternity, and femininity” are all objected along with the maternal function. This misplaced abjection is one way to account for women's oppression and degradation within patriarchal cultures.

Although many feminist theorists and literary critics have found Kristeva's ideas useful and provocative, Kristeva's relation to feminism has been unhesitant. Her views of feminism are best represented in her essay "Women's Time". In this essay originally published in (1979), Kristeva argues that there are three phases of feminism. She rejects the first phase because it seeks universal equality and overlooks sexual differences. She implicitly criticizes Simone de Beauvoir and the rejection of motherhood; rather than reject motherhood. Kristeva insists that we need a new discourse of maternity. Kristeva suggests that "real female innovation will only come about when maternity, female creation and the link between them are better understood" (298).

Kristeva also rejects what she sees as the second phase of feminism because it seeks a uniquely feminine language, which she thinks, is impossible. She does not agree with feminists who maintain that language and culture are essentially patriarchal and must somehow be abandoned. On the contrary, Kristeva insists that culture and language is the domain of speaking beings and women are primarily speaking beings. She endorses what she identifies as the third phase of feminism which seeks to reconceived identity and difference and their relationship. This current phase of feminism refuses to choose identity over difference or vice versa; rather, it explores multiple identities, including multiple sexual identities. She proposes that there is as much sexuality as there are individuals.

(Moi's, 1985; 171) “Sexual/textual Politics” is the first full length study of feminist criticism to appear in the “Methuen New Accents Series”, or indeed anywhere else. Arguing that feminist criticism today is now silenced by the absence of genuine critical debate, Moi proposes to examine the methodological and theoretical choices implied in such a timely and important project both for those in literary studies and for feminists engaged in other areas.

Mapping the diverse critical writings which have emerged from Britain, France, America and everywhere in recent years is itself a complex job, and Moi concentrates on two main blocs; the “Anglo American critics and the French theorists”. With a “cartographers” license she divides the fields into a new world of pioneering (ground breaking) figures like Millett.

A controversial voice among contemporary feminist academics, Moi is best known as the author of the provocative “*Sexual/Textual Politics*” (1985), which coined the term “Anglo-American feminism.” The book surveys the development of feminist cultural theory and posits two distinct literary discourses, “Anglo-American and French”, characterizing the French as the more intellectually rigorous and politically relevant of the two schools. In subsequent works that reflect this perspective, Moi continued to expand her analytical theories as well as editing the writings of such notable French feminists as Julia Kristeva. Moi revisits and revises some of her earlier arguments originally put forth in *Sexual/Textual Politics*. Although her literary debut gathered a severe response from American feminist academics, many commentators have applauded (celebrated) Moi's efforts to rehabilitate the reputation (status) of Beauvoir despite most feminists' remaining reservations about the relevance of Beauvoir's thought to contemporary gender issues,( Moi, 1985).

Moi argues that Anglo-American feminism adopts the same assumptions and methods of Western critical practice and, therefore, does not effectively engage the politics of the patriarchal culture. The second section of “*Sexual/ Textual Politics*” surveys French feminist discourse and critical practice as characterized by the works of Hélène Cixous, Luce Irigaray, and Julia Kristeva. According to Moi, French feminism articulates an anti-essential conception of the female self, which is characteristic of poststructuralist critical practice. Moi asserts that the text-based methodology of French feminism effectively deconstructs patriarchal constructions of gender, and, therefore, actively challenges the patriarchal culture on its own terms. Moi was regarded as a “land mark” in feminist literature.

Like Henry James' novel, *Sexual/textual Politics* carefully plans the gains and losses of two theoretical world's and ends not with an agreement between them, but with a dream of future beyond the opposition feminine/ masculine, beyond homosexuality and heterosexuality (173).The special relationship between feminism and literature has a long and involved history to

which Toril Moi's title *Sexual/Textual Politics* rightly draws attentions. The literary texts provide among other things like pleasure and identification—a store of ideological representation of women and gender differences, a storehouse which can and has been mobilized in different ways. Feminist analysis of these representations has been a central contribution in the development of feminist theory generally, on ideology, feminism and the nature of patriarchy. It is crucial therefore that shifts in feminist literary theory are not dismissed as a specialist brouhaha performed within one discipline, but are understood as part of set questions facing all kinds of women studies.

Tirelessly, exposing the unspoken premises of key critical texts, Moi takes in through the early Images of women approach typified by Kate Millett's *Sexual/ textual Politics* which focuses on women as the objects of oppression in male authored texts. Here, she argues fictional modes of representation are judged against an essentialist conception of what women really are and empiricist notions of both women and reality dominate theoretical enquiry. When images of women gives way to a woman centered approach, the rediscovery of the last continent of women's writing as Elaine Showalter puts it in a "literature of their own", Moi is equally sharp about the dangers of creating a separate principle for it further widens the gap between men and women in terms of their traditional ties.

According to Moi, (1985:175) "*Sexual/Textual Politics a Feminist Criticism*" is based on the idea that any theory that sets out to define women's real meaning or women's nature is detrimental (damaging) to the goal of feminism: to obtain freedom and equality for women". As a feminist and a university professor, Moi collects into one volume a compilation of critical analysis regarding the eminent (well-known) figures and developments of contemporary feminism.

She looks into how feminist criticism and attitude influence the feminist political movements as well as the reactions that feminists have to those influences. She divides the subsequent discussion into two parts: Anglo-American feminist criticism and French feminist theory. In the first part, she focuses on the objectives of the "politically committed activists" of the United States and Great Britain (21). Moi mentions Kate Millett, Mary Ellmann, Annette Kolodny, Elaine Showalter, Myra Jehlen, and others that have contended (challenged) against the patriarchal system and have striven (endeavor) for a woman-centered perspective. In the second

part, the manner changes into a thoughtful and theoretical discussion involving Simone de Beauvoir, Hélène Cixous, Luce Irigaray, and Julia Kristeva. These figures in turn mention other critics that have set the foundation for feminists to build upon or siege (blockade) against. Their topics range from patriarchal binary thought to religion and from language to sexism. It means that with an accompanying list of references and a basic index (guide) in this book, any reader interested in learning about feminist literary theory has a great point to start from.

Moi says that she does not consider herself a feminist, even though she believes in the equality of the sexes. She believes that there are many things that disqualify her from even discussing issues related to feminists. Yet she realizes that males and females do not treat each other well sometimes. She shudders whenever one sex degrades another or tries to exert undue power over the other. She believes they are more alike than they know, yet different enough to keep things interesting. Other differences are things that they simply cannot choose. She thinks they come into problems if they try to completely separate the sexes into an “antagonistic binary opposition”. She also stresses that “extreme feminism and extreme masculinity” have the same goal in mind: to suppress and dominate the other side. So, even though feminists nobly follow their mission for female equality, they must be careful not to make the same mistakes that men have done, if and when they succeed in gaining their objectives. As an alternative approach, she suggests that an equal treatment of women and men might settle the ever objections females forward.

Having said that, the issues brought up by Moi in her book clarify the tensions feminists seek to equalize, whether through political action or interpreting literature. It shows that there are times when “chauvinists” need to be humbled from their arrogant and sexist attitudes; feminists can really hit it to them better than anyone else. Take for instance Moi’s explanation of Irigaray’s exposé of the male gaze: As to Moi, the woman, for Western philosophers become mirror for their own masculinity. Irigaray concludes that in their society representation, social and cultural structures are products of what she sees as a fundamental homosexuality. The joke in French is on “homo (‘same’) and home (‘man’)”: the male desire for the same. The pleasure of self-representation of her desire for the same is denied women: she is cut off from any kind of pleasure that might be specific to her (134).

In other matters according to Moi, feminists seem to run into the same “obstacle time and again: the patriarchal structure”. It seems that “no matter how hard feminists try, the male hegemony never loosens its grip on power and influence”. On top of that, it has the advantages of banishing from itself all conflicts like contradiction and ambiguity (8). With that in mind, Moi believes that eminent writers like the Brontë sisters, Jane Austen, and Virginia Woolf cannot create from their female powers because they have to navigate within the male sphere. They become, in a sense, just like the men they try to avoid of becoming: In this humanist ideology “the self is the *sole author* of history and of the literary text: the humanist creator is strong, phallic and male – God in relation to his world, the author in relation to his text” (8). This seems to be no goddess or female sphere upon which to rely.

In another section, Moi reinforces the line of thought that the creative process always belongs to the male enquiry shows that in the nineteenth century (as still today) the dominant patriarchal ideology presents artistic creativity as a fundamentally male quality. The writer ‘fathers’ his text; in the image of the “Divine Creator” he becomes the Author. Creative women have a rough time coping with the consequences of such a male centered myth of creativity (56).

Another Moi’s feminist aspect the researcher has learned from reading this theory is that no criticism is value-free, that all writers speak from a specific position shaped by cultural, social, political and personal factors (42). Moi further states that along with ideas from “phenomenology and theories on subjectivity”, she further asks how they can truly be objective when they cannot step outside of the world that we inhabit and try to observe. To state any universal claim is “authoritarian and manipulative” and writers need to supply the reader with all necessary information about the limitations of one’s own perspective at the beginning (42-43).

Another area of argument of Moi comes up within the problem of sexual identities. According to her, it has long been an established practice among most feminists to use “feminine’ and masculine” to represent social constructs and to reserve female and male for the purely biological aspects of sexual difference (64). This argument has some weight, because she has noticed that attitudes and mannerisms that are frowned upon in one place are practiced and encouraged in another. She has even encouraged her nieces and nephews not to use belittling names to either boys or girls, because those names usually end up degrading the female sex. However, Moi

wondered where the line between what is gender and what is biology lies. She again wonders that the trait is more biological than social. So, what the point of fighting against something is that half the world is not the choice to make. The researcher views this that there must not be differences in the socialization stance of female and male, supporting Moi's concept of sexual identities

The above-mentioned argument comes from the section dealing with French feminism. It has a lot more fun and feels less threatened by the philosophical confusion. Moi, Instead of confronting the male-dominated power structure, she searches for the female power. She writes that the voice of each woman is not only her own, but springs from the deepest layers of her psyche: her own speech becomes the echo of the primeval *song* she once heard.

The researcher selected Moi's theory "Sexual/Textual Politics: A feminist Criticism" for the analytical framework for many reasons: The current research's focus of analysis is to examine the women's societal representation in the selected texts. These representations would be framed by the analysis of the prevalence of women's subjectivity, women's stereotypes, and the voice they raise against this dominance and finally how they react and confront those to ensure gender equality and be freed from the patriarchal supremacy.

In summary, the researcher found this theory relevant to the current analysis in that the theory focuses on feminist criticism and attitudes influenced on the feminist's political movements as well as the reactions feminists have against those influences. The authors of the selected texts portray gender equality through their characters. Moi also believes in the equality of sexes as she reflects in her theory. She believes that one sex must not exert undue power over the other. She added that females and males are more alike than they know. Moi does not support extreme feminism and extreme masculinity for they have the same goal in mind which is to suppress and dominate the other side. Moi warns that females should not make the same mistake as men have done. The current research therefore portrays female characters subjective positions, the challenging voices they raise against the patriarchal codes and how they confront this to ensure certain gender equality. As is reflected through the female characters, Austen designated Emma to be a symbol of resistance against the serious patriarchal dominance in terms of economy,

social and political cases in the nineteenth century in England. She shaped Emma to represent the unusual heroine founded on her status, education and economic independence.

In the researcher's understanding of Kristeva's conceptual theory, women's fight for their basic equality and rights, for example, equal job opportunities and legal status in society ought to be exercised in the society and this must be recognized by the patriarchal society in England. Besides this, Kristeva believes in gender equal and peaceful coexistence. However, she doesn't believe in extreme feminism and extreme masculinity too. She regards herself as not a feminist but she doesn't tolerate women's supreme dominance. The theoretical principles of Julia Kristeva and Toril Moi are applied in the following analysis to show women's societal image in England in the nineteenth and the twentieth century through the reflection of women stereotypes, women subjectivity, their elevated voices and how they resist all this.

## **CHAPTER FOUR: CHARACTER STEREOTYPES OF THE FOUR SELECTED NOVELS**

This chapter deals with the stereotype character traits of the four selected novels of the different sexed authors who lived in two different centuries, the 19<sup>th</sup> and 20<sup>th</sup>. These are character stereotype traits of *Emma* and *Persuasion* by Jane Austen and character stereotype traits of *Women in Love* and *Sons and Lovers* by D.H. Lawrence.

### **4.1 Synopsis of the Selected Novels**

The analysis aims to show how women characters in the selected novels struggle to obtain their freedom from the male domination that was going on in their own societies. It analyzes women characters and their societal representation as depicted in the selected novels.

*Emma* is the story of a young and wealthy woman who lives in Highbury with her father Mr. Woodhouse. The novel takes place during the “Georgian age” in England, which was marked by the “reign of George III”. Further, Jane Austen focuses her novel on women’s lives. In the novel, Austen explored the lives of women within the English society of the nineteenth century and the question of marriage.

“Emma”, by Jane Austen, is a novel about a young woman who is extremely arrogant and dangerous in misinterpretation romance. The novel was first published in December 1815. Before the novel was begun, Austen wrote, “I am going to take a heroine whom no one but myself will match like.” This novel has been adapted for several films, many television programs, and long list of stage plays, Austen (1815). Emma Woodhouse is the central character of the story.

The novel opens in England after the pleasant incident of the “Weston’s marriage”. Twenty one year old Emma Woodhouse is comforting her father because of the bride of their friends and previous “nanny”, Anne Taylor. Mr. Woodhouse with a mental illness prefers to be at home, enjoying the friendship of friends and neighbors.

*Woman in Love* is one of the major books written by David Herbert (D.H.) Lawrence and published in 1920. This story is known as the Brangwen Sisters. The novel *Women in Love* is set

after the “World War I,” and it takes place in Midlands in England. It is a story about four main characters: Ursula Brangwen, Gudrun Brangwen, Gerald Crich, and Rupert Birkin.

The novel “Women in Love” starts with the sisters Ursula and Gudrun, talking about marriage one morning at their father’s house in Beldover. Gudrun has recently returned home from art school in London. The two later decided to be dropped by a local wedding, where they first saw Gerald Crich and Rupert Birkin. The two men developed affairs that drive the action of the novel. Birkin is a school inspector with extremely unconventional attitudes about life, and Gerald is the heir to the local mining operation that is the central industry of Beldover.

Birkin comes to a decision to move into a house on Willey Water Lake, and Ursula began visiting him there. The two slowly started to fall in love. One evening, the Brangwen sisters attended a party. They met Gerald and Birkin there, then a romantic relationship started, but this is interrupted by the depressing sinking death of Gerald’s sister, and a young doctor who attempted to rescue her.

After the tragedy, Birkin fell ill again and Gerald visited him. He understood that he loved Gerald, and asked him to exchange a promise of lasting commitment between the fathers. Gerald with his father decided to hire Gudrun to tutor his youngest sister, Winifred, in art. Gudrun began visiting their home, Shortlands, nearly every day to teach Winifred, the sister of Gerald. Mr. Crich built an artist’s studio for Gudrun to use, and she and Gerald grew closer. Meanwhile, Birkin was in love with Ursula however, and later, Birkin was upset with Ursula's indecision and left for a vacation in the south of France, but later he came back and continues their love.

*Persuasion* is a novel by Jane Austen that portrays the Elliot family (which in this time is head by the Baronet Sir Walter Elliot), and their friends with a third-person omniscient narrator. The book takes place in early nineteenth century England during the Napoleonic Wars and also takes place in the same creation of one of Jane Austen’s earlier and most popular book “Pride and Prejudice”.

“Persuasion” was a novel written in 1816 and was published After Austen’s death in 1817. The main character of the novel, Anne Elliot is a 27 years old single woman who is intelligent and

temperate. Her father, Sir Walter Elliot is a very ineffective man even though he is a nobleman, he held of a hereditary title, finds himself in a terrible financial strait and in risk of losing their home, Anne has an older sister, Elizabeth who is silly and also unmarried. Their nervous younger sister Mary is married to Charles, the son of a village leader.

Anne Elliot is the central character in Jane Austen's *Persuasion*. She is the second daughter of Mr. Elliot, a nobleman whose lifestyle forces him to sell his property and move to Bath. She is considered to be a spinster and a burden to her family. She has two older sisters, who are unsympathetic towards her, and an ineffective father who does not care about her because she is not pretty enough. A few years before, Anne Elliot had been a very pretty girl, but her beauty had been vanished early; and as even in its height, her father had found little to admire in her. There could be nothing in him, now she was faded up and thin, to excite his esteem.

Elizabeth, handsome and much like her father is the oldest and she is her father's favorite. Anne, self destroying and quietly intelligent woman is ignored and underrated by both. Mary, the youngest daughter is married to an agreeable young man named Charles. The central conflict of the novel has to do with Anne Elliot's decision to reject the marriage proposal of Captain Wentworth even though she has been in love with him. She is persuaded to do so by her family. Anne finally reconnects with Mr. Elliot that is there to apparently reconcile with Sir Walter. Elizabeth thinks that Mr. Elliot is in love with her but Lady Russell, a long time family friend knows that he is in love with Anne, however, she doesn't like Mr. Elliot and is doubtful of him, and she finally prefers Mr. Wentworth.

The novel, *Sons and Lovers* tells the story of the Morel family, and in particular, of Paul Morel. Gertrude and Walter Morel live in a village in the north of England. Gertrude is clever and competent. Walter, her husband, an uneducated coalminer, drinks his money away and is often violent.

The novel "Sons and Lovers" is different from the other two novel of D.H. Lawrence. The novel *Sons and Lovers* is highly autobiographical. The major events in the plot of *Sons and Lovers* are described as follows. The novel starts with the marriage of Gertrude and Walter Morel. Gertrude, who comes from a middle-class family, meets Morel at a Christmas party. She is attracted by his

different appearance and fine dancing, he is also captivated with her because she is a real lady, and here they get married. However, Mrs. Morel soon becomes dissatisfied with the financial difficulties of being a miner's wife and with Morel's unevenness of manner, and regrets her decision to marry him. They have four children, William, Annie, Paul and Arthur. As the children grow up, Mrs. Morel's life becomes more and more of a trial for her.

Her husband drinks and wastes the little money he earns in pubs. When she criticizes of this, he physically violated her. Their children, especially William and Paul, grow up hating their father for what he has done to their mother. To fulfill herself through her children's success in life becomes Mrs. Morel's only hope and purpose. He finds a girlfriend, Lily, of the type his mother approves her. However, she has nothing to recommend her other than her good looks and pleasing manner, and she is too shallow for William. Pressed into a corner about Lily, William catches pneumonia and dies. Paul becomes Mrs. Morel's next source of hope.

Paul often visits Willey Farm, the home of some friends of his mother, and becomes friends with the young people in the family and the sons and the daughter Miriam. He gives her lessons in French and mathematics. Over time, their relationship deepens into love, but of a largely spiritual kind, owing to Miriam's religious character. At the age of fourteen, Paul starts to work at Jordan's "Surgical Appliance Factory". He and Miriam eventually have sex years later, because of Paul's desires, but it is not satisfactory for either of them. Paul sees that he does not want to marry and finally breaks off the relation with Miriam. In the meantime, he has been introduced to Clara Dawes, a woman who is living apart from her husband and is a member of the women campaigning movement. Both are strongly attracted to one another and start having a sexual affair. Mrs. Morel finds out that she has cancer, and after months of illness, Paul and Annie decide to put a pain relieving drug in her milk and end her pain. She dies, and later Paul breaks up the relation with Clara, then she goes back to her husband, Baxter.

## **4.2. Character Stereotypes in the novel Emma**

In the novel Emma, the author places the different characters in a restricted setting, where the main character experiences inner conflict. Through Emma, Jane Austen was trying to decenter the circumstances of women from an intellectual viewpoint. Moi (133) states that ideas always tremble whenever one sex degrades another or tries to exert undue power over the other. She

further added that she believes we are more alike. It is usually thought that entering a marriage with love and esteem towards each other is the only way of getting married.

In *Emma*, Austen portrayed a novel with a strong central character, Emma Woodhouse and by opposition the similarly strong but less fortunate character of Jane Fairfax in that she was late to engage. The author, in a masterful way describes two strong-minded characters with tremendous skills and moral values, which help Austen, lead her characters to their fates using their intelligence and not their feelings.

Emma is able to choose whether to marry or not. On the other hand, Jane did not have the luxury of choosing a husband but to try to find a husband before taking a job as a governess. Mr. Woodhouse from a selfish state of mind does think that marriage is not something that should be great for women, especially those with everything available to them. Of course, we need to take into account that Emma and Isabella's father had this idea of marriage due to the fact that he is almost alone, except for Emma's friendship, and he needs the care of his daughters and even Miss. Taylor.

Thus, the last thing Mr. Woodhouse wants is to get Emma married, even if it is with wealth and a good husband. Correspondingly, Emma herself is the one who swears she would never marry, not to mention the fact that she possesses such a good education and wealth that allow her to decide the man she would marry. This marks what Kristeva (1980) terms a prehistoric domination that precedes the establishment of the opposition between consciousness and the unconsciousness. So it is difficult to imagine that a woman like Emma will not entertain the idea of marriage. For example, Harriet wonders why Emma says that she will not marry for herself, even her friend Harriet Smith also tells her that she wonders why Miss. Woodhouse, should not be married. Emma is a beautiful and well educated woman with a wide range of qualities that make her appealing to men, but beauty is also a stereotype trait in the 19<sup>th</sup> century. It is worth considering the following:

... With all dear Emma's little faults, she is excellent creature. Where we shall see a better daughter, a kinder sister, or a true friend? No, no; she has qualities which may be trusted; she will never lead any one really wrong; where Emma errs once, she is in the night a hundred of times, (*Emma*, 29)

As stated in the opening parts, parents devote a great deal of money to their daughter's education, so they expected them to take advantage of it and look for a good husband, who could provide them with a stable economy. In the case of Emma Woodhouse, she was given a good education according to the rules and stereotypes of upper class women. It is to mean that if she is not given that type of education, she would not cope with intelligent and educated man. Emma plays the piano; she knows how to do things and paints incredibly well, which probably was taught by her governess Miss. Taylor. In fact, there is a possibility that Emma knows something about mathematics. Women would need to have such skill in management when they own any belongings. Kristeva, in "Women's Time" (1986, 543) states this by saying that the oppressive condition of women, she stresses, leaves two undesirable options available for western women. If a woman identifies with the mother, she ensures her prohibiting from and strangeness in relation to the patriarchal order.

In the researcher's perception, even if this is true, Emma Woodhouse initially rejects the idea of marriage, despite being happy, wealthy, educated and charming; Emma said that Harriet is not to her standard to induce her to marry. She also said that she is not going to be married at present, but have very little intention of ever marrying at all.

In the conversation between Emma and Harriet, one can get to know better Emma's intentions in life. She is not willing to give up all her life for a husband; after all she lives in a big house comfortably. She is also the one in charge of everything, so why would she put an end to all these luxuries. In this case, she seems to be a woman stereotype since she seems to value material property that makes her independent in her time.

(Kristeva, 1982) was aware on how the patriarchal "monotheism of Judaism" (believe in single God) succeeded over the matriarchal fertility based on early religions, and reduced western women to the "silent others" of the symbolic figures. In the nineteenth century England, "Ladyhood" as a stereotype seemed not a conceptual model, but a well defined and appreciated quality. Austen reflected this prevailing ideology and redefined it. One of Austen's achievements in Emma is that she wrote a novel that reflects the pervasive (present everywhere) image of ladyhood of her time. So, the researcher finds that the word ladyhood which is crowned for women is a stereotype of the patriarchy in the nineteenth century England.

The researcher feels that Austen wrote for the audiences trapped in the debate concerning good quality. When good quality becomes a constituent of “lady hood” and lady hood a gendered structure of femininity, then every woman must prove herself worthy of her gender, because the nineteenth century England viewed women as products of lady hood and women assume it as high regard. Kristeva (1980, 35) argues that there are three phases of feminism. She rejects the first phase because it seeks universal equality and overlooks sexual differences. She criticizes the rejection of “motherhood, rather than rejecting motherhood”; she needs a new discourse of motherliness as she reflects it in her theory.

According to the researcher, Austen through Emma directs this idea to question the definition of what lady hood is. She uses her best example by carefully seeking Emma’s high advantage. Though she follows the traditions of many novels of manner that need the heroine to pass a series of social tests in order to prove good value, Emma’s hold over this trait is never wholly recognized for most male characters except Knightley that do not show their concern on Emma’s match making campaigns in her time. In the end, Emma’s happiness is as much dependent on the direction of Austen as Emma’s good sense. For that reason, the researcher feels that it is possible that the nineteenth’s century witnesses are forced to see and question their perceptions regarding lady hood in England as women stereotypes of that period.

It can be inferred from the novel that the character Emma biases against female characters like; Bates and Jane Fairfax. On another level, she learns a painful lesson when her rudeness comes to her head on the journey to “Box Hill”. Emma notices how her words affect Mr. Bates; she realizes her own social authority and is reproached by Mr. Knightley for her attitude and behavior. Here, according to Kristeva (1), feminism is in danger, because it has become too codified and restrictive and therefore it must be replaced. Yet on another level, even frustration does not stop Emma from interfering and assuring a social advantage. Instantly after leaving the Bates, she punctually makes a plan to match Harriet with Frank Churchill and regrets that she missed an opportunity to talk over Jan Fairfax’s situation with Mr. Knightly. This can show that Emma displays two personality traits as being over arrogant being confident of her status and economically independent and later she learns her mistakes and welcomes Mr. Knightley’s advice on proper behavior.

Thus, the researcher can infer that women are stereotyped in the English society and they were forced to put up with by the conventional norms of the patriarchal world. On the other hand, developing, changing characters like Emma become stereotype free.

Emma was given a good education according to the rules and stereotypes of upper class women. While perhaps not in the modern sense of the term, Emma may be considered feminist for her autonomous and well-educated personality. The researcher can also see that Emma somewhat edifies social hopes of women living in the 19<sup>th</sup> century. The promotion of women's rights and their goal to equality with men are made evident as Austen opts for an equal balance with the opposite sexes.

On the other hand, the vulnerable circumstances of lower class women such as Miss. Bates and Jane Fairfax also remind a certain level of misfortune; thus, it is contrasted with Emma's fortunate independence from men. This is made evident in Miss. Bates and Jane Fairfax as compared to Emma.

Miss. Bates is not happy from the comforts she was born; and as the researcher perceives if she lives to old age, she must almost certainly go down more. Miss. Bates is here portrayed as a charity case that means she expects aids, as she has no income or any one standing in society to support her. Similarly, one cannot help Jane Fairfax but feel sympathy for her uncertain future control the options she was faced with was faced with the fate of becoming governess, a profession she likes. Austen deliberately exposes her to the poor range of options open for a woman of Jane's figure.

In contrast, Emma enjoys particular freedom of which few women of the time could boast. In most cases according to Kristeva (1986, 543), if a woman is identified with the mother, she makes certain her segregation and marginality in relation to the patriarchal order. Men owned all the possessions and women had no independent means of survival. Emma is the owner of her widowed father's house, "in possession of large fortune" and could exercise agency. Her happy temperament even allowed her to interfere in the affairs of others as she takes on the self appointed role of "match maker". According to the researcher, this role seems to degrade her fame.

Emma's interference in other people's life can show the liberation from such a sexist restriction. Although her area of influence may be seen as typically feminine, her true power lies within her independence from men. Her complex personality allows her to grow away from the obedient stereotypes that have usually positioned women below men. This is a power which characters such as Miss. Bates and Jane Fairfax do not possess, and so one is made to feel positively about such a power when there are other less fortunate women who do not have such power.

If a woman of the time had any power, it would lie within her response to a marriage proposal; to either accept or reject. This is a power which is once again portrayed positively within the novel, as Emma encourages Harriet not to marry the former Mr. Martin and aim to a greater match or indeed not a match at all. Regardless of Emma's intentions in such an encouragement, the statement is clear that a woman should not be inclined to marry just because it is expected from society. Kristeva's theory, in "Women's Time", (199), states that the submission to the father is experienced as penalty, pain, and suffering imposed upon the varied body. So, from the researcher's point of view, although Emma does eventually marry, it is not the result of societal pressures or material gain; but rather a true expression of love. Mr. Knightley gives up his house and moves to Hartfield, opposing the traditional norms where the women would typically give up all they owned for the man. So, Mr. Knightley differs from stereotyped men as seen in Emma's treatment about the patriarchal impacts for Emma's sake.

In the nineteenth century in England most women had little chance to marry and upon doing this, everything they owned, inherited and earned automatically belonged to their husband. However, the researcher feels that the novel deviates from traditional views on marriage.

It seems it is within Emma's competitive nature to seek to be superior to her friends. In particular here she had frequent quarrels with Mr. Knightley, one of the highest men in society; which indeed was a battle between sexes. Each is inflexibly determined to be right in their ways, such as in the circumstance where Emma persuaded Harriet to refuse a marriage proposal when Mr. Knightley had already encouraged the match.

To sum up, as a researcher, I can see that Jane Austen's Emma is in many ways a novel about society and its socio-cultural values. To be a woman in the nineteenth century was, for the most part, to be at the bottom end of social structure. Austen's novel presents a heroine who is at the

highest rank of society, wealthy, and in possession of a life style of nearly complete independence from men. Emma Woodhouse challenges the social code which was embedded into culture of the time, and serves as a role model to those of her society by convincing young ladies like Harriet not to marry if there is no real love between the supposed husband and the wife.

Emma's views on marriage is unconventional, as she declares that a woman in position such as hers should not be inclined to marry, even though women who took on such a view were usually frowned upon. Emma is also portrayed as equal to men of the highest social order. She represents a woman who deviates from the social stereotypes who were submissive in the patriarchal culture. This deviation from the social stereotypes are seen more reduced in the 20<sup>th</sup> century as depicted through the women characters in the novels of D. H. Lawrence.

### **4.3 Male and female stereotypes in Women in love**

In the 20<sup>th</sup> century, the novel *Women in Love* the major character seems to be Ursula, picking up her life, still at home, and doubtful of her role as teacher and her social and intellectual status; and her sister Gudrun, who is not only a teacher but also an artist having a free spirit as well. They are modern women, educated, free from stereotyped assumptions about their role, and sexually autonomous. They were not sure about which goal they should pursue; they were unwilling to settle for an ordinary marriage as a solution to the problem. The following extract shows Ursula and Birkin exchanging roles about emotion:

“...women and love, there is no greater tedium” he cried. She was slightly offended. And yet, this was her own basic feeling. Men and love-there was no greater tedium, “I think the same,” she said, (Lawrence, 101).

This extract reveals lack of distinction between men and women regarding emotions. According to the researcher, gender specific norms on emotional experiences and expressions have been a standard means of maintaining inequality among the sexes in *Women in Love* and thus should be in agreement with the new gender perspectives on emotions. Kristeva, (1998, 10) states that the theories of the body are particularly important for feminists because historically the body has been associated with the “feminine”, the “female” or “woman” and designated by the patriarchal structures: as weak, immoral or unclean.

Through his character Hermione, Lawrence reveals that emotionality is typically associated with women. That is to say, people believe that women are more emotional than men. A Woman was perceived to express emotions more than men. But in Lawrence's novel, there are only slight distinctions between men and women in this respect as the characters exhibited in their behavior.

The same situation would elicit similar feelings in men and women, the society perceived large gender differences between women and men expression with regard to emotion. In the researcher's understanding, it appears that the consistent gender differences in the emotional stereotype literature are based on beliefs about the expression of emotion rather than the actual emotional experience of characters. It is stated that there are several occurrences of manifestation of love and anger in the novel that is more often not to be inclined to overlap and intermingle with the notable exception of Ursula's emotion, both in what she experiences and what she elicits in others, especially with Birkin.

To sum up, in the researcher's perception, in the novel *Woman in Love*, Ursula's emotion of love and anger is consistent, and one could say that it is logical. Her love is mostly characterized by opening, burning, lovely with a physical point of reference in freedom. For Birkin, Ursula is like a "bright, happy flower, shiny faintly golden with the water droplets of the first light". Lawrence attributes to the terms "sentiments" (emotion) and "sentimentality" (over-romanticizing) and power, which is an interesting development, as it seems to the researcher, given the negative suggestion for sentiments and positive suggestion for sentimentality which is lower and shallow forms of emotion. Ursula's love for Birkin can turn to hate, fuelled by anger. Ursula felt such an "upsetting hatred that all her brain seemed to turn into a sharp crystal of the hatred".

Unlike Ursula, Hermione's love consistently combines with hate and anger, and is characterized by images of destruction, change and darkness. As far as expressions of emotion is concerned, Ursula's anger is different from that of Hermione's, that it is rational, requesting for equal love with Birkin, but in the case of Hermione, not only love but even putting Birkin under her control through the means of love. This is indicated by a facial slap for Birkin when she saw him standing with Ursula. And the best example involving Hermione is her anger at Birkin, (174).

Social attitude towards women and their capacity of challenging the patriarchal systems is at its infancy stage in the 19<sup>th</sup> century, comparing the 20<sup>th</sup> century as portrayed in the novel *Persuasion*.

#### **4.4 Male and female stereotypes in *Persuasion***

In *Persuasion*, according to the researcher, the heroine is a twenty-seven year old woman, young by today's standards of age, of course not so young. Anne Elliot, past her bloom at twenty seven, has partially embraced the role of an old maid. It is Anne's good nature but also her Christian duty to her family that she should look after her sister Mary and then stay into watch over her ill nephew or she should play the piano for the Musgrove girls, who want to dance. The art of convincing, denial and the act of forcing others, by argument to allow a position is a state of being convinced. Persuasion is the act of persuading, the act of influencing by expressing disagreement; the act of gaining or attempting the excitements. The difference between the two comparable meanings of the words in between argument and passion are reasons and emotions (persuasion, 45). In the researcher's understanding, Persuasion is intended to lead to action, therefore as directed toward the civil and requiring emotional appeal; they conceive of confidence as intended to instruct and direct towards the understanding.

The nineteenth century stereotypes of masculinity and femininity have a lot to do with the attribution of nationality to men and sentimentality and feelings to women. In this discussion of Austen's *Persuasion*, the stereotype is acknowledged to prevent in those days. Persuasion which is feminine and sentimentality is womanly. Women are constituted to have their rigidity and the depth that would cease to them. Thus, the author shows her preference for the female perspectives on life and relationships. A very similar dual hostility is seen in the face of Anne Elliot and Captain Wentworth in *Persuasion* around the beginning of the chapters. She is rather feminine in her readiness to accommodate others and to give way to Persuasion, whereas the naval officer is very masculine in the assertion and independence. As it points out, this is a novel about the advantages and disadvantages of the female tendency. The first problem is the lack of such a distinction between "Persuasion" (influence) and "conviction" (confidence).

In the close observation of the novel, the word persuasion and its derivatives have been used about thirty times in Austen's text. Meaningfully, the first example of this appears in chapter four, when Lady Russell discusses with Anne about the financial situation of the Elliot family. According to Lady Russell, much may be done if she persuades her father to all this. It was Lady

Russell, some seven years earlier, who persuaded Anne to give up her engagement to Captain Went Worth. Therefore, the fact that she uses the word persuasion in a dynamic voice is telling about her role in the narrative. However, matters are farther complicated when in the same speech, Lady Russell adds that she hopes that they may be able to convince Sir Walter and Elizabeth though the Kellynch Hall has an uprightness in itself. In the researcher's understanding, persuading and convincing go hand in hand; affecting his emotion will make Sir Walter act, but the arguments should not be left far behind.

The incident seems to show the points that Austen's understanding of the workings of persuasion be in a conventional manner to the account in the speech-making. As to Kristeva(1998, 180), she tries to neutralize stereotypes that reduce maternity to natural history, even if the matters is not the subject or agent, she never ceases to be primarily a speaking subject. Persuasion is a process by which the desire moves purpose to action. In revealing the prehistory of the relationship between Anne and Captain Went Worth, Austen high lights her heroine's submissiveness by the use of the inactive voice. She was persuaded to believe the engagement as a wrong thing. The one should be active and strong while the other passive and weak. It is necessary that the one should have both the power and the will and the other should make little resistance.

Anne had no support from her father or sisters but it is to understand that Lady Russell's opinion is of consequence. The later used her role of the mother figure in the girl's life to play on her emotion with evenness of opinion and tendencies of manner.

Persuasion is a category associated with women whereas men are resorted to conviction. Anne, the heroine no longer has the patience to wait for Captain WentWorth to initiate a conversation with her. Jane Austen however, insists on passivity and when a couple of paragraphs reveal Anne's regrets, she does it with the same passive construction of disapproval at home. It seems that the heroine was now persuaded by her own feelings. Anne's position with her own family is obviously not exactly rewarding. She does not care about her noble family's descent. She does not share their values; in return they do not think much of her. However, she is not a body with either father or sister, her word had no weight; her convenience is always to give way. She was only perceived differently by the Mugroves. She feels more at ease with them, it seems. Charles had proposed to Anne before making her sister Mary, his wife. At the same time she is very

much aware of her own superiority; considers the happiness of the Musgrove girls. She would not have given up more elegant and cultivated mind for all their enjoyments.

This different positioning of the heroine with reference to the other characters can be traced in Austen's choice of lively and inactive voice upon her visit at Uper-Croze. Both Anne's sister and her father in-law address her in turn as their intimate, and the requests she has to deal with persuasion. Charles believes that he wishes that they could persuade Mary to be always believed in her ill and in unhappy temper. I am sure that Anne might persuade him that he really is very ill, a great deal worse than he ever own. Here, Anne is in the active role of persuading the wife or the husband into what suits the one or the other, respectively. Jane Austen takes on Persuasion closely related to the destiny of Louisa Musgrove. She is a young girl flirting with Captain Went Worth in the time of refusal by Anne following Lady Russell's advice which is much to Anne's distress, who is still in love with him. In chapter ten Louisa declares that she has no idea of being socially persuaded, when she has made up her mind, she has made it. The unique values Louisa declares are not her own but reflect Went Worth's making her to a masculine decision rather an instance of a stereotypical type of feminine sensibility.

Kristeva (1998), in her theory points out that women's movement in its present stage is less aggressive but more artful situated within the framework of religious crisis of our civilization. Her companion, the Captain, does not recognize her position as an echo of his own; he wonders at her power and strength of mind and celebrates her character of decision and firmness. In her understanding of the world, it is the worst evil of to yielding and indecisive character that no influence over it can be depended on. Thus, of course is a comment on Anne who was persuaded to believe that he was not a good match. At the same time, it is deeply ironic that he makes a claim on her being influenced by him but not by others. As a result, to his mind happiness is a direct consequence of being hard.

The logical words must be and had to emphasize her persistence, whereas the usage of delightful and pleasure reveal that her behavior was governed by the happiness laws. There was too much wind to make the high part of the new cob pleasant for the ladies and they agreed to get down the steps and all were contented to pass quietly and carefully down the steep flight except for Louisa. Captain Went Worth had to take her down.

In all their walks, he had to help her jump from the fence; the experience was delightful to her. The incident shows that Captain Went Worth is not prepared to deal with female determination; obeying the stereotype of masculinity, he tried to rationalize with the girl; stereotypically, it is emotions that mattered to her, eventually, he just makes an affair with Louisa. It is Austen's irony that the consequence should have been an injury to the head.

Anne thinks that Went Worth would now know the difference between strength of mind and control. Nonetheless, it is a realistic account of the workings of the imagination to compensate life's misfortunes. What is equally important is the message the narrator is getting across that nothing good comes out of excess and both resolution and the ability to persuade are traits that reflect maturation. That is to say, Austen challenges the values of nineteenth century. But persuasion does not bear out of confidence. The theorists feel that reason is remedy to difficulties brought about by persuasion.

Although it is true that reason in Austen plays a great role as a reality check, reason is not in itself a sufficient support because for Austen it is instrumental faculty that can serve Sir Walter's arrogance and Went Worth's anger as well as Anne's morally inspired self control. Persuasion then offers a characteristically feminine voice the ability to challenge male dominance.

Persuasion, however, is not central on its heroine as Austen's previous works show; it is nearly as much as Went Worth's story as it is Anne's and as such it is a gendered story. The women stereotypes are easily persuadable compared to men. Captain Went Worth appears to have taken up the art of persuasion himself as shown in his attempts to persuade Anne. The stereotypes are literally reversed. Louisa had derived from it a delightful conviction, but she feared from his speech that the same unfortunate persuasion which had rushed him away from the concert room still governed him. The role reversal is not only at the level of their reactions to Louisa's fall in chapter twelve which is interpreted as challenging the myth of male competence and female helplessness. The symbolic association of conviction for men and persuasion for women has been changed; it is assumed that women are with no trouble persuaded while conviction is for men; we are reminded of Anne's elegant and cultivated mind and become aware of Went Worth's passions for Anne. Here, the researcher can deduce from the above idea that Austen creatively uses her persuasive strategies to own Anne and at the same time, Anne handles her father's suppressive actions patiently and finally she achieved her target that she got her love.

Sir Walter does not allow his daughter Anne marries a young man with no fortune and has uncertain profession. The researcher would like to argue that Sir Walter did not approve his daughter's marriage with someone who has no profession and fortune. Anne Elliot with her claim of birth, beauty and mind is to throw herself away in the age of nineteen. She involves herself at an age of nineteen in engagement with a young man who had nothing but depend on himself to be something. Anne feels glad and asks permission to her father; otherwise, Sir Walter rejects the proposal because the young man has no wealth to share for her.

Elizabeth the older sister of Anne did not say anything about any marriage proposal or even never think about marriage. She just had been forced by her father because she is always submissive to Mr. Elliot's decision. Sir Walter Elliot starts to work when he is old and do something when he is old too. He loves to sit and complain to his daughters to keep the traditional rules tightly, and he was accompanied by Clay who attends to help about the house hold. On the other hand in the case of Anne, after the proposal was rejected by Sir Walter his daughter, Anne, who is nineteen years old, starts to celebrate the injustice of her father. Otherwise, she would try to make big difference instead of always being criticized and insulted by her father and her sisters, Elisabeth and Mary. This is not because he cared for Anne but rather he was concerned with his own status in society. It would be degrading to allow such marriage to Anne.

In the resaarcher's view, the nineteenth century stereotypes of masculinity and feminity have a lot to do with the attribution of rationality to men and sentimentality and feelings to women. Persuasion is a category associated with women where as men are resorted to conviction. But Anne is persuaded by her own feelings. She doesn't care about her family's descent. Her words have no weight in front of her family. In the analysis, Sir Walter does not allow his daughter Anne, who wants to marry a young man with no future and has uncertain profession. Around the start of the chapters, Anne is persuaded by Lady Russell to stop relations with Captain Went Worth the naval officer. Thus, this issue is what the researcher believes that persuasion is the characteristic of women though around the end of the chapter things are changed. Anne is an intelligent and stable girl who has the ability to persuade. Therefore from this, the researcher can conclude that in England in the nineteenth century, the class differences and conventional rules affect inter-personal relations struggle to free themselves from the patriarchal traditions. In

contrast to the stereotypical conception of the novel persuasion, the novel *Sons and Lovers* in the twentieth century depicts upgraded women stereotypical challenges towards the patriarchal influence.

#### ***4.5 Male and female stereotypes in Sons and Lovers***

In the researcher's analysis, the following scene of *Sons and Lovers* is an important and informative passage to Lawrence's attitude towards women. The researcher sees that Paul breaks Annie's toy and gives it a strangely cruel memorial service that shows the societal stand towards women, though he is deeply troubled at the pain he has been caused:

Let's make a sacrifice of Arabella," he said, "Let's burn her." She was horrified, yet rather fascinated. She wanted to see what the boy would do. He made an altar of bricks, pulled some of the savings out of Arabella's body, put the waxen fragments into the hollow face, poured on a little paraffin, and set the whole thing alight. He watched with wicked satisfaction the drops of wax melt off the broken forehead of Arabella, and drop like sweat into the flame. So long as the stupid big doll burned he rejoiced in silence. At the end he poked among the embers with a stick, fished out the arms and legs, all blackened, and smashed them under stones. "That's the sacrifice of Miss. Arabella," he said. "An' I'm glad there's nothing left of her, (Sons and Loves, 75-6)

According to the above extract, in the same way, Paul hates Miriam because he has broken her heart since she has failed to do what he requested, so he treated her like a plaything in the hands of a child. Kristeva (1998, 129) tries to counter-act stereotypes that decreases motherhood to nature, even if the matter is not the subject or agent of, she ever cease to be primarily a speaking subject. The above passage is significant because of the language Paul used to describe his emotional response to the situation, the "stupid doll", evil satisfaction. Paul's insensible intention in burning the toy is, to take revenge on Miriam on a female replacement when he thinks he can get away from it. It seems that Lawrence is criticizing Miriam for her extreme loves for her little brother. In the researcher's intention; Lawrence expects a balanced love founded on mutual understanding and respect between woman and man. Apparently, this was acceptable; but what is unacceptable is that children are coming between the male central character and women.

What is at the center of *Sons and Lovers* is Paul's unusual and worried relationship with Miriam. Lawrence tries to be just in his assessment of the failure of this relationship, and he also shows

Paul's role in that failure. It can be deduced from here is that both Miriam and Paul's mothers are to be blamed, Paul is not. Again he is acted upon, rather than being active. Paul bitterly dislikes the emotional hold of both Miriam and his family on him. It's because Paul, who is not an adult cannot choose for himself. Likewise, Paul doesn't really choose Clara Dawes; he just suggested the idea to his mother who encourages him to go ahead, and he actually did after her permission. Lawrence is here revealing the inner awareness of his character Paul, since the novel was originally entitled, *Paul Morel*, (Ibid).

Paul is unable to lose Miriam, since she was necessary for his job. This factor is very much emphasized in the novel, where Miriam is directed as a follower, rather than any kind of intellectual equality. Paul's evil insensitivity to Miriam often keeps away even the gentle creature that Lawrence wishes to recast Jessie as:

Miriam was the threshing floor on which he threshed out all his beliefs. While he trampled his ideas upon her soul, the truth came out for him. She alone was his threshing floor. She alone helped him towards realization. Almost impassive, she submitted to his argument and expounding. And somehow, because of her, he gradually realized where he was strong. And what he realized, she realized. She felt him that he could not do anything without her, (*Sons and Lovers*, 279).

The above extract indicates that Paul wants to maintain a sexless friendship with Miriam, so that he can go on to have her help with his work, without giving anything in turn. She is a source of motivation to him. His cruelty consists in the fact that he doesn't treat her as a real human being, with needs and desires. This is assumed as Paul stereotyped Miriam. She often believes that Paul is wrong in his understanding of this situation, and it is his sexual reserve that causes the terrible anxiety between them. He infrequently realizes this fact, but he continues to blame his own mother for this failure.

According to the researcher, Lawrence wants to blame Miriam because of her lack of self-confidence which has never been displayed in the text. In a sense, Miriam appears to be a strong figure with a protected sense of herself and of her surroundings (25), but in this, she is merely being influenced as a reflected image of Paul. He wants her to write, though she shows no real ability for it and he wants her to have his own interests. What she must not do is compete with him. Perhaps, he could not love her. Perhaps she had not in herself that which he wanted. It was

the deepest cause of her soul, this self-mistrust (271). To Paul's disappointment, Miriam is not all the acceptable mental image he would like her to be, and she is not a passive figure.

The following scene suggests a typical movement in the dealings between man and woman that occurs in Lawrence's work, as Moi (2011, 320) states, intense feminism and intense masculinity have the same purpose in mind; to repress and control the other side. Paul is complaining that Miriam is making unnatural demands on him, whom he is right to refuse to fulfill; this is because his mother Mrs. Morel makes him ineffective in the natural phenomena like making sex:

You don't want to love-your eternal and abnormal craving is to be loved.  
You aren't positive, you're negative. You absorb, absorb, as if you must  
fill yourself up with love, because you've got a shortage, somewhere,  
(*Sons and Lovers*, 268).

According to the researcher's perception of the above extract, Mrs. Morel's demands on Paul's love are too much and not natural; but he has allowed them to be so. Paul wants to maintain his relationship with the Lovers because they give him what he does not get at home. In his immaturity, Paul thinks that he can continue to have all the privileges of a relationship without the blame. After a cold welcome by Miriam in one of the scenes, Paul turns to Edgar in order to penalize her for the pain he caused for himself. This is contained in the following sentence: At this time, "he gives all his friendship to Edgar" (180). This is hard to praise because Miriam is not the only one to blame for whatever pain is caused.

When she brought about the first meeting between Paul and Clara, Miriam doesn't show any lack of self-confidence. According to Lawrence, she sees it as a trial, in which Paul must choose the higher (Miriam) over the lower (Clara). This cannot be totally correct since no woman would bring an opponent to herself, especially when love is concerned. Here again, Paul is using women to explain his own personal problems. It is possible that Miriam might want to force the issue by indicating the existence of other kinds of women. Physically, Miriam is described as fully matured; and there are many occasions when she is expecting an "animal" response from Paul. Notably, during the holiday at "Mapplethorpe":

He turned and looked at her. She stood beside him, forever in shadow. Her face covered with the darkness of her hat, was watching him unseen. But she was brooding. She was slightly afraid-deeply moved and religious. That was her best state. He was impotent against it. His blood concentrated like a flame in his chest. But somehow she ignored him. She was expecting some religious state in him, (Sons and Lovers, 220).

According to Lawrence, Miriam could not stand the shock of physical contact. Miriam was expecting from Paul to possess a religious personality and so does Mrs. Morel. Miriam could hardly bear the shock of physical love. The references in the above extract shows Miriam's religious quality seem more like special to persuade and disguise Paul's own ineffectiveness. The change of Paul's interest from Miriam to Clara is indicated at the point where the three of them meet in the disturbing sense of each of them.

Paul's interest shifts from Miriam to Clara Dawes, and this is indicated when the three of them meet "Limb with the horse". Miss Limb's esteem for the masculinity of the horse humiliates both Paul and Miriam, but Clara is aware of the fact that Miss Limb wants a man. Paul claims that it is the loneliness that makes her broken (250). In other words, as the researcher's observation; it implies that lack of friendship is more important than lack of sex. Soon after this incident, Paul forgets Miriam and turns his attention towards Clara, demonstrating his desire to control her through shame. Rather than walking, her good-looking body, it seems to be careless. "A hot wave went over Paul". He was interested about her. Perhaps life had been cruel to her (201).

It seems that Paul feels enjoyed in seeing women suffer physically which is a stereotype act. Miriam is often described as clumsy and her lack of physical skill is insisted on rather self satisfied in contrast to Paul's own neatness and competence in everyday domestic affairs. Kristeva (1998,) argues that to some extent any one can fulfill the motherly occupation, men or women. Paul considers Clara as a better woman than any of the actual women that he encounters. His serious thoughts on women are exactly toxic. It is only Clara who is able to point out some confused elements in Paul's response, but he avoids the issue by treating her remarks as a form of love play:

I have no doubt." said Clara, "that you would much rather fight for a woman than let her fight for herself."

"I would. When she fights for herself she seems like a dog before a looking-glass, gone into a mad fury with its own shadow."

"And you are the looking glass?" she asked, with a curl of the lip.

"Or the shadow," he replied.

"I am afraid," she said, "that you are too clever."

"Well, I leave it to you to be good," he retorted, laughing "Be good sweet maid, and just let me be clever." (Sons and Lovers, 215)

In the researcher's analysis, the above extract indicates that there is a bad kind of sexual feeling, here. It is feeling that celebrates in failure, "unhappiness and physical suffering" in a woman; all this shows that it allows the male to dominate, assuming that lack of physical sex lead women to passivity and dependence. Moi (2011, 201) states that the pleasure of self representation of her desire for a denied women is cut off from any kind of pleasure that might be specified to her. The dialogue makes Clara unhappy rather than happy. It is unnecessary to say that any move on the part of women to relieve men is seen as hot and unhelpful. At the age of twenty one, Paul writes to Miriam a letter which doesn't show that he has grown up to be an adult. In the letter he says, "See, you are a nun. I have given you what I would give a holy nun-as a spiritual monk to a spiritual nun" (270). These words show his lack of awareness about himself, and the affectation of style in this passage conveys clearly the unreality of the emotion. In any case, "what does the radical Paul have to do with spiritual nuns?" It appears that Paul is accusing Miriam of a fault that very much exists in his character.

The incident in which Clara is involved, shows in many ways, the system of Sons and Lovers. Lawrence has intended it merely to show that Paul is capable of successful sexual relations and that Clara, who is much older than him, seems to be removed away by his knowledge, the knowledge which is shaped by his mother and that Paul is her boss according the traditional rules. Here, the analysis reveals that one seems to forget that he is her boss due to his mother's motherly advice, this shows that the male stereotypes to women is still there(290). And in spite of Clara's attempt to appear superior, she in fact becomes subjected to his will; a very stimulating situation and one that Lawrence would have liked to get every woman into it through the natural sexual phenomenon that balances men and women in nature. Once Clara has fulfilled her purpose of claiming down Paul sexually, she can be casually handed back to her husband, in whom Paul is actually more interested.

To recapitulate the above women stereotype issues in *Sons and Lovers*, it shows that Paul hates Miriam the fact that he has broken her heart since she fails to fulfill his emotional needs and assumes her as a “plaything” in the hands of a child. According to the analysis of the novel, the center of *Sons and Lovers* is Paul’s unusual and worried relationship with Miriam and this shows Paul’s contribution to the failure. It can be deduced that both Miriam and his mother are also to be blamed for this failure.

According the extract from page (279), Paul wants to carry on sexless friendship with Miriam because she already insists on him to be a true religious man and go accordingly. She doesn’t open a room for sexual play with him; his mother also takes a share on this. He regards her as a source of motivation to him. He doesn’t treat her as a real human being with needs and desires. This is considered as a stereotype to Miriam. From this, one can understand that Miriam is oversimplified by Paul but his mother is the fundamental cause of all this. Miriam is influenced as a mirror image of Paul. Paul wants Miriam to write knowing that she has no real ability; he just wanted her for his own pleasure.

As time goes on, Paul’s interest shifts from Miriam to Clara, but a bad kind of sexual feelings manifested between them too. He makes Clara unhappy; she realizes that men are seen as hot and unhelpful. Once Clara has fulfilled her purpose of claiming down Paul sexually, she can be carelessly handed back to her husband in whom Paul is actually more interested. This indicates that there is a negligence of sexual feeling on the side of Paul that affects women’s need for pleasure and physical contact. It signifies that males use it as a means to dominate females though unconsciously.

As to the researcher, stereotype character traits in the four selected novels published in 19<sup>th</sup> and 20<sup>th</sup> centuries show slight differences and similarities as depicted in the gradual development of social perceptions on women characters. Comparing the four novels, in “*Sons and Lovers*”, the women character Miriam is hated by Paul for she falls short to understand his requirements. He assumes her as child’s doll. Paul wants to sustain sexless friendship with Miriam. Unconsciously deceived by his mother, Paul regarded Miriam his lover as a source of inspiration to him. He doesn’t treat her as real human being with requirements and desires. This is regarded by the researcher as a stereotype to Miriam. Miriam is extremely reduced down by Paul but his mother is the primary reason of this all. There is carelessness in sexual feeling on the side of Paul that

affects women's pleasure and their physical suffering. This signifies that males like Paul use it as a means to stereotype women unconsciously.

On the other hand, Austen's novel *Persuasion* shows masculine and feminine stereotypes in the 19<sup>th</sup> century which have a lot to do with the attribution of rationality to men and sentimentality and feeling to women in England. In this period, the gender and class differences and the patriarchal rules reach at its highest point. Women characters in the nineteenth century are presupposed as easily persuadable but men are assumed as confident and self-important.

In contrast to the women's stereotype issues in the 19th and 20th century, men characters like Paul Morel are found to stereotype women unconsciously due to his mother's motherly influence on Paul and her unreasonable hatred to Miriam. While in "persuasion" of the 19<sup>th</sup> century, women characters' stereotypes by men are so consciously done. An expression of this is that women are considered as easily persuadable and sentimental while men are regarded as rational and self-righteous by the society.

In D.H. Lawrence's novel *Women in Love* of the 20<sup>th</sup> century, the English society takes for granted in their patriarchal rules that women are emotional comparing to their counterpart men. But what are actually portrayed through the characters in Lawrence's novel is that there are only slight distinction between men and women in this respect as the characters exhibit through their interactive behaviors. Gender specific rules on emotional experiences and expressions have been a standard means of maintaining inequality among the sexes, and thus should be in agreement with the new gender perspectives on emotion. According to the analysis of the extract of stereotypes, lack of distinction between men and women regarding emotions are portrayed.

In the novel *Emma* in the 19<sup>th</sup> century, to be women is to be at the bottom end of social structure. However, Emma shows her heroine being at the highest rank of society based on her wealth and social status. She becomes the only stereotype free female character in the novel *Emma*.

Both Emma in Austen's novel and Ursula and Gudrun in Lawrence's 'Women in Love' are less stereotyped due to their fierce struggle to emancipate themselves from the subjugation of patriarchy. These female characters courageously raised their voice against the patriarchal society to stop female domination and work for gender equality. They both believe in mutual love between husband and wife in marriage. Emma was acting as "match maker" of women to make them marry through love and esteem and have their own income. This is also true for

Gudrun and Ursula in Lawrence's novel. They need their freedom and struggle to ensure this though they are not against marriage. They do not want to be possessed by males; rather they have a desire of dominating them, especially Gudrun and Hermione in *Women in Love*. But, Ursula believes in a balanced love and agrees that marriage is the final station of life which she believes in shared love and respect one another.

## **CHAPTER FIVE: FEMALE CHARACTERS' SUBJECTIVITY IN THE SELECTED NOVELS**

Chapter five discusses about female characters' subjectivity position in the patriarchal world. Emma and Persuasion of Austen and Women in Love and Sons and Lovers of D.H. Lawrence are consecutively analyzed in their women subjective portrayals in this chapter.

### **5.1 Female characters' subjectivity in Emma**

The researcher discusses on how women conceptualize the self and settle their subject positions is closely related to their identification process through the states of "being" and representation within varying social and cultural discourses. As to the theorist Moi, (1985, 37), she doesn't believe herself a feminist, even though she believes in the equal opportunity of the sexes. She believes there are several things that prohibit her from even talking about issues connected to feminists. Yet she said "it is understood that we do not treat each other well sometimes". Moi adds that she shakes whenever one sex degrades another or tries to exert unjustified power over the other. It offers feminist's very useful resources for thinking about the role that oppressive socialization plays in the formation of gendered selves (1985, 38)

The opening of Emma reveals that the narrator leads to a kind of credentials between the writer and the narrator. This voice speaks from outside the story as a third person narrator. Therefore, one that is able to see the thoughts of all the characters is omniscient. Related with the narrative voice, the dramatic dialogue is thus often followed by free indirect discourse in which the third person's narratorial voice follows the telling of Emma's thoughts. It is claimed that the elimination of the distinction between first and third person narrators is conceived as the most radically original aspect of Austen's writing.

At the beginning, the novel starts with an opening sentence which clearly gives a description of Emma and her attitude towards life:

Emma Woodhouse, handsome, clever, and rich with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty one years in the world with very little to distress or vex her,( Emma, 1).

Conversely, quite often through this possible description, Austen makes the readers aware of her faults and weakness:

The real evils, indeed, of Emma's situation where the power of having rather too much of her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened allay to her many enjoyments,(Emma,1).

Emma, and her trainer, Miss Taylor had been living as friends and were very communally close, Emma, despite highly esteeming Miss Taylor's judgment is described as doing just what she liked and are directed chiefly by her own. It seems that Jane Austen was probably aware that Emma would be different from the generally submissive women characters in the novel when she wrote to a friend "I am going to take a heroine whom no one like me matches it."

Emma is characterized as unique being since she does not experience but tries to act actively to shape events, and she enjoys exceptional freedom of action. She notes that her position in society, her rule in her father's house hold and her financial independence make her appropriate to play an active role in the community and take on something which is suitable for a man's rather than a woman's subjective position. However, Julia Kristeva, (1982, 9) in her theory "the power of horror" states that abjection appears as a habit of ruining and pollution in the "paganism" that accompanies society with a dominant or surviving "matrilineal character" (female character). Jane Austen secures a male position by stressing the loss of the patriarchal influence on Emma's aging father, which gives her possibilities as a speaking subject. Here, it is possible to note that Emma is only allowed to take up a space as the speaking subject through a weakened construction of the masculine like her father, but other female characters of Austen's novel like Harriet and Jane Fairfax becomes simply men's subject unlike Emma.

The most important male character is Mr. George Knightly, "Emma's brother in-law and the Woodlouse's" trusted friend and advisor. His role is to correct her submissive discourse; Austen defines his role as follows:

Mr. Knightly, in fact, was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them: and though this was not particularly agreeable to Emma herself, she knew it would be so much less to her father, that she would not have him really suspect such a circumstance as her not being thought perfect by everybody, (Emma, 5)

“Emma ends where she begins at the feminine center of her father’s house”. This is to mean that Emma opposes the patriarchal assumptions on women by making her traditional father indecisive in the house cases. She openly represents his male acts, right then the natural phenomena directs her, and she falls in love even if it is not intentionally. She could bring back her overacting characteristics on men and seems to accept Mr. Knightley’s advice on treating love but with the “transformative” supplement of a loving husband. Austen seems to disapprove the “romanticization” of the loyal daughters through underlying Emma’s similar role in the novel as the over-romantic stereotype of the dedicated daughter whose love of her father is an obstacle to her marriage, Emma admits that she should marry when she falls in love with Knightly, being forced by the natural circumstances, the relationship between Emma and Mr. Knightley finds social acceptance. He is not only a very intimate friend of the family of the Woodhouse but particularly connected with it as the older person of Isabela’s husband.

Mr. Knightley could be interpreted as Austen’s model for which is carrying the moral authority of the novel in correcting the over arrogant characteristics of Emma on males. Moi,(1985,56) in her theory “Sexual, Textual Politics” framed that feminists seem to run into the same obstacle time and again the patriarchal structure, no matter how feminists try the male control never loosens its hold on power and influence. The above extract of Austen reveals that the patriarchal discourse symbolized by Mr. Knightly surrounds and counterbalances Emma subjectively by training it with in an intervening discourse. There are of course conflicting discourses centered on Emma and Mr. Knightly like the perceptions on class, status and over arrogance. Emma was arrogant because of her status and class, while Mr. Knightley a wise man was unconventional man who ever tries to correct the over arrogant behavior of Emma.

The corrective voice of Mr. Knightley could be seen in his serious outlook and judgment of Emma in the following way:

I do not understand what you mean by ‘successes’ said, Mr. Knightley. Success supposes endeavor. Your time has been properly and delicately spent, if you have been endeavoring for the last four years to bring about this marriage. A Worthy employment for a young lady’s mind: but if, which I rather imagine, Your making the match, as you call it, means only your planning it, you’re saying to yourself one idle day. I think it would be a very good thing for Miss. Taylor, If Mr. Weston were to marry her, and saying it again to yourself every now and then after wards, why do you talk of success? You made a lucky guess: and that is all that can be said, (Emma,7)

The ethical right of Mr. Knightley such as a paradox in his presentation is through a logically equal delivery of admiration and blame between Emma herself and Mr. Knightley. Austen's main point here is to produce an assessment of fictional records that control the action of the story. Emma seems to argue that Mr. Knightley is involved in the same kind of social/ moral confusion as Emma and all the other characters. The main target of the novel seems to divert rather by confusion than by satisfying beliefs with a general fictional disorder. It also shows still Emma's subjective position by timely undermining Mr. Knightly's idea, but later she falls in love with him and she allows him to correct her mistakes. It seems that males never loosen their hold on females on the basis of nineteenth century generation. Kristeva states this by saying that without one division, one separation, and subject/object, having been constituted perhaps because of maternal suffering; it is difficult to be satisfied within the surrounding symbols.

Harriet Smith, at the beginning of the novel, became an important female companion for Emma, not as her equal but as a friend whom Emma could dominate and influence easily. In the novel, the description of Miss. Harriet seems to suggest that it is not important who she is:

Harriet Smith was the natural daughter of somebody, somebody had placed her, several years back, at Mrs., Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlor boarder. This was all that was generally known of her history, (Emma, 14)

But the crucial point here is, Emma's intentions about her;

She (Emma) could notice her (Harriet); she would improve her; she would detach her from her bad acquaintance and introduce her into good society; she would form her opinions and her manners. It would be an interesting, and certainly a very kind undertaking: highly becoming her own situation in life, her leisure and powers,(Emma, 15)

As proved by Kristeva (1982, 80) without one "dissection, one disconnection, one subject/object" comprised perhaps because of the motherly suffering, it is difficult to be gratified with in the surrounding symbolic figures. Harriet is the great example of the doubt about women's true social position and the failing nature of the old ideas about status. By the time of Harriet's entrance in to the novel, she (Harriet) argues about the first round relationship with Mr. Knightley as has been well-known. He is introduced in the first chapter as a rational man; his

quick quality in dealing with Mr. Woodlouse's caused worries and Emma's self act of expressing pleasure about making the match between Miss. Taylor and Mr. Weston, which shows that is a sound and rational good sense. His whole personality breathes confidence and common sense. From the start Mr. Knightley was safe. He agrees that Emma is rather a silly girl interfering in what does not concern her. Later he engages in romantic relationships but never engages in any other romantic games of choice. He is apparently a typical hero/guardian. But Austen enjoys arousing the curiosity of her readers.

Emma is represented as an Austen's brave woman, for whom marriage is simply unnecessary. Emma's effort for a subject position in a patriarchal discourse is very personal and depends on her privileged socioeconomic position in society. She is mindful of her own powers, and enjoys her independence. She is aware of her privileged position when she tells Harriet that she should marry with a man of status and it should be introduced through love. Emma reveals her feelings about marriage and the reasons why she does not want to marry:

My dearest Emma, Said he, for dearest you will be always, be whatever, the event of this hour's conversation, my dearest, most beloved. Emma tells me at once. Say, No if it is to be said, "she would really say nothing" you are silent, "he cried with great animation: absolutely silent! At present I ask no more. (Emma, 309)

I cannot make speeches, Emma, "he soon resumed; and in a tone of such sincere decided, into illegible tendencies as was tolerably convincing..." if I loved you less, I might be able to talk about it more. But you know what I am, ---you hear nothing but truth from me, I have blamed you, and lectured you, and you have born it as no other woman in England would have done it--Bear with the truth I will tell you now, dearest Emma, as well as you have born with them. God knows I have been a very indifferent lover-But you understand me---yes, you see, you understand my feelings----- and will return them if you can. At present, I ask only to hear, once to hear your voice, (Emma, 310).

Contrasting Emma's previous confident and strong voice as a woman, the dialogue with Knightley shows that the earlier subject position of Emma is replaced by an obedient and passive voice; she takes up a subject position corrected by the dominant patriarchal discourse. Kristeva's theory (1982,35) 'the Power of Horror' states that the maternal regulation is the 'law before the law', before the paternal law. She calls for a new discourse of maternity that acknowledges the importance of maternal function in the development of subjectivity and in culture. Emma is shown to gain her perfect happiness and the exact truth of the entire story by first learning to

overcome her excessive proud reason to Mr. Knightley's decision. Emma only identifies her true value once she accepts his influence to judge as well as hers. She has to learn that she has been in error, before she can learn to understand her own place in the story. Here, the researcher could dare say at last that Emma becomes psychologically and morally dependent on Mr. Knightley's thought. Her former mood of superiority on males seems to be weakened in front of Mr. Knightley.

It could be seen that Emma's change is achieved through a shortening of her willful activity, her love affair, joined with her acceptance of a narrative power ahead of her own free will as quoted in the following instance:

The first error and the worst lay at her door. It was foolish, it was wrong, to take so active part in bringing any two people together, it was adventuring too far, assuming too much making light of what ought to be serious, a trick of what ought to be simple. She was quite concerned and ashamed, and resolved to do such things no more, (Emma, 98).

Readers can see the variations in Emma's discourses in the sight where Knightley suggests to her. Here, The researcher understands that while Mr. Knightley tries to get away from the patriarchal rules, Emma shows every sign of proposing herself in conservative womanly manner to her husband's control whether he likes it or not. According to Moi (1985, 131), in her book, "New Feminist Readings: Women as others", the independent male's consciousness opposes the freedom of the females' other, downgrading them to the margins of patriarchal society; second, the dominated or objectified females discover their own autonomy and begin the process of converting their submissive status into the elevated consciousness of an independent woman for she accepts Mr. Knightley's moral advice in the long run.

Moreover, the change and weakening of Emma's subject position towards the end of the novel can reveal that Austen does not display her female heroine merely as a submissive character. She balances the dominance of Emma and Knightley by not giving either of them complete freedom and supremacy. Emma doesn't keep ahead independently till the end because Mr. Knightley balances her former arrogant thought. It seems that Austen's endings are never convincing, she can ask, if actually it means to agree to the success of the patriarchal stereotype. As to the researcher, according to the above extract, Austen uncovers the fact that the relationship between Emma and Mr. Knightley was established through conflict but not resolution because of their

critical attitude towards each other, Emma intended to continue with her arrogant position on the patriarchal acts while Mr. Knightly went on shaping her excessive arrogance. Moi (37) in her theory said that she doesn't consider herself a feminist, even though she believes in the equality of the sexes. According to her, she believes that there are many things that hinder men and women from treating each other well sometimes. She said that she trembles whenever one sex degrades another or tries to exert undue power over the other. So, one can learn from Moi that balancing all sided gender issues is the key to success for both sexes considering Emma and Mr. Knightly. The marriage of Emma and Mr. Knightly holds the possibilities of becoming a balance of the opposing but equal forces, rather than the subjection of one personality to another.

The novel ends with the resolution of several misunderstandings and the realization of truth which is acceptable by all truth seekers including Mr. Knightly. The following extract clarifies more the resolution.

He never wished to attack me. It was merely a blind to conceal his real situation with another-----It was his object to blind all about him: and no one, I am sure, could be more effectually blinded than myself—except—that I was not blinded—that it was my good fortune that in short. I was somehow or other safe from him, (Emma, 307).

The novel *Emma* ends with the change of the heroine and with the discovery of desire. Emma is being liberated from an excess of subjectivism. In the first chapter she is introduced as a female subject aware of her own powers and she enjoys her independence until she realizes her desire for Mr. Knightly due to threat of losing him. Moi's theory (1985, 58) states that feminists seem to run into the same obstacle time, and again the patriarchal structure. It seems that no matter how feminists try, male domination never loosens its grip on power and influence. So, the feminine subject seems to find and shelter her own desire. In the researcher's view-point, although Emma practices a change in terms of her social roles as a middle class woman of her time within the dominant discourse, she also discovers and secures her own desire which is to stop patriarchal dominance and ensure gender equality, this movement of women also continues in a strong confrontation in the 20<sup>th</sup> century to influence the patriarchal systems.

## 5.2 Female characters' Subjectivity in *Women in Love*

In the post modern world, the novel *Women in Love* consists of different characters. Basically, two pairs of characters are the major focus in the story. In addition, there are some other characters whose roles are not undermined in conveying the central themes. There is a group of free characters and a group of joined characters: Birkin with Ursula and Gerald with Gudrun. The free characters are limited to four. The four characters that were considered to be the free characters are: Ursula and Gudrun who fell in love with Birkin and Gerald respectively. That is Ursula fell in love with Birkin while Gudrun fell in love with Gerald. Lawrence has typical aims behind such creation of characters and relationships among them. Therefore, the relationship between each pair of lovers reflects different themes on the basis of females' societal representation in the twentieth century:

Hermione knew herself to be well dressed; she knew herself to be the social equal, if not far the superior,...she knew she was accepted in the world of culture and of intellect, with all that was highest, whether in society or in thought or in public action or even in art, she was at one, she moved among the foremost at home with them. She stood among the first..., (Emma, 10).

In Lawrence's sense, Hermione could be considered as one of the main characters who symbolize "the will to power" in the novel. According to Toril Moi, (2002, 130) in his theory, "Sexual and Textual Politics" feminists seem to run into the same obstacle time and again the patriarchal structure. It seems that no matter how hard feminists try, the male "hegemony" never releases its hold on power and influence. Therefore, the researcher feels that in the above extract, Hermione is on a frequent attempt at imposing her domination on her surroundings because she understands that she is accepted in the world of culture and intellect. Her behaviors and efforts of domination made her to be a symbol of the will to power. Other characters, who try to force their will to power on others as well, fall under this category. Let us see the subsequent quotation taken from the novel:

'What are you doing?' Hermione sang in her casual, inquisitive fashion 'Catkins, 'Birkin replied. 'Really!' she said, 'and what do you learn about them? She spoke all the while in a mocking, half teasing fashion, as if making game of the whole business. She picked up a twig of

the catkin, piqued by Birkin's attention to it... 'Do you know the little red ovary flowers that produce the nuts? Have you ever noticed them? He asked her. He came close and pointed them out to her, on the spring she held.

'No,' she replied, 'what are they?' ...these are the little seed producing flowers, and the long Catkins, they only produce pollen to fertilize them. 'Do they, do they!' repeated Hermione, looking closely. 'From those little red bits, the nuts come; if they receive pollen from the long dangles.'

Little red flames, little red flames murmured Hermione to herself. And she remains for some moments looking only at the small buds out of which the red flickers of the stigma issued... (Sons and Lovers, 25-26).

In the hint, when Birkin visits Ursula in the classroom, Lawrence created a very strong argument between Birkin and Hermione in the presence of Ursula. Hermione tries to demonstrate that the excitement and feeling is a negative thing. She made inquiries whether or not Birkin thinks that children's mind could be harmed by bringing them to consciousness. Attentively, Birkin considered the fact that it would be better to leave them without knowledge. Hence, this might simply make them a fool. In her continuous speech, Hermione further expressed her position and argued that when one has knowledge, he/she doesn't lose everything but knowledge. Both Hermione and Birkin seem competing for the subject position in words. As Julia Kristeva, (1982, 32), states in her theory, it is evident that it is not the "biological sex of a person", but the subject position she or he must take up. So, the researcher can infer from this that Lawrence's main point which is reflected through his characters is the gender competition of power for subject position. It indicates that gender domination and intellectuality in the twentieth century in England was high. That is why women struggle for their social position to ensure their independence.

As Hermione ended her speech, Birkin answered her argument with an "outburst" of anger. However, he knew what she hides behind her words. Consequently, this argument between Birkin and Hermione is actually a battle between passion and pure believing in the power of intellect and knowledge gender wise. As Birkin argues against Hermione, his argument and hard attack further continues. Thus, he accuses her that she only desires for power and domination which reveals her will. Birkin assumes that she is not honest about her passion. But she argued

that his fixation is a lie. According to her, it is not passion at all, but it is his will. It is his bullying will. She added that Birkin wanted to grasp things and have them in his power. According to Hermione, he only has his will; he was arrogant, and had lust for power.

Birkin went on accusing Hermione that she just wanted everything in her way. He also stated that she is passionless and has no sense. Furthermore, He said that destroying her skull might turn her to a sensual woman. The offensive attack from Birkin against Hermione can explain that she took just one part of human pattern which is knowledge or mind in reflecting her will. However, Birkin neglected Hermione's mental disposition and her creativity. The researcher learns from this that the period of the twentieth century is a period of gender competition for power and time of running to subject position as a result of deeply rooted patriarchal traditions. The following extract shows that Lawrence used animals as symbols to represent gender power competition.

...The Mino pretended to take no notice of her. He blinked his eyes superbly at the landscape. 'She is a wild cat,' said Birkin, 'she has come in from the woods.'

The eyes of the stray cat flared round for a moment, like great green fires staring at Birkin. Then she had rushed in a soft swift rush, half way down the garden. Then she paused to look round. The Mino turned his face in pure superiority to his master, and slowly closed his eyes, standing in statuesque young perfection. The wild cats round, green, wondering eyes were staring all the white like uncanny fires. Then again, like a shadow, she slid towards the kitchen in a lovely springing lead, like a wind, the Mino was upon her, and had boxed her twice, very definitely with a white, Delicate fist. She sank and slid back, unquestioning. He walked after her, and cuffed her once or twice, leisurely, with sudden little blows of his magic white paws. "Now why does he do that?" Cried Ursula in indignation, "They are on intimate terms," Said Birkin, "And is that's why he hits her?" "Yes" laughed Birkin, 'I think he wants to make it quite obvious to her 'isn't it horrid of him!' she cried; and going out into the garden she called to the Mino. 'Stop it, don't be bully, stop hitting her, Birkin said not bully, he is balancing gender responsibilities (Lawrence, 114).

This part of the novel *Women in Love* reveals the impact of the will to power. When Ursula went up the hilltop, she reached Birkin's house and she felt as though she was dreaming. In fact, when she entered into a conversation with Birkin, she discovered more reality about life as she has

argued with Birkin about love and individuality. As they talked about life and love, suddenly their conversation shifted to Mino, a male cat.

Mino the male cat character could symbolically represent a male man in the society. However, Lawrence used descriptions in portraying his characters to convey his ideas, and he is very good at drawing mental images which can convey his theme. The symbols are drawn from the ordinary objects of nature to characters. When Mino boxed a female cat twice, Ursula got upset and went out to the garden to stop Mino from hitting the female cat. She, in turn, took this opportunity to turn her attack on all males as she said, “Mino...I don’t like you. You are a bully like all the males”. But Birkin opposed Ursula stating that Mino is not a bully. Thus, he tried to justify why Mino did it. According to Moi (1985, 133), women have challenged against the patriarchal system and have also struggled for equality as well. She said that she believes in the equality of sexes.

Then, Ursula’s answer moved more toward expressing the will to power. After calling Mino a bully, she cried out that Mino wanted things in its own way. Here, when she describes Mino, she uses the same phrases which Birkin used before to describe Hermione’s “Will to Power” and “domination”. The scene repeats itself here again. However, this time, Ursula accuses males of doing things in their own way. Thus, she comments that males have a desire for power. They want their own usual way in controlling others. Birkin expresses male superiority over female. In addition, Birkin said that males have a higher understanding and wisdom compared to females.

Ursula opposed him by saying that Birkin’s ideology is a real bias. Birkin agreed with her stating that the will to power is an insignificant thing. Nevertheless, he is still influenced by the patriarchal traditions for he implicitly says that males have higher understanding and wisdom than females. This is because it was a different will from the kind of the will to power which Ursula meant. What he saw appropriate and alright with Mino is that it is the desire to bring this female cat into neat “stable equilibrium”, an inspiring, and an unshakable relationship with the single male. Thus, without him, she is a mere nomad. It is a will to ability rather. Moi’s theory (1985, 134), strengthens this since extreme “feminism and extreme chauvinism” have the same goal in mind; to suppress and dominate the other side.

Thus, the researcher can infer from the arguments between the two characters that there are two signs of power. Ursula is against the will to power, especially the type which reflects the desire of dominating other people. Birkin agreed with her in this viewpoint and approved her opposition against the will to power as domination. He insisted that he is not concerned with domination, but rather concerns with the kind of the will to power that creates equilibrium between people that Ursula is likely to reject.

Lawrence's novel, *Women in Love* begins with a conversation between Gudrun and Ursula about the marriage. In this conversation, Ursula acts as a futurist and a romanticist. She is certain that marriage is likely to be the final station, the end of experience.

Ursula is the oldest from all Brangwens' children. She is reliable, forethought, a little bit nervous, and polite. She is a teacher at elementary school and she is devoted to her job. She is modest and she does not value beauty in bodily appearance but in creativity. She understands the feelings of other people and even though they may not be on the same social level, she respects them. She is modern, a liberated woman. She is more independent and without comparison more educated than her ancestry. She wants to find herself. She thirsts for independence. Ursula believes that marriage is the last pleasant experience of life; the following quotation from the novel indicates this:

You don't think one needs the experience of having been married?' she asked.  
'You think it need be an experience?' replied Ursula. `Bound to be, in some way or other,' said Gudrun, coolly. `Possibly, undesirable but bound to be an experience of some sort.` Not really,' said Ursula. More likely, to be the end of experience.(Lawrence, 32).

Ursula is young, beautiful, and an educated girl. She is quite a romantic person and she believes that one day she will find love and she will be happy. In Moi's (1985, 167) terms "women's long silence", or ineffectual speech may be an advantage here in constituting a challenge to present economic and political systems in feminists condemnation of the appropriating subject and of rigid subject/object boundaries. In the researcher's mind, Ursula doesn't hesitate to lift up her voice at the patriarchal domination. She wants to find love and to have relationship with somebody. However, she does not want a man in order to financially depend on whether by her father or by her husband. She wants to be independent so she found a job. She is a teacher and she even did not like the job at the beginning. But now she likes it for it helps her to be self dependent. She is quite an emancipated woman and she tries to struggle for her rights. She

believes that she has to struggle for all her rights. She has to be strong and she knows that it is not always so easy. It needs a patient struggle till patriarchal society might be induced to change its attitude. Ursula is more open and independent than her sister. She respects her parents but she did not always do what they wanted. The following quoted extract uncovers the extent of subjective position by using animals to represent human beings:

Whilst the two girls waited, Gerald Crich trotted up a red Arab Mare. He rode well and softly, pleased with the delicate quivering of the creature between his knees. And he was very picturesque, at least in Gudrun's eyes, sitting soft and close on the slender red mare whose horse long tail flowed on the air.

The locomotive chuffed slowly between the banks, hidden. The mare did not like it. She began to wince away, as if hurt by the unknown noise. But Gerald pulled her back and held her head to the gate. The sharp plats of the chuffing engine broke with more and more force on her. She repeated sharp blows of unknown terrifying noise struck through her till she was rocking with terror. She recoiled like a spring let go. But a glistening, half smiling look came into Gerald's face. He brought her back again inevitably.

The noise was pleased, the little locomotive with her clanking steel connecting rod emerged on the high road, clanking sharply. The mare rebounded like a drop of water from hot iron. Ursula and Gudrun pressed back into the hedge in fear. But Gerald was heavy on the Mare, and forced her back. It seemed as if he sank into her magnetically, and could thrust her back against herself. The fool! Cried Ursula loudly" "Why doesn't he ride away till it's gone by?"(Lawrence, 10)

In this encounter, Gerald's unconscious anger and his desire to control all in his surroundings took the form of a short-lived period, but one can sense as done daily cruelty to his horse the red Mare. Witnesses to his cruelty are both Ursula and Gudrun. Ursula openly intimidates and in proscribed satiable anger, but Gudrun is cold and annihilates in her response to him. Ultimately, she needs to destroy him without regret as her emotion witnesses, but for the moment she is excited by him; she wanted to possess him. That is made absolutely clear in their later encounter on "Willy water"; Gudrun, then can be seen as the first final full visional of modern woman. Moi, (2011, 56) in her theory, reinforces this point stating that the line of thought that the creative process always belongs to the "Apollonian" god, enquiry shows that the dominant

patriarchal ideology presents artistic creativity as a fundamentally male quality. The writer fathers his text in the image of the “Divine Creator” becomes the author. Creative and heroine women have a rough time coping with the consequences of such a “phallogentric” myth of creativity.

Ursula is a very sensitive girl. She saw with her naked eyes that Gerald pushed the Mare forcibly into the railway but the horse is unwilling to step in to the rail-way. Lawrence’s intention was that Gerald used unacceptable force to control the horse. This act figuratively shows that females are under the total control of males. On the other hand, Ursula told Gerald to stop abusing the Mare. Thus, according to the researcher, this issue depicts that females in England had been, are still in struggle to ensure their equality and to free themselves from being subjected to patriarchal domination. Ursula as a major character in Lawrence’s novel respects the feelings of other people and also the feelings of animals which symbolize humans. When Gerald forced his mare to stay in front of the passing train, Ursula hated him for doing that. She shouted, “you the fool”, loudly. She murmured, “Why doesn't he ride away till it's gone by?” Gudrun was looking at him with the feeling of retaliation. The following extract is quoted to show Gudrun’s dream to put Gerald under her control, on her way to subjugate males:

Gudrun is a person to control, to possess, and to exercise her own will to power. She has the dream to subjugate males. She has also the negative destructive mental self consciousness in the depth of her soul. Gudrun belongs to the same group with Gerald, and their relationship represents death, (Lawrence, 12)

The above extract indicates that Gudrun is more practical than Ursula. Gudrun is quite pessimist and she is sure that marriage has to be only an experience. Gudrun is dynamic, original and attractive, but she needs to possess and control males. Moreover she has an ambition to exploit other people. She is rather stubborn and she also needs to control and have influence over her lover. She is aware of her beauty. So, it is easy for her to take control over her lover. Maybe Gudrun appeared to be quite careful, and uncompromising but she is able to show her feelings sincerely. She also wants to find herself as Ursula does, but in a different way. She values why she is and where she is, rather than, who she is.

Gudrun is younger than Ursula. She is a teacher as her sister and she is also an artist. She has talent for painting. Because her paintings are good, she is not dependent on her teaching in elementary school; her paintings can earn her enough money. She felt better when she was in the

city where she could meet people as she is an artist who leads an exceptional community life and who does not look back to social rules. And it did rather annoy Gerald, that Gudrun came dressed in startling colors, like fashion clothes, when the family of Gerald was in mourning. She is not happy in the village. She is afraid of ordinary workmen; she looks forward to leaving the village.

She is free in England, so she can travel abroad. She likes travelling; she does not want to live in England for all her life. She goes abroad whenever she can. She stayed at Short lands in order to teach Gerald's younger sister painting. She stayed in order to be with Gerald even if she was not sure, whether she really wants it. She does not dream about love and about marriage as her sister does. She wants to love somebody but it seems she is not able to love anybody. She needs to control her lover; she is not able to make any compromise. She had relationship with Gerald but she never really loved him. Maybe she wants to love him but she just was not able to love. Moi (1985) thinks that society will force into problems if they try to completely separate the sexes into a hostile double resistance. Gudrun's situation also reveals this fact.

The researcher perceives that in the earlier extract, Ursula wishes to live harmoniously with equally treated gender world. She confronts patriarchal dominance and she believes that marriage witnessed through love, and respect is her future expectation. In the case of Gudrun her younger sister, she needs to suppress and dominate males as seen in the extract. She works hard for power competition with male. She loves Gerald but she doesn't want to marry him; she just needs to put him under her complete control. This shows that she tires up of the long lived patriarchal supremacy and prejudice on women in England. Hermione and her subjective desire is described below:

Hermione, with her long face and her weight of heavy dull hair, her queer clothes, her strange appearance that made people want to jeer yet held them silent till she passed. She behaves very egoistical. (Lawrence, 41)

Hermione Roddice, the character in Lawrence's novel which is under study is an arrogant woman too; she thinks that she is somebody better than other people. She always pretends that she likes one in order to force him to do what she wants. She is an odd woman. She likes Ursula and Gudrun from outside and she forced them to come to her house and to stay over. She is always very pleasant; it happens very rarely that she is impolite. However, it is only an

appearance; inwardly she is a different person. Hermione shows that she loves Birkin. The following extract witnesses her love and her need to control him:

How do you do,' sang Hermione, from out of the field, the moment she could make her voice heard. 'It's nice now. Are you going for a walk Birkin? Yes. Isn't the young green beautiful? So beautiful...quite burning. Good morning...good morning ... you'll come and see me?.. thank you so much -- next week -- yes -- good-bye, g-o-o-d b-y-e.( Lawrence, 42).

Hermione loves Birkin. She always loves him and she wants to be with him, but she was so dominating that Birkin gives way to Ursula. Nevertheless, Hermione still has some influence on Birkin which was a frequent cause of quarrels between Birkin and Ursula. At the beginning of the story, Gudrun and Ursula seemed to be quite similar. They are both young, educated women; their job is teaching at elementary school; they both want to be independent. However, Ursula longs for love and for marriage, and Gudrun longs for travelling, painting and for absolute independence. Hermione is an arrogant and proud woman, who is hopelessly in love with Birkin. She thirsts for comfortable life with him. She was eager to bring him under her total control because she loves him; she is extremely confident that he will be under her control through love, but later things went the opposite way not as she imagined. (Moi2011, 134), in her theory "Sexual/Textual Politics: Feminist Literary Theory "argues that even though feminists nobly follow their mission for female equality, they must be careful not to make the same mistake which is the patriarchal dominance on women that men have done.

This issue is reflected in Lawrence's novel *Women in Love*. When a woman wants to have social status, she still had to marry somebody. It was not such a crucial requirement, but it still is better for a woman to have a husband. Ursula is a woman who wants to marry. It was unimaginable for her to stay single for life. However, she is not so eager to marry somebody who doesn't suit her by love. At the beginning, she was not sure if she really wants marriage, but when she met Birkin, she wants to be with him. Gudrun could not imagine staying single. She did not hate marriage, but she is not able to imagine that she would marry some ordinary man; she was willing to get married only if her husband liked a free life style. She wants to be free.

The researcher thinks that, Gudrun wants to be freed from male dominance which is her ultimate goal. She is confident that she would marry a husband according to the criteria she set. She looks down on an ordinary husband. She wants a husband whom she controls, but in Ursula's case she

needs marriage through equal love and esteem. The affair is between Gudrun and Gerald at the initial stage described below:

Gudrun was as if numbed in her mind by the sense of indomitable soft weight of the man, bearing down into the living body of the horse: the strong, indomitable thighs of the blond man clenching the palpitating body of the mare into pure control; a sort of soft white magnetic domination from the loins and thighs and calves, enclosing and encompassing the mare heavily into unutterable, soft-blood-subordination, terrible, (Lawrence, 106).

The language is full of overtones (implications) of sexual subjugation of the pleased female by the strong dominant male; and this is the initial tone of Gerald and Gudrun's affair. However, Gerald is not the only one who dominates: both exchange roles, as the scenes of the young bull and the rabbit show. Gudrun shows her ability to play the male when she and Ursula escape from the crowd in the water party in Willey Water. Gudrun rows the boat with the strength of a man in the water. Gerald asks her if she will be safe in it and she answers, "Yes everything is safe". Kristeva, (1979, 11) affirms that feminism refuses to choose identity over difference or vice versa; rather it explores multiple identities. She says there is as much sexuality, as there are individuals. The researcher can infer from this extract that Gudrun tries her best to equalize herself in strength with Gerald. Gudrun's power over Gerald is specified in the following passage:

'Quite sure,' said Gudrun. 'I wouldn't be so mean as to take it, if there was the slightest doubt. But I've had a canoe at Arundel, and I assure you I'm perfectly safe.' So saying, having given her word like a man, she and Ursula entered the frail craft, and pushed gently off. The two men stood watching them. Gudrun was paddling (Lawrence, 155).

According to the above quoted piece, in a way one can say that the character Gudrun as a modern woman, she does not need a man to protect her and to steer her. She has enough strength to take care of herself and of her sister Ursula. This shows that she is escaping from being controlled by males. Kristeva in *Women's Time*, (34) supports this by arguing that maternal regulation is the law before the law. She calls for a new discourse of maternity that acknowledges the importance of maternal function in the development of subjectivity and in culture.

The subsequent quotation from Lawrence's novel carries Gudrun's message of degrading males symbolized by bulls:

When the sisters find a safe place on the shore of the lake they bathed naked and sing and dance happily till some young 'bulls' belonging to Gerald appear in the view and frighten them. Ursula shrinks back in fear but Gudrun, instead of fear, feels attracted by the male animals because of their apparent hostility. She demands that Ursula goes on singing and with a loud self confidence starts behaving also like a mad animal. She feels an increasing pull to be aggressive to the young bulls, perhaps in a fierce desire to deny the female in herself who would usually withdraws in fear, and tries to frighten the cattle using her unconscious maleness. She also feels pleasure in the strange dance she performs in front of the cattle. ( Lawrence, 160)

The meaning of the above extract is that Gudrun seems to be absorbed by the blind desire to transform the animals into weak and dependent creatures. If one considers the fact that the animals belong to Gerald, one may say that Gudrun is also showing off her power to the man as if to say that she is as strong as he is. While dancing, they are stopped by Gerald's coming and shouting at the retreating cattle. When Gudrun realizes Gerald has interrupted her passion, she becomes angry with him. The assimilation of Gudrun between two male powers is seen going after the bulls. Then she returns and looks at both Gerald and the cattle. According to the researcher, the cattle may represent the power of the animals in Gerald, who represents for Gudrun a rational animal that she wants to defy. That is what she ironically implies to him. According to Kristeva (33), the goal of the feminist struggle must precisely be to analyze the death-causes dual oppositions of masculinity and femininity.

The following extract hints that Gudrun needs to dominate Gerald. She wants to show that she is stronger than he is:

Slapping him she said, 'You think I'm afraid of you and your cattle, don't you?' she asked. His eyes narrowed dangerously. There was a faint domineering smile on his face. 'Why would I think that?' he said (Lawrence.162)

To prove her power over the man, Gudrun slaps him in his face to show that she is stronger than him and that she too can play the dominant woman's role. The slap also marks the deep thirst for violence between Gerald and Gudrun. The next quotation signals that the power competition between Gerald and Gudrun arises high, and Gudrun seems to be the winner at last.

Gudrun felt in her soul an in conquerable desire for deep violence against him. She shut off the fear and dismay that filled her conscious mind. She wanted to do as she did; she was not going to be afraid, (Lawrence, 162).

In this quotation, more implications could arise. It shows that there will be a winner in this battle of wills of domination. Gerald tells Gudrun that she has struck him the first blow; and her answer is that she will strike the last too. This game of words has already signaled that Gudrun is victorious in the affair because her confident assurance makes Gerald to be silent; he did not contradict her. And in this show of violence there is no space for anger. Gudrun asks Gerald if he is angry with her, to which he replies that he is not angry with her. He said that he is in love with her. The researcher understands that this implies that Gerald has accepted the sexual practice game although he has already realized that violence is the main issue of their affair.

After this incident they start sharing violent touch with one another, exchanging electrical cold currents. When they return to the boats to row back to Willey Water, it is Gudrun who paddles the boat because Gerald seems to have a hurt-hand. He becomes entirely dependent on her love. She was subtly gratified that she should have power over them both. He gives himself in a strange electric submission. The fact that Gerald feels powerless to direct the boat may lead one to think of dependence also in terms of sex. He is only able to use Gudrun when he feels that she can fulfill his deficiencies. The following extract indicates the passiveness of Gudrun who gives up her hand to Gerald on her part:

...Nevertheless, suddenly the mood changes and Gerald and Gudrun exchange roles again when they hear a shout at a distance that somebody is drowning. Gerald becomes rough again and directs Gudrun's paddling. Gudrun becomes then the passive female obeying the man and observing his maleness when he jumps into the water. Gerald swims like a water-rat and this makes Gudrun feel a gloomy pleasure. (Lawrence, 173)

In Moi's (1985, 57) book, few feminists seem to dash into the same impediment time and again what the patriarchal structure is. It seems that no matter how tough feminists try, the male superiority never releases its seize on power and influence. Gudrun feels that she would never go beyond him. She believes that he has the final rough calculation of life to her. In the water, Gerald looks for his sister Diana who has drowned in the water and for a young doctor who was trying to rescue her. Gerald struggles the whole night to find the couple and when he finally stops looking for the bodies he talks to his father and expresses his guilt.

Gerald can be seen eager to control even his lover, Gudrun. Lawrence describes a scene when Gerald begins to have no boundary because it does not differentiate between strangers and non-strangers. From the researcher's point of view, Gerald receives his power from the mechanic in his industry work to practice his will. It could be argued that this image reflects the danger of the new industries on society in the twentieth century since Gerald works in industry. He develops power to control others. Gerald also senses that only males work in industry, because females are not allowed to be employed in such industries that need physical strength and according to the patriarchal assumptions; women are considered as too weak to work in industry.

The following extract demonstrates the power balance between Gerald and Gudrun and their equivalent subjective position though finally their action shows that the males are the master of them all:

Under the bridge, they came to stand still, and he lifted her upon his breast. His body vibrated taut and powerful as he closed upon her and crashed her, breathlessly and dazed and destroyed...under this bridge, the colliers pressed their lovers to their breast. And now, under the bridge, the master of them all pressed her to himself. And how much more powerful and terrible was his embrace, was how much more concentrated and supreme his love was, (Lawrence, 330)

According to Kristeva (1986, 543), in her book "About Chinese Women", the oppressive condition of the mother, Kristeva stresses, leaves to understand options available. If a woman identifies with the mother, she ensures her exclusion from marginality in relation to the patriarchal order.

In the researcher's perception based on the above extract, Gerald has power over everyone and everything. His will even moves to a higher level of domination to reach Gudrun and make her subjected to him. Gudrun, who is Gerald's lover, is an artist who has a strong individuality, thus, she is not a common woman. She has a will of domination and power in herself. All by herself, she tries to do things in her own way. She is like Gerald in terms of her will to power. Despite the power they have, they both use it destructively. As for Gudrun, when it comes to her own interest, she gives up to her lover to fulfill her will. Furthermore, the researcher feels that she could have possibly killed Gerald since she has a will to dominate. As Lawrence stated in his

novel *Woman in Love*, Gudrun pits her will against Gerald. She is on the way of becoming a Hermione. Hermione also pits her will against Birkin. They both run for dominating men. Moreover, the researcher perceives that Gudrun is the death seeking opponent. According to Kristeva (1980, 10) in her theory “The Powers of Horror: An essay on Abjection”, obedience to the father is experienced as punishment, pain, and suffering imposed upon the heterogeneous bodies. Similarly, Gudrun made Gerald to kill himself by having relationship with another boy friend. He became jealous of him and killed himself. This shows that Gudrun is responsible for the death of Gerald, since her wish was not only to dominate males but also to put them under her total control. In this term, Lawrence depicts as Gerald and Gudrun might absorb the readers’ thought. Thus, the high competition of will to power of both sexes, Gerald and Gudrun leads to destruction. As Gerald sees Gudrun with another man, he hits them and went to the icy hill side and freezes himself to death. But in the case of Ursula, she believes in marriage through equal love and esteem of both sexes. Then, the researcher assumes that Lawrence seems to suggest that women and men should opt for a balanced life in order to ensure gender equality in England during the twentieth century, of course this was commenced in the early 19<sup>th</sup> century.

### **5.3 Female Characters’ Subjectivity in Persuasion**

In the novel *Persuasion*, the novels of Jane Austen do not only portray good marriages but also deal with the representations of ill-suited couples and empty marriages that reveal different degrees of failure, for both parties. The action always seems to show how the wrong partner leads to a life of unhappiness for both husband and wife. As the situations are predominantly delivered from the female perspectives, Austen’s heroines make the right choice of marriage partner, (*Persuasion*, 242). This good marriage not only benefits the couple but also by extension, the future growth and renewal of the wider society. *Persuasion* is somewhat a novel that proposes redefinition and shifts of social values. The statuesque is both metaphorically and literally at sea:

What every comfort of life knocked off! Journeys. London, servants, horses, table contractions and restrictions everywhere! To live no longer with the decencies even of a private gentle man, (*Persuasion*, 11)

Austen gives a shadowy portrayal of Sir Walter: he is the representative of unproductive nobility. Sir Walter is the patriarch who is unable to produce a male heir. Like many of Austen’s

characters example in Emma, but unlike any other character, she includes a still born son, (*Persuasion*, 1).

In the researcher's close observation of the novel, the very same year of the start of the French Revolution and the day and month of the failed "gun powder plot", "the revolutionary act of Guy Fawkes". This should be read as symbolic of the imminent death of the upper classes or the still birth of revolution but a warning to the nobility, however (8). Then, *Persuasion* is about the need for legal reform but in *Persuasion*, Austen displaces the aggressive patriarchal figurehead with caring, sharing male, the professionally successful naval officer and respected husband of Mrs. Croft.

Sir Walter, around the beginning of the novel, expresses his disapproval of the navy; the profession has its value, assuming that his daughters are always subjected to him but he should be sorry to see any friend of him belonging to it (*Persuasion*,17). Similarly, Lady Russell has unfairness on the side of family, (*Persuasion*, 9). As the above extract states, Mr. Shepherd, Mrs. Day and Anne all speak very favorably of the navy; it is Sir Walter's obsession of arrogance and bloodlines that concern him the most:

...it (the naval profession) is into point's offensive to me; I have two strong grounds of objection to it. First as being the means of bringing persons of obscure birth into undue distinction, and raising men to honors which their fathers and grandfathers never dreamt of; and secondly, as it cuts up a man's youth and vigor most horribly; a sailor grows old sooner than any other man,(*Persuasion*, 18).

Sir Walter of *Persuasion* is interested in maintaining a distinct level of social superiority for the noble class over the professional classes. Women subjected to these social class are not allowed to make match with the lower class. He cannot accept the loss of status or those others who he thinks unworthy to gain any; it is a debatable issue for him from the very start of the novel. His daughter Anne is challenged by her father not to make match with the navy officer who is from the lower class. Julia Kristeva's, theory "Women's Time" (2012) main argument appears to be that in a modern society, human history attempts to regulate human behavior into a kind of religion which implies a certain dogma that is limiting and oppressive.

Anne Elliot becomes mindful of the qualities of the navy as she mentions indirectly to a legal responsibility of appreciation for this place of men:

The navy, I think, who have done so much for us (Great Britain), and have at least an equal claim with any other set of men, for all the comforts and all the privileges which any home can give. Sailors work hard enough for their comforts, we must all allow, (*Persuasion*, 17)

Anne is in agreement with Mr. Shepherd, though he is more economically , as he thinks more oriented in his view, as he thinks more in the way of business, gentle men of the navy are well to deal with,( *Persuasion*, 15). Anne witnesses that the navy stick to their profession and they look long ahead towards the social standards. She worries about women's subjectivity under the upper-class. The atmosphere of the novel suggests a flood of social movement with the (peace war), many rich men to return to England as they wait for a return to war.

Austen has positioned Sir Walter and Adnurd Croft as forefront of Kellynch Hall; one, the legitimate but independent head and the second, a representative of a new social class which leads with a broader and more liberal style. It is looked to be that Elizabeth Elliot is also a reflection of her father who shares his character which is not commendable:

It sometimes happens that a woman is handsomer at twenty nine than she as ten years before; and generally speaking, if there has been neither ill-health nor anxiety, it is a time of life at which scarcely any charm is lost. It was so with Elizabeth; still the same handsome Miss Elliot she had began to be thirteen years ago; Sir Walter might be excused, therefore in forgetting her age, or at least, be deemed only half a fool, for thinking himself and Elizabeth as blooming an ever, ad mist the wreck of the good looks of every day else; for he could plainly see how old all the rest of his family and acquaintances were growing, (*Persuasion*, 4).

According to the above extract, in *Persuasion*, Austen seems to advance a new social order by the displacement of property and ownership. Property in this novel ceases to be an essential part of respectability; Austen deliberately undervalues property of the owners' which abuse their position, as does Sir Walter. Anne's younger sister Mary, a disgraceful, look superior, only sees property as symbolic of the social value. She has little respect for the entire Hayter family and holds hopes of a husband of rank for Henrietta for it would be wished that Captain Wentworth may soon put him quite out of her head, (*Persuasion*, 75). Socially, Mary is offended by an

association with the Hayters via marriage, but she sees Captain Went Worth as a preferable suitor.

The existing social order is violated at the very beginning of the novel when Sir Walter effectively is above his duty as land owner to enjoy a life of free time in Bath. He has been helping to maintain and preserve the community. As the researcher perceives, Sir Walter is an agent of depression helping both to rush and to accelerate the destruction of the old order of society. Sir Walter is a representation of self centered members of society; he is not bound to his responsibility, and instead he prefers to treat in a meaningless existence with all the superficialities of the fashionable center of Bath (76). When the Crofts are settled in Kellynch Hall, Anne felt that her father was:

Very fortunate in his tenants, felt the parish to be so sure of a good example, and the poor of the best attention and relief, that however, sorry and ashamed for the necessity of the remained, should not but in conscience feel that they were gone who deserved not to stay, and that Kellynch Hall has passed into better hands than its own, (Persuasion, 122-123).

The Crofts are members of the professionals' classes who have both the experience and the economic means to maintain and improve, Kellynch Hall and to attend to the sick and needy of the local community. The Crofts are portrayed as worthy; they directly replace the legal owner of Kellynch Hall and indirectly the older order of the nobility; symbolically, the ruling class was being displaced by a new nobility order. Kristeva (2012,193) in her theory "Women's Time" calls for a counter balancing of the aggressive and murderous forces amassed in social, rational, religious and political groups is unbearable in its tension and explosive characteristics. In this novel, Austen has realigned her usual assessment of the societal order. The researcher observes that rank signifies only itself but Mr. Elliot mentions rank on numerous occasions rank for each people of rank and jealousy of rank. In former times, the rank held little importance for him:

...all the honor of the family he held as cheap as dirt. I ( Mrs. Smith) have often heard him declare that if baronetcies were saleable, anybody should have his for fifty pounds, arms and slogan, name and Livery are included,( persuasion, 201).

According to the above extract, Mr. Elliot previously had such a dislike for rank and title, but given what we do know of the character as a mature adult, the title of minor noble man is desired only to expand his social status among other similar minded titled nobility; he assumes as if it is a mere vehicle of opportunism. Sir Walter's rebirth of the relationship with Lady Dalrymple, and the like minded William Elliot to Sir Walter are as two typical examples. Austen in fact says that rank is worthless if it is not balanced in a well-mannered attitude with the society. The genuine value of rank is not in the old environment but in the military area, the navy according the extract above. In *Persuasion*, it is the new nobility that is the positive force in society that brings about the reestablishment of peace and harmony and the maintaining of order. The remainder of this part focuses on persuasion and discusses Austen's portrayal of the positive depiction of the new heroic naval officer that seems to challenge the fixed attitudes to the social hierarchy. As has already been stated, persuasion is Austen's most overtly political novel; the opening sentence reads:

Sir Walter Elliot of Kellynch Hall, in Somersetshire, was a man who for his own amusement, never took up any book any book but the *Baronetage*, (*Persuasion*, 1)

There by, it is establishing Sir Walter and his book as a perceived form of patriarchal hierarchy through which women's subjectivity is ensured. It is only with the pages of his precious book that Sir Walter can find occupation for an idle hour, and consolation in a distressed one. Similarly, at the end of the novel, a further example may be identified with the debate between Anne and Captain Harville:

We'll Miss Elliot, as I was saying, we shall never agree, I suppose, upon this point. No man and woman would probably. Let me observe that all histories are against you-all stories, prose and verse. I do not think I ever opened a book in my life which had not something to say upon a women's inconsistency...But, perhaps, you will say, there were all wittedly men.

Anne replies:

Perhaps I shall, yes, if you please, no reference to examples in books. Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands, (*Persuasion*, 235).

Here, Austen acknowledges that men have had the advantage over women ever since writing began, but Anne refuses to endorse the accepted norm. Live, during this discussion that Captain Wentworth is in possession of the pen writing, as the reader is about to learn, a very moving and sincere letter to Anne whereby he declares his love for her. Austen makes Captain Wentworth in a less dominant position as he admits that he can hardly write, (*Persuasion*, 139).

When Captain Wentworth drops his pen, Austen seems to suggest a break in the accepted ideas and can only be viewed as radical for its time. Symbolically, Wentworth gradually gives up male dominance; traditionally the pen has always been a vehicle of male power and still is, that is up to the point when Wentworth loses it. But change is limited, Austen still seems to tie to inherent traditional practices of correctness as Captain Wentworth operates within the codes of social boundaries; he is obliged to communicate in the only way available to him, by such means as is within his reach (*Persuasion*, 138). As Kristeva (2012, 221) states, under patriarchy, men will always speak from a different position than women and their political strategies must take this into account. In the researcher's understanding, the social change that Austen desired is a slow process for society to accept and get into.

According to the researcher's perception of the novel, the inhabitants of England may be divided into two distinct factions; the nobility and the navy. The unethical and unprincipled members of the nobility are in danger of decline or even collapse due to the over luxury, laziness and corruption. On the other hand, the navy may be seen to create a threat to the nobility, Sir Walter particularly hates the sailors and is angry that men of incomprehensible birth have the honor and privilege of renting Kellynch Hall. Throughout of the novel there are under currents of instability and "decay via the imagery of death".

In *Persuasion*, Anne Elliot who is of greater social distinction than Captain Wentworth escapes the false hollowness of the noble family that is in a state of stagnation and joins the naval family, choosing as the only way equality and freedom of women can be answered (*Persuasion*, 179).

Initially, Anne is disappointed at having to leave her beloved ancestral home, but after only a short space of time, there is a shift of her opinions as she is soon sensible of some mental change, (*Persuasion*, 121). The warmth and sincerity she sees in the naval brotherhood shows:

How much more interesting to her was the home and the friendship of the Hartville's and Captain Benwick than her own father's house in Camden place, (*Persuasion*, 121).

A major shift in fixed attitudes regarding marriage was the fact that these heroic naval officers embraced the idea of having a wife as an equal partner. The wife's of the officer also breaks with tradition and does not assign any great value to the landed estate. Mrs. Croft has both travelled and experienced, and in her opinion women may be as comfortable on board, in the best house in England, (*Persuasion*, 67). Mr. Shepherd has high praise for her intellect, for she asked more questions about the house and terms and taxes, (*Persuasion*, 21) and overall, she is more knowledgeable than her husband with business. Mrs. Croft is a new type of female character; one who enjoys the liberties and freedom no other female character has ever experienced in any other of Austen's novels. Indeed the Harvilles were vastly disappointed that:

Captain Went Worth should have brought any such party to Lyme without considering it as a thing of course, that they should dine with them, (*Persuasion*, 97).

Even though *Persuasion* is predominantly concerned with social politics, Austen continues to be educational. The major lesson to be learned in this novel is to be trained by Lady Russell:

She must learn to feel that she had been mistaken with regard to both; that she had been unfairly influenced by appearances in each; that is because Captain Went Worth's manner, had not suited her own ideas, she had been quick in suspecting them to indicate a character of dangerous impetuosity; and that is because Mr. Elliot's manner had precisely pleased her in their propriety and correctness...she had been too quick in receiving them as the certain result of the most correct opinions and well regulated mind. There was nothing less for Lady Russell to do than to admit that she had been pretty completely wrong, and to take up a new set of opinions and hopes, (*Persuasion*, 151).

Lady Russell, as part of the old order, is proven to be imperfect, and therefore wrong in her assumptions. One cannot find happiness in an unhappy union, and she did want to see Anne happy, but her narrow mindedness and bias have blinded her and she cannot reason in a logical manner. Austen has in fact, written a very different narrative in *Persuasion*; she is using the art of *Persuasion* on her readers in an attempt to improve social structures. The early eighteenth

century was a time of great social movement where old school and new school have different sets of values and principles. Jane Austen seems neither exclusively conservative, nor radical but she did have valid criticism of the statuesque. In *Persuasion*, the situation is in absolute confusion and indeed of severe action. Austen is writing to improve morals of both schools, old and new, in order to improve society.

In a nutshell, concerning women subjectivity in *Persuasion*, Sir Walter is a patriarchy who is unable to have a male son. *Persuasion* advocates a need for legal reform but what makes it different is that in *Persuasion* Austen displaces the aggressive patriarchal figurehead with caring, sharing and loving males. An instance of this is the professionally successful naval officer, Captain Wentworth. As the analysis result reveals, Sir Walter expresses his disapproval of the naval officer who is in love with his daughter (Anne). He always needs his daughters to go according to the conventional principles. Thereby he lets them be subjected to him. Anne ever speaks very favorably; but in case of her father, it is his fixation of arrogance and bloodlines that concern him the most. The analysis farther uncovers that Sir Walter is interested in maintaining a direct level of social superiority in the rules of the noble classes. He cannot accept the loss of status. His daughter Anne is challenged by her father not to marry the naval officer who is from the lower class. This show that the nineteenth century England is still under the yoke of special values that revolves around class and bloodline engagements and this hinders young people from marrying the person they love.

The upper class dominates the lower classes and they never have a wish to ensure gender equality. This can show that females are still under the traditional influence of patriarchy. An indication of this is that Sir Walter forces his daughters to obey the patriarchal rules but Anne opposes this idea. Anne witnesses that the navy stick to their profession and they look long towards the social standards. She worries about the women being oppressed by the rigid social values. A gentle man of the upper class society would not seek to establish a marriage contract with a woman of the lower social class. But according to Austen's understanding of rank is meaningless if it is not balanced according to the expectations of the society. The researcher perceives from this analysis that the novel *Persuasion* is Austen's most overtly political novel that ranks social classes as patriarchal hierarchy that lets women to be subjected to men.

## 5.4 Female Characters' Subjectivity in *Sons and Lovers*

In the novel *Sons and Lovers*, female power is portrayed through relations between the central female characters and their male contemporaries. It takes the characteristic of female influential act against male submissive responses. The tools of the powerful action comprise social form, attraction and schooling, but those of the submissive reaction are included with "emotion", "social situation", "attraction", and teaching that give the central female characters in Lawrence's novel that controls and dominates the male ones, (11).

Mrs. Morel develops her conventional education and her married life in the treatment of her husband. Downward from a traditional educated family, Mrs. Morel looks down on her husband in consequence of his extravagance. She remains disconnected and unfamiliar to her surroundings, somewhat unable to see the values of the working-class atmosphere. In the researcher's view points, challenging a higher standard of culture and hating the husband seem to be facts that have "decorated" women's representation in the early twentieth century. Women need a new self-respect and even a possible freedom for themselves as women, (12). As a matter of fact, for Mr. Morel, a miner married to a woman with higher social position, home is not the place where he can freely rest and behave like a master of the house as the patriarchal idea of home frequently assumes. On the contrary, he is the loneliest figure in the house. The house, in which the family of Mr. Morel lives, is built by Mr. Morel himself. But, he feels the only real rest to be is when he is out of the house. The house worsens Mrs. Morel's suffering and self-denial. She feels as if buried alive. According to Moi (2011), even though feminists revolt against men's oppressive actions, nobody follows their quest for female's equality. Moi in her theory advises that women must be careful not to make the same mistakes that men have done, if and when they succeed in gaining their objectives. Mrs. Morel seems to have an emotional power far beyond her husband's, as Lawrence uses to show how great the conflict is between her and her husband for the case that her husband doesn't behave the way she needs him to be. Mrs. Morel's subjectivity is visible that she remains confined to her home according to the 19<sup>th</sup> century traditional rules in England. For many years she becomes victim of her husband's physical abuses in time she warns him to stop his sensuous behavior, she tolerates this until her sons grow and represent her husband by one of them. Later, she converts her love to her son Paul, and Mrs. Morel disregards her husband's presence. Here, Lawrence is trying to show us that equality

and smooth communication between husband and wife guarantees their sustainable marriage love. Lawrence narrates:

There began a battle between the husband and wife a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfill his obligations. But he was too different from her. His nature was purely sensuous, and she strove to make him Morel, religious. She tried to force him to face things. He could not endure it – it drove him out of his mind, (*Sons and lovers*, 14).

Mrs. Morel observes herself rationally superior to her husband. She was friends with a “worshipper’s clergyman”, Mr. Heaton, who shared the same “intellectuality”. Mrs. Morel's cold feeling to her husband seems to make him weak in spirit and deprives him of independence. Mrs. Morel used to spend hours when she talked to Mr. Heaton. She devoted her feelings and emotions to her third son Paul, as she feels so hopeless of her husband. She had been subjected to him for many years economically till Paul grew up. She hated him:

In her arms lay the delicate baby. Its deep blue eyes, always looking up at her unblinking, seemed to draw her ....Was there a reproach in the look ?She felt morrow melt in her bones, with fear and pain, (*Sons and Lovers*, 37)

Mrs. Morel did not succeed in shaping her husband’s character according to her values and interest. Consequently, she shifts from her husband to her sons. She becomes distant from him, in other words her husband is subjected to her as portrayed through the characters, and this is because of his unacceptable deeds made on his family. She feels that he is inferior to her. As to Moi (2011,15) sometimes male subjectivity would seem to provide a specific measure that essentially retains repetition and eternity from among the multiple modalities of time known through the history of civilization. Lawrence is attempting to demonstrate that a real marriage ought to have a shared goal between the couple’s marriage life. A man according to Paul’s mother is disloyal. Mrs. Morel practices her motherly power over her husband's idea of employing their son, William, in a coal mine:

Now, with the birth of this third baby, herself no longer set towards him, helplessly, but was like a tide feeling him so much part of her circumstances, she did not mind so much what he did, could leave him alone, (*Sons and Lovers*, 46).

Paul is the cause of his mother's supremacy on her husband. Mrs. Morel develops her “matrimonial” characteristics in determining Paul's way of life and expectations. She herself presents the requirement of his service in a developed firm of "surgical electrical device". She even goes together with him to it. She understands that he could not handle in anything without her. She makes possible his right of entry to the firm. Mrs. Morel talks to Mr. Jordan, the manager, when Paul feels uncomfortable to read a letter in French. Paul's presence as subject in the interview with Mr. Jordan is marginalized by his mother:

Mr. Jordan looked at the pale, stupid, defiant boy and when could he come?" he asked. "Well, said Mrs. Morel, as soon as you wish. He has finished school now "He would live in Bestwood" "Yes; but he could be in –at the station- at quarter to eight, (*Sons and Lovers*, 95-6).

Kristeva (1998, 297) emphasizes on the maternal function and its importance in her theory in the development of men's subjectivity and access to culture and language. Mrs. Morel's power over Paul is reflected in his incapability to have any feeling for a girl; he was totally subjected to his mother. Through her spiritual power, Mrs. Morel made her son obedient to her, but it doesn't mean that Paul assured his mother that he will not act contrary to her wish; she made him quiet through her spiritual love and by belittling the women whom he loves most. It means Mr. Morel insures her influential characters on males. Her love for him finally becomes offensive. He seems quite sightless to his mother's real responsibility in mal-forming his exciting state. She feels bad-tempered at Paul's relationship with Miriam Leivers. Hoping to continue her innermost relationship with her son, she rejects his relationship with Miriam without giving any clarification. She seems feel jealous of Miriam, through that it is natural to say that Paul ensures his subjectivity on his mother:

Always when he went with Miriam, and it grew rather late, he knew his mother was fretting and getting angry about him- why, he could not understand ....She could feel Paul being drawn away by this girl. And she did not care for Miriam, (*Sons and Lovers*, 160).

Mrs. Morel's jealousy is also transferred to Clara; she criticizes Paul's physical relationship with Clara too. She feels unnatural, cold and unloving. Her attitude to this relationship with his girl friend turns Paul unhappy and boring in life. Her presence chains and detains Paul within himself; it aggravates his inner conflict and becomes bored with life. It makes him think of getting rid of her when she is on her death bed. Paul and his sister Annie decide to accelerate their mother's death through giving her an overdose, pain relieving drug:

"She'll live over Christmas," said Annie. They were both full of horror. "She won't," he replied grimly. "I'll give her morphia." ...That evening he got all the morphia there was, and took them downstairs. Carefully he crushed them to powder. (Sons and Lovers, 393-4).

As it is hinted in the above extract, Mrs. Morel's affectionate feeling is damaging Paul's personality if she had lived longer. However, Paul's independence after his mother's death is characterized by hostility and remoteness from the world. It reflects the severe effect of Mrs. Morel's repressive feeling towards her son even after her death. It leaves Paul powerless to interact and talk with anybody.

While Mrs. Morel appears as an agent of subjugation, Miriam is depicted as life-giving. On the other hand, Miriam's religious education governs Paul's relationship with her. Mrs. Morel controls Paul's feeling for her through her spiritualistic power over him. Her religious personality holds back his attempt to establish a love relationship with Miriam. Paul finds himself drawn to an endless religious discussion with her. Miriam's religious studies are an obstacle to Paul's love for Miriam. She takes up much of Paul's time. Her walks and religious discussions weaken him. Lawrence seems to make readers perceive that the traditional and religious rules of England in the 20<sup>th</sup> century influence men's and women's marriage connections. Criticizing these, he tries to show us that husband and wife should feel free to love some and be loved by someone with no interference of third bodies. They fill him with distress:

He was not home again until a quarter to eleven. Paul entered rather breathless. He was very uncomfortable. (Sons and Lovers, 209)

Kristeva (1998, 332) in her book calls for a new discourse of maternity that acknowledges the importance of the maternal function in the development of subjectivity and in culture. Miriam's "spiritualistic" power over Paul makes him realize the desperation of having a love relationship with her. Paul is unable to give up visiting the Leviers, because of this power. It states that Miriam and Mrs. Morel exercise their power over Paul's love. They compete to win his love on the same ground. They have motherly control over him. It seems that both are unwilling to let him stand on his feet. Both wish to win him in their own ways and to see him as they wish him to be. Nevertheless, he strongly feels that he belongs to Miriam. He cannot find happiness with any woman. Miriam still has an influence on him:

He was now about twenty three years old, and, though still virgin but he belonged to Miriam. Of that she was so fixedly sure that he allowed her right. (*Sons and Lovers*, 252)

Mrs. Morel hates Miriam's emotion and she strongly induces her son to share with her the feeling of hate for Miriam. They both share the same strictness of character. She says of Miriam:

She is one of those who will want to suck a man's soul out till he has none of his own left ...and he is just such a gab as to let himself be absorbed. She will never let him become a man; she never will. (*Sons and Lovers*, 160)

Miriam thinks that Paul will finally be hers. Her mentality spoils any physical love between her and Paul as a result of Paul's mother. This makes Paul desperate and he loses his interest to live his life to the full. It also makes him to look for a safety wall. Miriam makes him act like a child. She hates him after his mother's death. She recognizes his spiritual emptiness impatience and insecurity:

Suddenly she saw again his lack of religious, his restless instability. He would destroy himself like a perverse child. Well, then, he would!" I think I must go," she said softly, by her tone. He knew she was despising him. (*Sons and Lovers*, 218- 19)

Clara Dawes influences Paul more than Miriam. She looks unfriendly. She absorbs his feelings and emotions. Her influence makes him hate Miriam. It even makes Paul to inflict emotional pain on Miriam. Miriam feels that Paul will lose his mind with Clara. Paul begins to feel bodily pleasure with Clara. Miriam guesses that somebody is influencing him:

He hated her bitterly at that moment because he made her suffer ...she guessed somebody had been influencing him. She felt upon him the hardness, the forgiveness of another influence. (*Sons and Lovers*,222)

As to Moi (2011) in her book "Sexual/Textual Politics", there are times when masculinity needs to be humbled from their superior and sexist attitudes; feminist's can really shoots it to them better than anyone else. Clara attracts Paul physically. She made him to be subjected to her. She diverted his attention from Miriam. On the other hand, Paul believes that Miriam possesses his heart. He sees as if Clara is superior to him. This shows that both Clara and Miriam possess him. Paul's feeling is divided between Clara's physical attraction and Miriam's possession of his heart. Paul finds himself jump to Miriam as well as being impressed by Clara's attractive features:

He loved Miriam with his soul. He grew warm at the thought of Miriam, he battled with her ...He believed himself really bound to Miriam. If ever he should marry ...it would be his duty to marry Miriam. (*Sons and Lovers*, 276)

Mrs. Morel and Clara's character force Paul's feeling and sentiment away from Miriam. Clara has the freedom of speaking mercilessly about Miriam. She is dishonest; Paul is unable to stop her from doing that because he is totally overwhelmed by her and he remained subjected to his mother and her. He is only angry from inside. Clara forces him to give up on Miriam. She tries to retreat from him silently. Her silent move makeshim angry; it makes him extreme angry and this is stated below:

Clara drew away from him, leaning away contact with him....She did not answer, but drew farther from him....Still there was no answer. She walked resentfully, hanging her head. (Sons and Lovers, 327)

Clara's presence with Paul cleans his awareness and existence. In her presence, Paul misplaces his existence. He can no longer feel himself, he remains controlled by her. He only sees himself in her physical existence. She leaves a radical feeling in him. She has also her force on him. The following reveals this:

He was Clara's white heavy arms; her throat ...that seemed to be himself ... There was no himself. The grey and black eyes of Clara ...were all that existed. Then he felt himself small and helpless, her towering in her force above him. (Sons and Lovers, 331)

Paul is mean and small in Clara's view. Her experience with men gives her a great deal of bravery; she understands that he lacks manhood. She even feels upset and horrified by his submissive and empty self. For her, he seems like a person who does not exist her. It fills her with horror:

"Take me!" he said simply. Occasionally she would. But she was afraid. When he had her then, there was something in it that made her shrink away from him, something unnatural. She grew to dread him. He was so quiet, yet so strange. She was afraid of the man who was not there with her, whom she could feel behind this make-belief lover; somebody sinister, that filled her with horror. (Sons and Lovers, 387)

Clara thinks about the life she comes across. She left her former husband because he was domineering. On the other hand, she senses another husband who is lifeless. Paul becomes a silent object in front of Clara. He neither considers himself nor Clara in fulfilling the natural urge. She decides unwillingly to betray him silently. She is shy to accept him an unusual man, and then she is determined to put him under her control. She implicitly makes him to be subjected to her and feels desperate of his masculine personality, (ibid).

To summarize the analysis of women's subjectivity in the selected novels, the character Emma is supposed to be free of the patriarchal subjectivity due to her status and her education. Emma's status and ownership of her father's wealthy make her independent and even subjugate her father.

In the novel *Persuasion*, Austen replaces the aggressive patriarchal figure-head with caring, sharing and loving, example the treatment of Anne to her father for purpose. Mr. Walter's daughters specially Elizabeth and Mary are subjected to their father. However, Anne is the only daughter of Mr. Walter who worries about women's subjectivity under the upper class. An evidence of Anne of not been subjected to the patriarchy is her final marriage with Captain Wentworth who is poor and from the lower class whom her father rejected but Anne loved him.

In *Women in Love*, high power competition of the will to power is seen in both sexes. The dream of the woman character Gudrun was not only that she loves Gerald but she wishes to put her lover Gerald under her control too. She has been using all her skills to achieve that power. Both Gudrun and Gerald runs to subjugate one another. In case of Birkin, he strives for equal love and esteem between husband and wife through the skillful effort of his lover Ursula. Here, their subjectivity seems to reach at equilibrium.

Mrs. Morel assumes herself as if superior to her husband and as seen in the analysis it goes the same way. She is indifferent to her husband because of his excessive drinking that let the family into a serious economic crisis. Mr. Morel felt that his wife deprived him of his independence. Mrs. Morel devoted her feeling to her third son, Paul due to the fact that she was desperate about her husband's alcoholic addiction. In other words, her husband is subjected to his wife, Mrs. Morel. Parallel to this, Paul is subjected to his mother and he is also the means of developing her matrimonial power in determining his life but finally he and his sister terminated her life. As to the researcher, this horrifying decision is taken by Paul since his mother's presence makes him ineffective and incompetent to accomplish his natural regular life.

Mrs. Morel convinces herself that Paul couldn't handle anything without her. This tells the researcher that his mother puts Paul under her motherly control. Mrs. Morel also opposes her son's physical relationship with Miriam and Clara and this makes Paul unhappy and he gets bored of life. Paul's subjectivity position to his mother and Clara is upgraded from time to time. This situation even continues with the severe effect of Mrs. Morel's repressive feeling on her son

even after her death. Marian's religious influence governs Paul's relationship with her. His religious values hinder his love relationship with Miriam in addition to his mother's jealous interference. Lastly, Clara's influence makes Paul hate Miriam; she played a great role in making Paul submissive in front of her. Therefore, from this, the analysis can show that women in the twentieth century in England gradually decrease their subjugation to the patriarchy and even transferred to outshine men in the act of making them to be subjected to them.

Therefore, the researcher can deduce from the above is that in the 19<sup>th</sup> century England, women's subjectivity was high due to their lack of education and economic dependence. But, a few women characters like Emma and Anne based on their parents' status and wealth able to challenge the patriarchal dominance on women and become a leading model of women struggle against the suppressive actions exerted by men. In comparison with the 19<sup>th</sup> century women's subjectivity, the 20<sup>th</sup> century women characters like Gudrun and Ursula of *Women in Love* and Mrs. Morel and Clara of *Sons and Lovers*, strictly challenges the patriarchal rules to free themselves from the men's dominance. The source of their power is mostly education and their economic independence. Even with some women characters like Gudrun, she wishes to suppress her lover Gerald, which is beyond the equilibrium level of esteem and love between wife and husband.

## CHAPTER SIX: FEMALE CHARACTERS' VOICE IN THE SELECTED NOVELS

### 6.1 Female Characters' voice in Emma

This chapter incorporates Female characters's voice in the novels of Emma, Women in Love, Persuasion and Sons and Lovers, depicting the 19<sup>th</sup> and 20<sup>th</sup> century females' voice against the patriarchal class.

Austen's paradoxical views about the society's perceptions on marriage are exposed through Emma's words. In Austen's time, marriage was a symbol of class and property, thus, finding an appropriate "match" was a goal for many young ladies. Yet, Emma rejects marriage at the beginning of the novel since she is a financially independent girl. Harriet and Emma exchange views about marriage as following:

I do so wonder Miss Woodhouse, that you should not be married: So changing you are! Emma laughed and replied. My being charming, Harriet, is not quite enough to induce me to marry; I must find other people doing- once other person at least. And I am not only, not going be married, at present, have very little intention of ever marrying at all' Ah! So you say; but I cannot believe it. I must see somebody very superior to any one, I have seen yet, to be tempted...Dear me! It is so odd to hear to say' I have of the usual inducements of woman to marry were I to fall in love, indeed; it would be a difficult thing...fortune I do not want; employment I do not want; consequence I do not want; I believe few married women are as half much mistress of their husband's house, as I am of Hartfield, (Emma, 73).

According to Kristeva (1982, 33), the goal of the feminist must be to analyze the "death-dealing" double oppositions of masculinity and femininity. Emma's consideration can show that Austen criticizes the societal outlooks about marriage and females. Emma emphasizes that she does not need to marry as she has enough wealth to continue her life, yet she also says that she can get married only if she has arousing closeness. She insists that she will not marry until she gets a match that balances her wish which is marriage through mutual love and respect, Harriet signifies the conventional person's views of women about marriage in this discourse, because

she is poor and not educated, so she has a wish to marry a man that helps her to sustain her life economically, but because of Emma she puts herself in dilemma for Emma's idea is unconventional. What Emma believes is quite unacceptable for Harriet as she is not familiar to hearing about women who are independent. For Harriet, young and attractive ladies are expected to find themselves good "matches" in order to assure their future.

From the researcher's point of view, the distinctions between Emma's and Harriet's perception of marriage are Austen's ways of creating a satirical voice in order to criticize the society. However, Emma's source of independence is her high rank in the society due to the wealth of her father. She has no economic concern because she is the heiress of the Woodhouse. In addition, rank is not a problem for Emma since she belongs to a dignified family. She has power and voice both inside and outside her house. Hence, she is used to managing people and tries to control Harriet's life as well. Emma opposes Harriet's marriage with Mr. Martin since she believes that Harriet can get married to the type of a man as Emma wishes for herself too. Thus, she encourages Harriet and tells her that Mr. Elton had deep love for her and he is from a higher status family. After reading the false letter that was sent by Mr. Martin to Harriet, though they speak to Emma, Emma understands that they wrote to Harriet. She makes Harriet believe in her fake decisions which is designed to induce Harriet not to marry Mr. Martin who is a farmer and Emma learns from him that he may not offer to Harriet love and respect. Harriet cries with pleasure as the following extract shows.

...that Mr. Elton should really be in love with me-of all people, who did not know him to speak to him at Michael mass... Dear me! When I look back to the first time I saw him! How little I think! (Emma, 59).

Here, one can see that in Emma's mind everything has been accomplished except the real proposal. As a result, she tries to arrange a meeting for Mr. Elton and Harriet. Yet it is ironic that when Emma talks with Mr. Elton, she realizes the truth that they are cheating Harriet. What is more, Mr. Elton eventually, becomes disrespectful towards Harriet, which was indeed Emma's fault. The match making between Harriet and Mr. Elton that Emma was planning, did not materialize. Mr. Elton remarks the following:

Everybody has their level: as for myself, I am not, I think quite so much at a loss. Indeed not totally despair of an equal alliance, as to be addressing myself to Miss. Smith! (Harriet), (Emma, 102).

Mr. Elton's emotional reaction is caused by society's expectation that he cannot marry Harriet since he belongs to a higher social status. Austen through Emma's voice criticizes the perceptions of the time about class paradoxically through Emma's effort to make a match between Mr. Elton and Harriet. According to the researcher, while mocking society's views about marriage, Austen in her novel "Emma" attacks the values of the period of the concerning women's position in the society. Julia Kristeva (1982,10) in her book "The Power of Horror", reveals that society's perception towards women shows no change, society preserves old marriage traditions. The following idea signifies the status of Harriet:

What are Harriet Smith's claims, either of birth, nature, or education, to any connection higher than Mr. Martin? She is the natural daughter of nobody knows whom, with probably no settled provision at all, and certainly no respectable relations, (Emma, 48).

Mr. Knightley's words reflect how much importance is given to breeding and class by the society. Apart from marriage, status also decides the social interaction of the people of England in the nineteenth century. Thus, members of good family were socially accepted even if they had economic problems. The researcher can infer that the social accord of Miss. Bates, who is poor, is socially higher than the Coles because she belongs to a respectable family. In the 19<sup>th</sup> century the dominant patriarchal ideology manifested itself through class, prosperity and artistic creativity as fundamental male qualities. In contrast, although the Coles have certain possessions, they are not as socially acceptable as Miss. Bates since they have no relation with high rank families. Here, Emma's views of the Coles after she hears that they will hold a dinner party sum the vision of society well. The following extract exposes vividly the impact of low origin in Austen's Emma's novel.

The Coles had been settled some years in Highbury, and were good sort of people, friendly, liberal, unpretending; but on the other hand, of low origin, in trade and only moderately genteel...nothing should tempt her to go, if they did...The Coles were very respectable in their way, but they ought to be taught that it was not for them to arrange the terms on which superior families would be with them,(Emma,156).

According to Kristeva's ,(1982,10), concerned theories of the body are particularly important for feminists, because historically, the body has been associated with the feminine, the female or woman and designated as weak and unclean. Therefore, Austen, through Emma's voice criticizes

the upper class's concerns that humiliate self. Austen's depiction of society's views of her time shows an understanding of the process through which social life is preserved. In her novel "Emma", Austen shows the nature of social ladder and the appropriate scope of social power. What Austen stresses in Emma is that feminine influence or womanly voice must be taken into consideration to create a strong society. The researcher could see that Austen's characters interact with one another and they learn from each other and friendship among women also comes into view in the novel Emma. It shows that women care about each other and hold up one another.

On the other hand, the researcher feels that "Emma Woodhouse" is an unconventional heroine who is self-governing and while in the nineteenth century women were highly dominated by the patriarchal structure. Emma is a complex character. That is because it is hard for readers to understand her motives and behavior. Emma however impresses readers by her power, approach and ability. She also dares to speak what she has in her mind without considering how others (male) might appraise her. For example in her dialogue with Harriet about marriage, she reveals her final identity. The self dependence of Emma is reflected below:

If I know myself, Harriet, none is an active, busy mind, with a great many independent resources; and I do not perceive why I should be more in want of employment at forty or fifty than one and twenty. Woman's usual occupation of eye and hand and mind will be as open to me than or they are now; or with no important variation. If I draw less, I shall read more; if I give up mine, I shall take to carpet work, (Emma, 67).

Emma's ideas intensely reflect that she has confidence about her feminine view points. She is aware of the control of her mind and cleverness. As a result, she rejects society's norms, which disgrace the feminine identity.

Kristeva (36) calls for a new discourse of maternity that acknowledges the importance of maternal function in the development of subjectivity and in culture. In the researcher's viewpoint, the thoughts of Emma in the above extract are very important because they prove that women can use their energy and voice and intelligence at any age. Truly speaking, Emma possesses self esteem and has cognitive abilities. Likewise, she has self love and she also has decision-making ability. The following is worth considering in examining Emma's social status:

Emma Woodhouse, handsome, clever and rich with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty one years in the world with very little to distress or vexes (annoy)her, (Emma, 5).

Emma views love as a kind of power which shows that she is not an imperfect and submissive woman. Particularly her ideas about marriage differ from those of stereotypes nineteenth century female characters. She is also conscious of her own female personality. Moreover, she is influential in the society because of her rank. She also knows how to manage her home since her father is an inactive man. As a result, it can be said that she thinks that she can control everybody around her and can voice her ideas and financial status.

Since Harriet is a good companion for Emma, Emma loves her. It can be understood that the basis of their relation might be that Harriet can easily be manipulated. This is not to mean that Emma does not love Harriet from the heart. Accordingly, she tries to do everything for her friend. Emma admires Harriet more than anyone else. It is not expected that a heroine like Emma will have familiarity with Harriet who lacks the qualities Emma values most. However, Emma can also easily excuse Harriet's low birth because of her affection for her; let us look into Harriet's situation through Emma's voice:

Emma to Harriet, the misfortune of your birth ought to make you particularly careful as to your associates. There can be no doubt of your being a gentle man's daughter, and you must support your claim to that station by everything within your power, or there will be plenty of people who would like to take pleasure in degrading you, (Emma,24).

Here, it can be seen that Emma pushes Harriet to value herself. She advises Harriet not to worry about her breeding, but rather find her own voice. On the contrary, Emma is in fact the most unsafe heroine of Austen because of her extreme self love though finally she accepted the corrections given for her mistakes by Mr. Knightly through his persuasive efforts on the approaches of love and marriage. She sees life from her perspectives because she has a guarantee of economic supremacy in life. Moi, (1985), comments that feminists seem to run into the same impediment time and again, the patriarchal construction. It seems that no matter how hard feminists try, male domination never releases its hold on control and influence. Predominantly as a woman she comprehends and expresses competently the need for marriage for a lady in male

dominated societies. In the researcher's view, marriage is important since it involves sharing responsibilities. Thus, it can be said that the heroines of Austen's novels are women who are independent, aware of selfhood and capable of decision making. Similarly, men in her novels cannot simply be studied as men; they are signs of how the healthy relations might be made among feminine and masculine groups in society. Austen portrays Knightley as someone who is sensible, influential, kind and vigorous. He said:

Emma, I must once more speak to you as I have been used to do; a privilege rather endured than allowed, perhaps, but I must still use it. I cannot see you acting wrong without remonstrance. How could you be so unfeeling to Miss. Bates? How could you be so insolent in your wit to a woman of her character, age and situation? Emma, I had not thought it possible, (Emma, 283)

In this extract, Mr. Knightley's concern for Emma carries significance. Through Knightley, Emma learns to rationalize and respond more properly. Even though she is independent, she needs Knightley's moral support. With the help of her heroes, Austen reflects her ideas on the equality between genders. Moi, (1985, 37), in her theory "Sexual, Textual Politics, Feminism, in Literary Theory" believes in the equality of the sexes. In her view, there are many things that hinder females from even discussing issues related to feminism. She realizes that women do not treat each other well sometimes. In this novel, the researcher learns from that Knightley is modeled as a man who values clever and open women. Through Mr. Knightley, Austen shows that gender dynamism should be balanced homogeneously. Making an underground room, the nineteenth century's few female characters are motivated in raising their voice against the male dominance. Significant number of women characters founded basically on their education directly condemn the patriarchal traditional supremacy on women in the twentieth century and even some of them compete for power with their counter part, men.

## **6.2 Female Characters' Voice in Women in Love**

In analyzing the novel "Women in Love", the researcher found out that the voice of the women characters is used to express changing images of women. In Lawrence's time, women were allowed to go out of their house, visit friends and interact with them. Female characters are aware that patriarchy man has denied equal rights to women. Ursula and Gudrun in Women in Love react to the inequality existing in their own society and they have a desire for freedom longing to come out of it. They oppose male domination and react against male superiority. In

*Women in Love* Gudrun longs for the kind of freedom that a man like Gerald enjoys in their society. When she sees Gerald swimming in the lake, she reacts as follows:

God what it is to be a man! She cried what? Exclaimed Ursula in surprise! She envies him and she cries, 'God, what it is to be a man! ... 'The freedom, the liberty, the mobility' cried Gudrun strangely flushed and brilliant, 'what do you want to do?' Ursula asked, 'nothing!' cried Gudrun in swift refutation ... You're a man, you want to do a thing, and you do it. You haven't the *THOUSANDS* obstacles a woman has in front of her.'... Supposing I did, supposing I want to swim up that water.. It is impossible, it is one of the impossibilities of life, for me to take my clothes off now and jump in,..but isn't it ridiculous, doesn't it simply prevent our living,( Lawrence,33).

Moi (134), states that the women in the western society become a mirror for their own masculinity. As she was watching Gerald swimming, Gudrun envied him because he as a man has advantages that she as a woman doesn't have. Gudrun has her masculine side tied up within herself and when she meets Gerald, who is mainly seen in terms of his madness, she projects on to him her desire to be like him. She criticizes the society for the inequalities in patriarchal England. Similarly, Ursula is strictly against male domination; she shouts, and raises her voice against this inequality.

It is possible to infer that Lawrence through his main characters revealsthat women are in search of their own identity. They have to struggle against different obstacles. They challenge the barriers encountered in their own family circle as well as in society. In spite of numerous difficulties, they face, they persistently try to achieve their goals. Lawrence has shown that Gudrun and Ursula both become assertive; it is to mean that they are highly skilled in achieving their goal to be independent and they are successful. Ursula also raises her voice against the traditional society in the following way:

...so she cries with a voice which is so "powerful" and 'naked'. 'He's a fool, and a bully. Does he think it's manly, to torture a horse? It's a living thing, why should he bully it and torture it?' (Lawrence 85).

Through different scenes, Lawrence has shown that Ursula is a person who is against male superiority and domination. In the mare scene, Gerald urges the mare to stand in the railway

while it is afraid of the “locomotive horrible” noises. Ursula and Gudrun are observing the scene. Ursula can't tolerate it; she can't be indifferent, so she raised her voice to condemn Gerald for his cruelty and oppressive act, he inflicted upon the female horse she reprimands him that it is not manly to make it suffer. It can be observed that Ursula can't tolerate the males' suppressive action done on females. Even the symbolical female animals like the mare are affected by the patriarchal system. Gerald's action is strongly resisted by Ursula, a woman protagonist character; she raises her voice against the patriarchal supremacy: The following quotation is a good example:

...But why does he do it?' cried Ursula, 'why does he? Does he think he's grand, when he's bullied a sensitive creature, ten times as sensitive as himself?(Lawrence, 86).

In Moi's opinion (1985, 134), extreme feminism and extreme “chauvinism” (masculinity) have the same goal to suppress and dominate the other side. She meant that balanced gender life must be appreciated. Ursula speaks of the equal rights of women and men. In fact, the equality which she cries for and discussed with Gerald is the equality between men and women in the society. Ursula raises her voice to the English society so that gender equality might be ensured. She opposed Gerald through her loud voice to stop forcing the mare into the railway. The Mare (adult female horse) was rendering precious service for him. We can say that Lawrence's perception of gender issues is reflected through his major character Ursula showing that there was gender inequality performed in the twentieth century too, in England. This shows that women were submissive and dominated by males in England in the twentieth century. At the same time; some educated women had been raising their voice to stop women suppression of women in the patriarchal culture.

Gerald, on the other hand, fails to find a synthesis between his will for power and nature. This incompatibility with the organic matter leads to his death at the end of the novel. Indeed, Gerald died in the “Arctic way”, which Birkin his friend was speculating (thinking) about. He died in the perfect cold, in the snow, marking his defeat to nature. And even the incidence of the mare is also illustrative of Gerald's relationship with nature: his aim was to train the mare to stand to anything, i.e. to take power over it. Yet again, his constant competition with the higher forces turns out to be mortal. Ursula calls Gerald a fool and her heart is full of pity for the horse and hatred for Gerald. Gudrun looks at him with captivated eyes and she hated Ursula for losing temper.

### 6.3 Female Characters' Voice in Persuasion

In the novel *Persuasion*, Austen establishes Anne's insignificance within the Elliot's family circle by writing extensively on the character of Anne's father, Sir Walter, and Anne's elder sister, Elizabeth. Austen creates a contrast between Anne who has a graceful mind and a charming character and those who do not, namely, her immediate family. Austen seems to establish the fact that Anne's father and sisters particularly lack the real understanding needed to appreciate Anne's voice in conversation. Anne lives with her father and sister who speak only about their social differences. Anne's voice and presence in this family are very little appreciated for she advocates women's independence for marriage, (6).

Around the first few chapters of the novel Anne's voice is not valued but instead purposefully ignored and negated by her immediate family. The development of Anne's voice in conversation is directly tied up on how she is appreciated in creating smooth interaction with people. Her good qualities are exhibited through her systematic inducement to her family and other people in supporting her idea about the women's voice of gender equality mistreatment by the patriarchy. An instance of this is, Anne's obedience to her father and sisters on how to handle them, but she opposes her father's exploitive actions on women implicitly, it means by attempting to convince him (7).

Sir Walter is shamelessly led into false belief with his own self-importance and physical image all to ridicule others of lower social standing and appearance. His disapproval of others is his major characters. His desire to review others and appreciate them only for their wealth value or attractiveness extends to his own children. In his eldest daughter, Elizabeth, Sir Walter sees much of his own image, at least in her character. Elizabeth maintains Sir Walter's own feeling concerning the importance of their family and their connections with others and her social goal that matches his own concerns. However, beyond his eldest daughter's value, he sees little in his other daughters to recommend them to his goodwill. His other two children were of very inferior value to him (5).

It might be expected, Elizabeth avoids Anne because of her superior character inherited from her father; however, this may not be the case as Elizabeth merely finds her father's self-serving, practiced ways of life more socially acceptable. Elizabeth tries to silence and slights Anne

whenever possible, and instead she prefers the gratifying group of Mrs. Clay who creates no know threat either in “beauty, intellect, or social standing”. Elizabeth, like her father says that she can see nothing of value in her sister Anne, as a counselor, or even as her assistant. Sir Walter hates Anne because of her unconventional stand which is against the patriarchal rules in England. She prefers to marry Captain Wentworth who is from the lower professional classes as he proposes her, but her father including her sisters, Elizabeth and Mary disapprove this. But still she continues resisting her family’s pressure covertly and finally achieved his goal and married Captain Wentworth.

The youngest sister, Mary, much like her father and eldest sister, takes a very selfish view of Anne. Unlike her father’s unresponsiveness and her sister Elizabeth’s dislike, Mary sees in Anne a sister who desires being of use, and to Mary Anne is best used when caring for her needs. Instead of ignoring or abusing Anne, Mary uses Anne to her own advantage:

Mary, often a little unwell, and always thinking a great deal of her own complaints, and always in the habit of claiming Anne when anything was the matter, was indisposed; and foreseeing that she could not have a day’s health all the autumn, entreated, or rather required her, for it was hardly entreaty, to come to Upper cross Cottage, and bear her company as long as she should want her instead of going to Bath (Persuasion, 25).

Anne is only seen as she can be of use only to Mary. Anne’s own desires are not taken into account in this particular instance or likely at all.

Lady Russell, Anne’s “godmother”, is the closest person to a true friend and ally of Anne’s family or friend. However, although Lady Russell recognizes Anne and appreciates her voice in conversation which is more than Anne’s father, Elizabeth and Mary do, Lady Russell seems still to have her own agenda behind such affection. Anne was the most dear and highly valued goddaughter and favorite friend. Lady Russell loved them all; but it was only Anne that she could think the mother to renew again (5). Lady Russell’s respect for Anne’s mother is much more credible. It is slightly unclear whether Lady Russell’s affection for Anne is the result of high regard for Anne’s own individual person, or it occurs because Anne is the closest person in character and disposition to Lady Russell’s dead friend whom Lady Russell loved most.

First, Anne is the middle child of the Elliot children. Second, it is through Anne, and not her sisters, that Lady Russell believes in Anne’s mother. Third, it is Anne who attempts to keep the

household together as debt-free as possible. She, not her father or her older sister, attempts to honor the family's required debts and then desires to return to live in Kellynch under much altered, but honest conditions. And finally, although they do not appreciate her, Sir Walter, Elizabeth, and even Mary rely on Anne, to provide what they want, which only solidifies her vital place in their household. Her father again ignores Anne's worth in not only the family, but also in simple conversation. It is aptly stated that Anne:

has kept her sanity and her integrity by concealing her emotions from the people who might have been her intimates. In the early parts of the novel she is an attentive listener who makes short, astute comments which are immediately overwhelmed and negated by her family's replies. Her own conversation is simply not recorded; Anne's voice is silent. And she is not only unheard, but also unseen, 'nothing,' to her sister and father. (Persuasion, 114).

Anne's voice at this point in the novel seems to have a distinct lack of certainty, which shows the effect of her social and logistical environment. All three of her responses, although filled with truth, are shadowed by indecision. This detail echoes her overlooked or underappreciated position in the household and in the researcher's mind; she does not speak of false modesty by any means. She qualifies her responses with "I think," "I believe," and "I suppose" (15, 17, 18), and conveying a lack of confidence in her place in the discourse and the business at hand.

Kristeva (2012) depicts that if a woman identifies with the mother, she make certain her exclusion from and marginality in relation to the patriarchal order, if however, she identifies with the father, makes herself in his image, then she ends up supporting the same patriarchal order that excludes and marginalizes her as a women. Not only do Anne's utterances hold no weight but they are also interpreted as offensive by her sisters and father. Although mostly silent, Anne is not without the ability to observe or uphold and defend opinions of her own. Either perhaps she is out of fear of disturbing Sir Walter or being wholly ignored, Anne chooses to reveal her concerns to her sister Elizabeth instead of her father. Elizabeth ignores Anne's opinions analyzing them as foolish. Elizabeth could not imagine, how such silly suspicion would occur to her; and angrily answered for each party who knows their situation (26). Even though Anne's reservations are disregarded by her confident sister, they are still voiced. At least now because of Anne's outstanding carefulness, Elizabeth can be perhaps more aware of the

situation than she would have been otherwise. Once again, Anne's words appear to matter little to her family, even if it is in their best interest to listen to her. One can ask why Anne's voice is so rarely heard. Her dominant father Sir Walter and sister, Elizabeth often cut Anne off, and perhaps Anne herself sometimes chooses silence since opposition to her family would be ineffective.

Anne could not bring herself to go against Lady Russell, but Lady Russell, whom she had always loved and relied on, could not be with such control of opinion, and such tenderness of manner, be continually advising her in vain. She was persuaded to believe in the engagement, a wrong thing, careless, improper, and hardly capable of success and not deserving:

These ascriptions to Lady Russell of almost super-human powers of Persuasion would be almost humorous, except for the fact that the novel is clear, in hindsight, on the point of Lady Russell's original advice regarding Frederick Wentworth: Anne has decided not that she herself was wrong (at the age of nineteen) to follow this advice, but that Lady Russell was probably wrong to give it, (Persuasion, 21).

The above extract reveals not Anne's sentiments and reasoning behind the decision at the time, but the conclusion she has come over the years since her separation from Captain Wentworth. Once he proposed, Anne thought that by refusing Captain Wentworth's proposal, she serves both of the people she loves, Lady Russell and more importantly, Captain Wentworth. Anne's choice to break off her engagement with Captain Wentworth is provoked not out of selfish reasons, or even from giving in to persuasion, but out of her sense of duty to him which is more important than her feelings towards him. Lady Russell, influenced by the patriarchal tradition persuaded Anne to disconnect relationship with Captain Wentworth. Although Anne was not happy with this, she decided to agree in within herself to systematically persuade Lady Russell and her father and finally she did this.

Anne's desire to please others and not herself is also manifested in her obedience to Mary's order. When talking about what is to be done with Anne, Mary states that she cannot possibly do without Anne to which Elizabeth agrees. Then it is certain that Anne had better stay for nobody will want her in Bath (25). Anne is handed about, much like a parcel, and her personal preference is not considered or even required.

Kristeva (1998, 374) argues that in patriarchal cultures, women have been reduced to the maternal function, that is to say, they have been reduced to reproduction. So, it is necessary to abject the maternal function that somebody acted upon. At Kellynch-hall, Anne Elliot is weak in the speaking parts, weak in desires, weak in her family circle, and weak as a character. Austen portrayed Anne Elliot as a character in her home of Kellynch-hall with initially little to say, little to do in the household, and no influence whatsoever on her family. As Anne's friendship and location change, the same is true for her comfort level and voice in the conversation. Up to this point, the researcher perceives the character Anne as ignored, insulted and silenced in her conversation. In regards to the conversationally cold atmosphere at Kellynch-hall, the dialogue depends on a readiness to exchange ideas and on some degree of ease and equality among the participants. It is hardly surprising that it does not exist in any recognizable form at Kellynch (152). Anne's position and voice at Kellynch-hall are almost altogether unnoticed and she is far from feeling comfortable in taking part in conversation. Although Anne's presence is recognized, her situation in business is limited to what she can do for others, how well she can comfort, assimilate into their society and listen to their own concerns.

Until Anne travels to Upper-cross, her dialogue with others is extremely limited. In the first three chapters of the novel, Anne only speaks few words, while others like Sir Walter, Mr. Shepherd, and Mrs. Clay speak a lot. In Chapter four, Anne does not speak at all. In Chapter five, Anne speaks few words when her sister Mary was at Upper-cross. If someone asks what could have caused this transformation, it is important to note that Anne's participation in discourse expands just a few sentences after she leaves her home at Kellynch-hall. This could be due to the fact that the atmosphere at Kellynch with her family is anything but calm and inviting in contrast to Upper-cross's busy and active residence. Anne still does not participate a great deal in conversation outside her own family.

In Chapter five, when Anne speaks the most, yet she is having a private conversation with Mary who was not as revolting and un-sisterly as Elizabeth, nor so inaccessible to all influence of hers, at Upper-cross (31). This change of environment enables Anne to feel more at ease socially and in conversation. However, Anne is not an equal member of the Upper-cross society. She is cast as an attendant, an outsider, and an audience member. At Upper-cross, Anne's voice is ignored not out of cruelty as it was at Kellynch, but instead, out of lack of consideration. The researcher

observes how Anne is perceived by her sister upon her arrival at Upper-cross. In their extensive conversation, Anne's voice is at least heard by Mary; however, Mary sometimes does not actively listen to Anne. Mary's attentiveness only persists so long as she can turn the conversation back on her own suffering and lack of care. In the character of Mary, Austen provides a milder example of the Elliot's arrogance and unfeeling friendship that Anne has just left at Kellynch-hall, (115).

Anne speaks in a lengthy dialogue with Mary, whereas earlier Anne's voice was little heard. At Upper-cross, Anne's voice is used to calm the small suffering of her sister. Even here, she is sometimes silenced, as Mary's convenience and privilege are more important than those of Anne. Within the first few minutes of Anne's arrival, poor Mary shouts to Anne that she is so unwell, "it was quite unkind of me not to come on Thursday", (28). In her response, Anne, states that due to the fact that Mary gave her no notice of her complaint, she felt obliged to carry out other tasks that were left to her before leaving Kellynch (28). However, in the sensitive tone of her response and what little people know of Anne, the researcher can assume that if she had known about her sister's illness; she would have taken great pains to accelerate her everyday jobs and travel to her sister's aid. Anne defends her own judgment and sense of duty, but does not really challenge Mary. She adds in much the same attitude towards her father, and especially Elizabeth, Anne realizes that no sort of disagreement with her family will ever be worth the pains to express her opinion because she knows she simply cannot win.

Anne is also belittled by her younger sister (28). Although Mary's accusation could be due to the fact that Anne, as the second daughter of Kellynch-hall, should be excused from such tasks, her words also imply "ridicules of Anne's being and place in the Kellynch household". She selects Elizabeth's plants that are to be removed to Lady Russell's, and performs the family duty, of calling on every house in the community, as a sort of take and leave (25). All of these tasks should have been allocated to the individuals directly responsible for them. Therefore, by articulating how unimportant Anne's voice is to herself and to the Kellynch household, Mary is aligned with her father and eldest sister in belittling Anne's presence in the family. Even though the younger Mary exhibits superiority over Anne because Mary is a married woman performing her duty as a woman and daughter, while Anne is not.

At Upper-cross, Anne is for the first time in the novel required whereas she had been previously ignored at Kellynch-hall. Austen thus establishes that Anne can be appreciated by people other than Lady Russell. However, although Anne is family by marriage, she remains an outsider to the Musgroves, someone who is not a part of, but secret to their ancestral concerns. Anne who is aware of how she is perceived at Upper-cross, finds that she has one of the least agreeable circumstances of her residence there. She was being treated with too much confidence by all parties, and being too much in secret of the complaints of each house (32). Indeed, Anne's patience as a listener is put to the test in other ways while she is at Upper-cross (31). On Anne's role in conversation at Upper-cross, her confidences seems especially to be a burden to her because she sees little that she can do directly to correct the situations which she hears about (31).

Part of Anne's value as a sounding board is her supposed conversational influence on Mary. Here, by having other characters come to Anne for her verbal ability to influence others, Austen establishes that Anne does have a powerful voice and the ability to use it to affect others. Because, Anne is known to have some influence with her sister Mary, (32), however, in their own conversations with Anne, the Musgroves do not want her to verbally respond to their own grievances; so much as they ask for her ability to persuade others. In Chapter 6, Anne is talked by Charles, Mary, Mrs. Musgrove, and the Miss Musgroves, but her responses are not recorded in the text (32). They seek Anne out for her ability to speak and have power over others even though they do not allow her to take part in their own private conversation. The demands intensify as Mrs. Musgrove and the Miss Musgroves attempt to exploit Anne's pride, if she has any, in addition to taking advantage of her influence. Mrs. Musgrove confides that she should tell them that Miss Anne discloses that she had no doubt of observing them, but she wished that anybody could give Mary a hint (33). Both of these confidential exchanges supported to Anne, yet it is meant to make Anne feel like she is the exception, she can succeed where others have not.

Anne does not speak a word during or after these conversations, even though she is asked to influence Mary; because of its absolute nature, her silence deserves to be examined. Anne knows what an unstable symbolic situation she occupies. In an intimate circle such as Upper-cross, it can be easily done and not so soon forgotten. If indeed Anne was to go beyond

practicality and attempt to take a position between husband and wife in regard to Mary, it would not be promised well for all the concerned. Mary would be put out, Charles would be even more annoyed, and Anne would be forced to remain in a weak position for the rest of her stay at Upper-cross (32).

Anne takes Charge at Upper-cross, when Anne's nephew falls and receives a serious injury, which provoked the most alarming ideas; Anne is able to rise to the incident (39). The speed with which she does this is astonishing because Anne's character to date has been relatively submissive and hesitant to be explicit in her move against the social class oriented patriarchy.

It was such an afternoon of distress, and Anne had everything to do at once—the apothecary to send for—the father to have pursued and informed—the mother to support and keep from hysterics—the servants to control—the youngest child to banish, and the poor suffering one to attend and soothe;—besides sending, as soon as she recollected it, proper notice to the other house, (Austen, 39).

Anne, in the heat of the moment is able to do what is necessary and required. Her detachment from the upper-class family circle allows her to make decisions that need to be made without being too emotionally involved. This instance of Anne's ability to maintain reason in the center of a crisis is a small instance of what will later happen, Moi (2011) said, "I believe we (human) are more alike than we know, yet different enough to keep things interesting."

Chapter seven conveys on the power not only of Anne's voice, but also of her personality. Under pressure, Anne does not become emotional, but keeps a rational focus. Curiously enough, this is an instance when Anne's voice might have been very importantly recorded in a direct speech. Upon a first reading of this section, however, it might be possible to see over the important impact and crucial role that Anne plays throughout these events.

Anne's silence has therefore far originated from others' disregard for her own voice; however, when Captain Wentworth comes to Anne's aid by taking her young nephew off her back leaves Anne speechless: she is unable to speak, not because she is silenced, but because she does not know what to say. Moi (2011) in her theory "Women's Time", instead of confronting the male dominated power structure, she searches for the female realm. Moi writes that the voice of each woman, moreover, is not only her own, but springs from the deepest layers of her mind.

This scene is also the first conversation that includes direct speech by both Anne and Captain Wentworth. The strain imposed on both Anne and Wentworth is reflected by the way in which the most basic cultural and linguistic expectations break down. The two find themselves unexpectedly alone together, except for little Charles, at Upper-cross (158). Anne is surprised by Captain Wentworth's presence and finds it hard to even make a small talk. The tension is only increased by the entrance of Mr. Hayter, who, at this point in the novel is not on favorable terms with Captain Wentworth. To Mr. Hayter, Anne seems only to attempt to say, how he was and asked him if he can sit down. But she could not say anything to Captain Wentworth, (57).

Austen then shows the idea of strain when Anne's nephew promptly jumps on her back and refuses to get off. Anne only reprovves young Walter after other attempts at making the child observe her fail. She spoke to him, ordered and insisted in vain. Once she did plan to push him away, the boy had the greater pleasure in getting upon her back again directly (58). Anne no longer thinks about her nervousness in front of Captain Wentworth and reproaches the child. Mr. Hayter is obliged to beg the child on behalf of Anne, but he does so like someone who does not want to be bothered.

The view plays out as a sort of conversation in which Captain Wentworth adopts Anne's characteristic skill of seeing a problem and then meeting its solution silently, directly, and effectively. Captain Wentworth hears Anne's troubles and silently takes the child off of her back. This action is in and of itself attractive. It should have been Mr. Hayter to come to Anne's aid and release her from the child's grasp, as he is the closest relation; however, readers might be astonished when Captain Wentworth silently leaps down and removes the troublesome child from Anne. Apparently, although the captain is at the window, he is still very aware of the situation relating behind him. Like Anne, in this instance, Captain Wentworth senses a need and meets it directly. His actions respond directly to her need like a reply in a conversation.

Since there are no words exchanged between Anne and Captain Wentworth, the exact thing Captain Wentworth's actions meant to be an insult to Mr. Hayter for his lack of bravery in not assisting Anne. Captain Wentworth is frustrated with the boy to such an extent that the officer seeks to remove the unmindful child, or does Captain Wentworth come to Anne's assistance and help her when she cannot effectively help herself. Only later, do we know that still he could not see her suffer, without the desire of giving her relief (66). This event, therefore, embodies what is

later articulated in Anne's thoughts; Captain Wentworth's actions indicate that he as well as Anne are having difficulty navigating their renewed contact.

Events at Upper-cross change Anne and make her a more complex character. At Kellynch-hall with Sir Walter and Elizabeth, Anne's silence is equivocal. Later upon her entrance into Upper-cross society, Anne's silence seems a calculated, rational choice, an interpretation later affirmed by when Anne resourcefully and rationally makes herself of use in a family crisis. When the crisis is over, Anne's voice goes back and she slowly and quietly slips into the background; however, when Anne is quiet, she often becomes the subject of conversation.

Lady Russell had lamented her [Anne's] refusal; for Charles Musgrove was the eldest son of a man, whose landed property and general importance, were second, in that country, only to Sir Walter's, and of good character and appearance; and however Lady Russell might have asked for something more, while Anne was nineteen, she would have rejoiced to see her at twenty-two, so respectively removed from the partialities and injustices of her father's house, and settled so permanently near herself. (Emphasis added, 22).

Lady Russell's approval was based on property, duty, convenience, and necessity; however, there is not a word mentioned about Lady Russell's disapproval of Charles' education. Anne is misrepresented in Louisa's gossip, yet unable to speak in her own defense.

Upon return from Lyme Regis, Anne's voice and person seem to take on an entirely new significance. The events at Lyme have shown her family, new connections and Captain Wentworth a new appreciation for Anne's voice and place in their business. The same change extends to an adjustment in Anne's personal appearance. As to the narrator, Lady Russell believes that Anne is much improved in solidity and looks on the same message, Sir Walter says a bit later that "Anne is less thin in herself, in her cheeks; and she finds her skin, her complexion, greatly improved and clearer", (87, 102). Such praise, especially from a father who previously took little notice of her is most important to readers. The Musgroves now cannot imagine how they should do without her and even Sir Walter and Elizabeth noticed her presence as an advantage (86, 96). Not only is Anne's company generally appreciated, but she is noted and admired by Captain Berwick, who describes Anne as a woman with elegance, sweetness and beauty.

Mrs. Croft treats Anne with a fond regard and Anne now has the pleasure of imagining herself a favorite (88). In addition to all these comments from other characters about Anne's change of appearance, Mr. Elliot's countless praises of her are also flattering. This physical change comes because Anne for the first time in many years feels her own self worth both in friendship and in conversation. Anne, in her ultimate understanding with the life of her body through all the way of her move in silence for systematic purpose is finally succeeded. The achievement of the characters like: Sir Walter and his daughter Elizabeth against her situation is a blueprint for the feminist heroine who no longer needs to lighten or die or to provide a display of deep feeling. At the end, her look is represented entirely integrated with the life of her body (38). It focuses primarily on the transformation of Anne's body throughout the text and its relationship with her character and strength. In much the same way, around the end of the novel, readers can hear Anne's fully developed and articulated voice in conversation.

#### **6.4 Female Characters' Voice in Sons and Lovers**

In *Sons and Lovers*, the society in which Clara Dawes lives are to some extent different from those in the earlier novels of Lawrence like "Women in Love" as the novel is set in a different time. The beginning of the twentieth century in England seems a time when women had organized themselves politically to keep carrying on the right to vote. The major cities had become a fact of life as was hinted in the novel, (356). Paul's talk with Mrs. Morel after he goes for a walk with Clara indicates this fact too. Mrs. Morel is concerned about Clara's standing and Paul says, there is no reason for her to be:

'But won't people talk?' she said. 'Why? They know she's a suffragette, and so on, and what if they do talk!' 'Of course, there may be nothing wrong in it,' said his mother. 'But you know what folks are, and if once she gets talked about...'  
(Sons and Lovers, 358)

As Clara is recognized to be a good campaigner for women's voice, it seems that it is within the norm of behavior expected from her to walk about with another man who is not her husband. Kristeva (1998, 361) states that as a woman and as a mother, a woman both loves and desires and as such she is primarily a social and speaking beings. As she tells Paul, she does not feel sorry

about what she has done and has already stood against disobedient of the existing social standards that would cause people to talk. This is what Paul says out to his mother, as Clara states:

Well, my dear, she lives separate from her husband, and talks on platforms; so she's already singled out from the sheep, and, as far as I can see, hasn't much to lose. No; her life's nothing to her, so what's the worth of nothing? She goes with me—it becomes something. Then she must pay—we both must pay! Folk are so frightened of paying; they'd rather starve and die. (*Sons and Lovers*, 359)

Clara also has a style of dressing which is an external expression of her fundamental ideas that goes against the traditional expectations of society. She is not well-neat and perfectly dressed as considered appropriate for women, her practical movement is to promote women's power towards free voting, as stated below:

She wore a large, dowdy hat of black beaver, and a sort of slightly affected simple dress that made her look rather sack-like. She was evidently poor, and had not much taste, (*Sons and Lovers*, 223).

According to Kristeva's (2011) viewpoint women's movement in its present stage is less violent but more artful and is situated within the structure of religious crisis of our civilization. Clara's typical living can be seen as offensive to the social norms she strongly complains about. She lives independently from her husband, with her mother, works in a "plant" and she is the salary earner in the house. She is politically energetic and speaks on raised areas for women's rights, and later she also goes to live with another man, Paul, while still married. All this is unacceptable in the society she is living in. Something else that would be considered completely unsuitable according to the common people is that she influences her own desires in her relationship with Paul, as it is mentioned indirectly in the novel:

So, despite his protestations to Miriam, Paul was not simply attracted to the sensuous woman ... but to the type of woman who had worked out her own place in the world, and was able to express her own sexuality. He needed that, as would do any man, (*Sons and Lovers*, 32).

She also certainly plays an important role in Paul's life because she makes possible his sexual development, in the same way; he understands her personality too, as Clara and Paul state:

"After all, it was Clara who taught the young Paul Morel the ways of the world and had a lot to admire in her," (*Sons and Lovers*, 3).

Clara's voice which aimed to penetrate the traditional life of the society was started by directing Paul to sense the inequality between men and women through her free voice. Clara is also well-informed about what society's perceptions are like and she opposes them assertively at every turn. When they are expressed and even when they are not expressed seriously, as in the case with some statements Paul makes to her in the early days of their contact. She violently defends a man campaigner to ensure the degree of their voice, for example, when Paul votes his opinion about her:

I think she's a lovable little woman, said Paul. 'Margaret Bonford!' exclaimed Clara. 'She's a great deal cleverer than most men.' 'Well, I didn't say she wasn't,' he said, deprecating. 'She's lovable for all that.' 'And, of course, that is all that matters,' said Clara witheringly. He rubbed his head, rather perplexed, and rather annoyed. 'I suppose it matters more than her cleverness,' he said; '- which, after all, would never get her to heaven.' 'It's not heaven she wants to get—it's her fair share on earth,' retorted Clara. She spoke as if he were responsible for some deprivation which Miss Bonford suffered. 'Well,' he said, 'I thought she was warm, and awfully nice— only too frail. I wished she was sitting comfortably in peace—Darning her husband's stockings, said Clara scathingly, (*Sons and Lovers*, 270).

Clara obviously thinks that all men share the same false ideas about women, such as that they should stay at home doing "womanly work" like "mending stockings", and blames all men for the opportunities women has not. As Moi (2011) states, under patriarchy, men will always speak from a different position than women and their political strategies must take this into account. She clears her confrontation to such unjust perceptions in more public places as well, such as in a crowd of family and friends at "Willey Farm". During a discussion, she talks against the idea that women should not be equal with men in the work market and that their work is worthy of lower pay because they do not support a family. This way was cut out of the first article of the novel:

The conversation turned again on the point whether women's wages should be equal with those of men. Mrs. Leivers, upheld that men had families to keep, Clara said, so much work should have so much pay, man or woman. Mr. Leivers was inclined to agree with her. Whatever Mrs. Dawes had said, Paul would have taken sides against her. He argued that a woman was only an accessory in the labor market, and that, in the majority of cases she was a transitory thing, supporting herself alone for a year or two. Clara quoted the

number of women who supported father, mother, sisters etc, (Sons and Lovers, 273).

The above extract shows Clara's strong bias against the perception of the society upon women who continuously live under distress. The extract further discloses that someone is always in need of protection and not allowed to fight her/his own battles. This is in reaction to a comment that Paul makes when he and Miriam goes for a walk and sees a man leading a horse:

What a treat to be a knight,' [Paul] said, 'and to have a tent here. And to have us shut up safely?' replied Clara. 'Yes,' he answered, 'singing with your maids at your broidery. I would carry your sign of white and green and pale purple. I would have 'W.S.P.U.' emblazoned on my shield, beneath a woman uncontrolled.' 'I have no doubt,' said Clara, 'that you would much rather fight for a woman than let her fight for herself', (Sons and Lovers, 274).

The extract above displays that Clara strongly criticizes men of that time and their perceptions on women. She also means that men should compromise with women rather than fight against them. She further discloses that men shut up the voice of women and this indicates that women were influenced not to raise their voice in order to oppose the patriarchal influences on females.

In the analysis of the novel "Sons and Lovers", the researcher observes that Clara's actions point out that she has her own reason of right and wrong, and that she does not give much load to society's ideas of morals. When Clara's husband minds for her cruelly and is untrustworthy to her and she feels attentive, she thinks herself acceptable in leaving him although she does not divorce him. Afterward, when she falls on Paul's love, she tells him that she does not feel as if she has done something morally wrong in being with him, the following is their dialogue:

You don't feel criminal, do you? She looked at him with startled gray eyes. Criminal!" she said. "No." when he also asks if she feels they have been sinful, she gives the same answer: ' "Not sinners are we?" he said, with an uneasy little frown. "No," she replied', (Sons and Lovers, 358).

Here, in the above extract, neither does the voice says sorry nor say that her measures were wrong later on in their relationship. In the conditions of society's moral values, the case is just the opposite. Clara considers from that point of view, and being judged by the fact that her just going for a walk with Paul can cause worry about what people will say. Her behavior is

completely ethically wrong and sin according the social values of that time, as she has sex with another man while married, and commit disloyalty, but in her view it is possible to do that.

In the heart of the women characters studied in this novel, Clara is also the one who takes to the harshest point in the standard of following one's own ethics alongside all public opinions. None of the other two women in *Sons and Lovers* even considers as having a sexual matters with someone even as still married. Consequently, most likely remains to the fact that she lives at a later time when society has become somewhat less strict, as well as to her character, Clara takes the most fundamental stand of them all against the traditional moral values of society.

In the novel *Sons and Lovers*, Clara's entire character is in many ways influenced by her beliefs about women's rights and her activism and can even be:

“She had scornful grey eyes, a skin like white honey, and a full mouth, with a slightly lifted upper lip that did not know whether it was raised in disrespect of all men or out of eagerness to be kissed, but which believed the former. She carried her head back, as if she had drawn away in contempt, perhaps from men also.” seen in the way she carries herself, as the first description of her shows, (*Sons and Lovers*, 223).

Moi (2011,59), states in her book that instead of confronting the male dominated power structure, she searches for the female realm. Moi writes that the voice of each woman moreover, is not only her own, but springs from the deepest layers of her psyche. In the extract above, Clara is autonomous. She earns her own money, leaving her husband when he deceives her, and prefers to be with Paul. In doing these things, she does not worry about what people will say or how they will judge her, and she is guided only by her own decision. She is self-confident. This is what induced people to reflect her.

Clara also gets along with other women. She believes in sisterhood and sympathizes with Miriam. When Paul explains about Miriam, Clara tells him that he does not really understand her. This is described below:

‘... Something in me shrinks from her like hell—she’s so good, when I’m not good.’ ‘How do you know what she is?’ ‘I do! I know she wants a sort of soul union.’ ‘But how do you know what she wants?’ ‘I’ve been with her for seven years.’ ‘And you haven’t found out the very first thing about her.’ ‘What’s that?’ ‘That she doesn’t want any of your soul communions. That’s your own

imagination. She wants you.' He pondered over this. Perhaps he was wrong. 'But she seems—' he began. 'You've never tried,' she answered. (Sons and lovers: 321).

On one occasion, when Paul tells Clara that he has broken up relations with Miriam; Clara asks him if he hasn't treated Miriam poorly. She feels bad when women are not properly. She also passionately defends them against men; she tries to make them see things from the women's point of view.

According to the researcher, in Sons and Lovers, there are no women characters who can parallel Clara. Mrs. Morel is the only one who could be compared with her but her activity is limited to joining the Women's union, where women talk about the benefits to be obtained from the support, and other social inquiry (69), and reading papers there. She also is not involved in any political association; neither can she do anything other than trying to resist her husband's hostility, even though violence and hopes to be pleased through her children's achievement, as she has been dissatisfied in her marriage.

Miriam Leviers, compared with Clara also falls into the second class, like Mrs. Morel. At the farm she does all house chores, cleaning, cooking and sewing and farming. What has more, she is disciplined cruelly by her mother. She wants to have a genuine education and in fact do something, other than housework. She knows she has little chance to do so because she is a woman, and states her disappointment to Paul:

'I want to do something. I want a chance like anybody else. Why should I, because I'm a girl, be kept at home and not allowed to be anything? What chance have I?', 'Chance of what?', 'Of knowing anything, of learning, of doing anything. It's not fair, because I'm a woman.' (Sons and Lovers: 185).

Clara can also be contrasted with her elder sister Agatha, who has become a schoolteacher. She raises her voice against the patriarchal order of that time. She is also somewhat jealous of Agatha:

Agatha, who was fair and small and determined had rebelled against the home atmosphere, against the doctrine of 'the other cheek'. She was out in the world now, in a fair way to be independent. (Sons and Lovers: 207).

According to the extract above the end of the novel, Clara does manage to make some change in her situation and be like Agatha by going to a farming college, where she has a chance of becoming a teacher.

Annie can also be seen as one of the women who are aware of women's position in society as she also becomes a teacher and starts to earn her own living. Mrs. Leivers, on the other hand, who is deeply religious, belongs firmly in the group of those who conform. She even advocates the idea that men should receive more salary than women for doing the same amount of work, because they have families to look after.

From the characters analyzed in this study, it can be said that Clara is the most dynamic woman who fights for her right. She breaks with traditional morality, takes up political activism and strongly defends women's rights by voicing her words against the traditional patriarchal injustice against women. She may not have broken the law; but she certainly defies all social norms and stereotype ideas about women through her conduct, lifestyle, words and even clothes.

The researcher feels that Clara is a good campaigner of women's rights. She reacts against the traditional norms of the English society. An indicator of this is that she could freely walk with another man leaving her husband alone, which is against the traditional expectation of the society, but this might teach lessons for other women who are asleep of the patriarchal pressures. But in the researcher's view, going out with another husband while formally engaged, is not good because this is far beyond the social norms. This is expressed in terms of her clothing style. Here, the researcher deduces that Clara's campaign is to promote women's power towards free voting. The societies assume her movement as offensive to their social norms. This power is achieved because of her trial supported by education and she is the only salary owner in her house.

What makes the society most offended is, she goes to live with another man while still married. She also influences her own desires in her relationship with Paul. Clara is supposed to play a significant role in Paul's life for she makes possible his sexual development. The analysis also shows that Clara's voice is to probe into the old traditional life of the society and direct Paul to support the equality between men and women, because she believes that all men shares false ideas about women. For example, men believe that not all jobs are suitable for women. Thus, the analysis reveals that Clara strongly criticizes men of that time and the attitude they have on women. Therefore, the researcher can deduce from this that Clara's main desire is that women

should have equal rights with men. In the eye of the then society of England, her behavior is ethically wrong, she is sinful according to the social values of that time as she had sex with another man while married, but in her opinion it is possible to do that. Thus, considering Clara's point of views study, it can be said that Clara is brave enough to fight for her rights and other women's rights too in England in the early twentieth century.

To recapitulate the main points of the characters' voice in the selected novels, in the novel *Emma*, Austen criticizes the societal outlooks about marriage and females. Emma says that she can get married if she has an arousing closeness with men. The character Emma raises her voice to run marriage through mutual love and respect. Harriet believes in the traditional marriage's discourse for she is poor and not educated. So, she wishes to marry a man who can sustain her life economically. In the 19<sup>th</sup> century, Emma was the only character who strongly opposes the patriarchal suppressive actions, especially on marriage equality. Women's move against the patriarchal system is elevated in number and type in the 20<sup>th</sup> century.

In the novel *Women in Love*, women were allowed to go out of their house and visit friends for interaction. Ursula and Gudrun react to the inequality, accessible in their own society. They oppose male domination. Gudrun longs for the kind of freedom that a man kind like Gerald enjoys in their society. She rises as an example that she cannot swim naked as Gerald always does. Ursula shouts against the inequality the patriarchal rule creates. She condemns Gerald for his cruelty to force a female horse into the train locomotive while the train is moving. The symbolical animals like the mare are affected by the male as if they are females, Ursula opposes this strongly. Ursula and Gudrun are educated and economically independent.

In *Persuasion*, it seems appropriate to look at the final scene of the meeting between Anne and Captain Wentworth. It is here that Anne truly expresses herself and gains her own voice in the conversation. The researcher is able to see an important difference in not only how much Anne speaks, but even what tone is set when she does so. Understanding the moment of exposure between the two lovers is considerably different in the two versions, as each stems from a vastly different set of events. In the earlier version (chapters) of *Persuasion*, Anne's voice in conversation is "limited, stressed, and defensive"; however, in the final published text, the

meeting between Captain Wentworth and Anne comes about solely through the heartfelt and passionate claims that Anne voices on behalf of women's loyalty of affection, (117). This chapter soon reveals that Austen's final preference of ending the novel gives greater prominence and distinction to the voice of the heroine, the researcher thinks that Austen has made the right decision in allowing Anne to speak aloud her voice.

In the beginning of the story, Anne and Elizabeth have differences in treatment from their father. Elizabeth was born with similar face like Lady Elliot, and because of the deep affection of Sir Walter Elliot for Lady Elliot, he likes Elizabeth very much. Elizabeth has more attention from Sir Walter. Anne has a thoughtful mind, she is pretty, and has different attitude from Elizabeth. Elizabeth is more obedient than Anne. The novel reveals that Elizabeth was submissive to her father's option in her marriage proposal. Anne likes to argue about Sir Walter's settled rules. She just tries to have liberty in anything concerning her life, friends, school, adventure, and husband, (55).

Anne's own desires are not taken into account in this specific instance. Anne's voice is much stronger at the end of the novel than when she initially speaks in chapter three. She loves Captain Went Worth who is not from upper-class; he does the same thing but her father rejects her idea saying that he is not parallel to him in social status. However, Anne Elliot does not share her family's beliefs. She has a strong voice and when appropriate, she does not hesitate to use her voice. Anne doesn't get help from her sisters too because they are influenced by their father's traditional values.

Anne's voice in the first chapter seems to have a distinct lack of certainty due to the strong influence of the English patriarchal social environment. All Anne's responses although filled with truth are concluded by indecision because of her family's influence. However, around the end of the novel, people hear her voice, and she tries to challenge the patriarchal dominance of her father. Austen portrays Anne Elliot as a character who has no influence in the family. From this, the researcher can deduce that Anne's detachment from the upper class family circle allows her to make the decisions that need to be made without being too emotionally involved and this decisions change her life.

Women and some rare men are social categories who challenge the patriarchal norm of the nineteenth century. In *Persuasion*, Anne Elliot is a conspicuous character and Captain Wentworth escapes the false hollowness of the noble family due to his love for Anne Elliot, and thereby, gradually changes his attitude. Thus, in the above analysis, the researcher can deduce that in the nineteenth century the patriarchal traditional society gave credit to social classes. Most of the time women are submissive beings though some women struggle to get equal rights with men. Most of them are subjected to men and ruled by the patriarchal order.

In *Sons and Lovers*, Clara is supposed to be a good campaigner for women's right. She believes that it is natural to have her norm if she walks about with another man who is not her husband. Clara also uses a style of dressing that goes against the traditional expectations of the society. She lives independently from her husband, working in plant. She becomes politically energetic that she speaks aloud to raise areas for women's right to live with another man while married, which is unacceptable in the society. Clara's voice aims to penetrate the traditional life of the society and was stated by directing Paul to sense the inequality between men and women through her free voice. In the researcher's intention, Clara's actions point out that she has her own reason of right and wrong. Clara takes the most fundamental stand of them all against the traditional moral values of society.

In contrast to the 19<sup>th</sup> and 20<sup>th</sup> century in the case of women's voice, in the 19<sup>th</sup> century, Emma of Austen and Anne of *Persuasion* were the major women characters in lifting up their voice against the men oppression on women especially in marriage cases. They advocate for equal love and esteem between husband and wife. But in the 20<sup>th</sup> century, the women resistance supported by education and economic freedom reaches its highest level and even sometimes faces women and men power competition.

## **CHAPTER SEVEN: FEMALE CHARACTERS' AGENCY IN THE SELECTED NOVELS**

Women's agency of the 19<sup>th</sup> and 20<sup>th</sup> century England is comparatively analyzed in this chapter. This chapter includes basically, female character's agency in *Emma*, *Women in Love*, *Persuasion* and *Sons and Lovers*.

### **7.1 Female Characters' Agency in Emma**

Jane Austen's *Emma* was published in the early nineteenth century, a time in which there were rigid social values that undermined women. In this "Georgian" period therefore the idea of female agency would be considered as a controversial issue. The female protagonist Emma is a character who in numerous ways challenges the social conventions that subjugate women to the status of other.

Emma is revealed as "independent, authoritative and multidimensional". The novel is used as a medium of exposing the social expectations of women in the isolated Highbury society. It seems that Emma manifests the truth-seeking idea of women's agency; hence this section discusses the ways in which Austen uses Emma to artistically reflect the features of female agency.

The typical nineteenth century women seem to be almost entirely controlled by men as the novel *Emma* shows. Emma is transferred from dependency on her father to being independent. Moi (1985: 175) in "Sexual Textual politics: Feminist literary theory" states that there are times when "chauvinists" (a man with a sense of superiority) need to be humbled from their arrogant and sexist attitudes; feminists can really strike it to them better than anyone else. This was largely due to the fact that women often had no means of financial support and men held all the resources and women had no independent means of subsistence. In light of this, Emma is a character who challenges this social expectation. Although she lives with her father in the family estate, she is the real manager of the household and possesses a large family fortune. She also cares for her mentally ill father, (*Emma*, 49).

In addition to this, due to her father being in poor health and Emma's governess Miss Taylor, who had been sixteen years with the Woodhouse family just married and left the family; Emma is left caring for him. Since her father is ill, she is unable to leave Hartford as she is required to persistently care for him. In spite of this, Emma is made independent, and she is caring for the person who naturally has been caring for her, (*Emma*, 82).

Emma's opinions on marriage are also distinctive in the Highbury society as seen in her conversation with Harriet in Chapter ten. Emma says that she has very little intention of getting married, (*Emma*, 62), to which Harriet replies that it is so odd to hear a woman talk so. Through this, we can see the character of Emma is different from that of other women in the novel. She is self assertive because of her independence, (*Emma* 385).

Harriet, on the other hand, believes that a woman is gifted with the capacity to produce and nurture a child. This implicitly shows that she believes marriage is an essential part of being a woman. In other words, she adheres to the social norms imposed on women (*Austen*, 385). Moi's theory (175) reveals that we face problems if we try to completely separate the sexes into an aggressive dual hostility; she added that intense sexism and intense feminism have the same goal in mind to suppress and dominate the other side. According to the researcher Harriet is familiarized with the traditional rules imposed on the society because she is poor and uneducated that she wonders why Emma could not accept the marriage proposals proposed from different men and she has been insisting Emma to admit marriage proposals apart from mutual love and esteem between the couples.

Kristeva (1979), in her book affirms that an angry woman who pretends to be superior to men and refuses to fulfill her responsibilities in feminism evokes displeasure. However, it can be argued, as Emma says that "a single woman, of good fortune, is always respectable" (*Emma*, 62); hence she believes that due to her comfortable economic situation, she will not be looked down on as a "ridiculous, disagreeable, old maid". Therefore, it seems Austen is suggesting that in the society of Highbury, a condition of women's freedom is financial independence; a fortunate lifestyle that allows Emma the luxury of independence. Throughout the novel, Emma asserts her authority in different ways; her character is such that she assumes privilege to independence and power. Emma's character is conspicuous in the novel, she is also capable of independent action and decision making, (*Emma*, 418). She often argues with Mr. Knightley, who is a gentleman of high status in Highbury, and through Emma's and Mr. Knightley's power struggle; perhaps Austen shows a "microcosm" (small version of something larger) for the conflict between the sexes. In chapter eight, Emma and Mr. Knightley quarrel over Harriet's reply to Mr. Martin's offer of marriage, (*Emma*, 43). It seems that although Knightly has regard for Martin, Emma disagrees, announcing that she cannot admit him to be Harriet's equal, (*Emma*,44).

The researcher perceives that through Emma's and Mr. Knightley's argument, Austen reflects the pressures that are put on a woman to marry anybody who proposes to her, simply because that is part of the convention. Kristeva (1979) states that within patriarchy, women's maternity is all objected along with the maternal function. She added that this misplaced objection is one way to account for women's oppression and deprivation within the patriarchal culture.

Therefore through a debate with Knightley, Emma attacks the convention and she asserts her authority over Knightley. Emma finally manages to manipulate Harriet to reject the offer. This type of influence is common throughout the novel as Emma frequently involves with the love affairs of the other characters. Emma not only assumes power over her own destiny by choosing not to marry and by rejecting Mr. Elton's proposal, but also over the destinies of others and hence she poaches on what is felt to be male expertise.

Emma encourages Harriet to pursue Mr. Elton and take a commanding role in pursuing a man for her. "This in itself is against the social norms which have prevented women from being assertive in this manner", but Emma violated the convention being guaranteed by her social status. She believes that Harriet needs the social power offered by Mr. Elton's high status in society. Emma asserts that one ought to be particularly careful as to his associates since Harriet is not the daughter of a gentleman that allows people to take pleasure from degrading her, (Emma, 23).

This shows that Austen's outlook on the importance of status within a society is a factor that could potentially be a way by which women may be liberated from their social constraints. In the researcher's observation, the 19<sup>th</sup> century women ought to lead their life comfortably. If they marry a husband from the upper class, it doesn't mean that it will make them assertive but it serves them as a means of attaining economic support. In addition, through Emma's insistence that Harriet should decline Mr. Martin's marriage proposal, Austen brings forward the notion of agency for women, namely their power to decide whom they should marry.

Although marriage in the nineteenth century was seen as a way through which a woman could achieve her emotional fulfillment, namely through sexual dependency and motherhood. Austen suggests that a way by which women may assert authority and agency is through the rejection of a marriage proposal, made by a man they do not love. Kristeva (1979, 8) stresses that feminism seeks to preconceive their identity and difference and their relationship with men. The character

of Emma is distinctive from the other female characters of the novel in that they are all largely depicted as one-dimensional, but Emma a female character who actively exercises agency.

Female characters, such as Harriet and Jane Fairfax are used by Austen to make Emma conspicuous and visible because she is different. But, they are static figures. Although their lives seem to change more frequently and rapidly than Emma's, their intellectual development and self-realization remain unchanged whereas throughout the novel, Emma is seen experiencing emotional and cognitive growth. Furthermore, she gave priority to independence, (*Emma*, 6).

In light of this, it is not very surprising that Emma, who is happy to plan a marriage for others, is hesitant to consider it herself. A marriage means that Emma would be submitting to continual moral assessment by a matured man. Therefore, she is more attracted to "spinsterhood". Emma accepts Mr. Knightley's proposal later for she realized that there was mutual understanding between them, (*Emma*, 386). Emma finds herself in love with Knightley suggesting that she has overcome her self-indulgence in favor of love. Another way the character of Emma matures is through her ability to recognize errors in her actions and attitudes. In Chapter seven, Emma tactlessly insults Miss Bates on the trip to Boxhill by suggesting that it would be difficult for the very talkative Miss Bates to find something to say when she is "limited as to number-only three at once" (*Emma*, 256).

However, once Knightley confronts her and wonders how she could be so unfeeling to Miss Bates. (*Emma*, 258), Emma recognizes the mistakes she made and experiences anger against her mortification and deep concern (*Emma*, 259). Here, the researcher understands that Emma exhibits her ability to admit her faults.

The novel depicts Emma's personal growth and through this, perhaps Austen is exposing the true meaning of what it is to be someone who has the ability to self-reflect. Self-reflection indicates independence of thought and through this Emma is able to accept who she is by acknowledging her faults. Therefore the character of Emma can be said to show Austen's view of women's agency in the oppressive nineteenth century England as well as the features that embody it.

Austen also exposes that if a woman desired to exhibit agency it was essential for her to have financial independence at that time. Austen's view of what female's agency entails is embodied in the character of Emma. She is shown to be frank, clever, challenging and self-reflective indicating that a female agent should exhibit assertiveness and independence of

thought. However, it may be argued that Emma's self-reflection is attributed to Knightley, the person who opens her eyes to her mistakes.

Moi (1985, 173) says, "We will face problems if we try to completely separate the sexes into a hostile class twofold oppositions". She adds that fundamental feminism and great prejudice have some goal to repress and control the other side. Emma finally conforms to what is expected of females of Highbury and she married although she was determined not to. In the researcher's perception, marriage is a natural phenomenon but in the 19th century, women see it as a means of survival since they don't have another opportunity except to marry in order to sustain their life. Men also use this advantage to suppress women. From the researcher's view point, the women who exhibit agency should also conform to the social peaceful coexistence in the patriarchal society. They struggle for equal rights in a systematic way rather than being aggressive. However, women's agency is more freely and openly exhibited in the novel *Women in Love* through fearless and determined women characters capable of independent action.

## **7.2 Female Characters' Agency in Women in Love**

D.H. Lawrence's *Women in Love* (1920), explores "homosexuality" and men's attempts to attach female sexual power as a tool for masculine domination. A witness for this is that Birkin and Gerald have been committing homosexuality though not on purpose but in the name of modernity, it serves them as a means of dominating women by prohibiting them from the natural heterosexual phenomena. In the researcher's intention, this scene looses the heterosexual bond between men and women and of course it does so though finally the men especially Birkin was brought back to reason through the character Ursula. This indicates the artful agency exercised by Ursula against homosexuality. By doing this, Ursula practically shows her agency to make Birkin fall again in love with her and she finally brings him back to the natural heterosexual human nature (Lawrence, 245).

In the researcher's perception of the novel *Women in Love*, the central male characters seek to seize female reproductive capacity as another instrument of suppressing women's natural feelings and solidify the increasingly uncertain role of men in modernity., Lawrence's male characters attempt to take possession of female reproductive power through negative rather than generative activities which was being introduced as part of the patriarchal rules to oppress women. Gerald and Birkin who are best friends exercise homosexuality on one another; this action might liberate males from being dependent on women sex wise. Furthermore, it reduces

the natural sexual connection between females and males. So, though homosexuality was prevalent throughout England at that time, in the novel *Women in Love* the male characters use it as means of dominating women. Lawrence's male characters perform violence upon all kinds of representation in order to be obedient to the patriarchal conventional rules of the period on their way to fight against the reproductive dominance of the female. Lawrence's central male figures in *Women in Love*, Birkin and Gerald, represent the complications of novelty and modernity, (Lawrence, 260).

Both of Lawrence's central male characters believe that men's will was the absolute, and they seek to define their modern reality by expressing an absolute masculine will over women. Homosexuality was not there to suppress women's power of reproduction purposefully but on their way of feeling it as modern; men use it as a system of oppression and control mechanism over women. In the researcher's opinion, Birkin seeks to feed off the loss of Ursula's individual spirit to push his male centered mission as an instrument of controlling women. Gerald also uses physical and sexual domination to attempt to kill female power. Each of them holds down the inherently female power that men lack reproduction. This lack of reproduction is potentially experienced by Lawrence's men that leave women powerless to destroy the source, the womb, the origin of this power.

The researcher further discovered in the novel *Women in Love* that Lawrence reveals how even the most childlike and seemingly weak women hold the sexual potential to appeal to males' powerlessness and exhibit man's reliance upon a cyclical return to the womb. "The ideologies behind the masculine experiment in modernism" (improvement) and "modernity" (something modern) reveal both agenda for social power and anxieties over female tradition. Critically each men in this novel fails to dominate women by means of homosexuality due to women's peaceful resistance to this unnatural phenomenon. This resistance might be through conscious or unconscious desire to present to a life giving cycle of reproductive power as seen through Ursula's polite handling of Birkin to turn him to the natural heterosexual connection between men and women. Because of this loving resistance, Birkin became submissive to Ursula again.

In *Women in Love*, while the "reproductive potential remains theoretical" (no children are actually born in the novel), the male process of challenging female power is physical and sexual. However, in their mission to make women in-effectual under the male gaze, they prove their own weakness and reveal the supremacy of female sexual power. For example, in Birkin's endeavor

to make Ursula give up every essence of her being to him, he returns to the natural life by having sex with her. Instead of one sided gender domination, they experience a mutual submission to each other's body. This shows that Lawrence encourages gender equality through his characters and the sexual women characters' agency is visibly illustrated here.

According to the researcher, although the womb serves as the physical origin point of reproduction, Birkin violates it in the names of modernism. Ursula is an access point for Birkin to gain the reproductive power he needs to create his male dominated perfect state of a new world for him and Gerald. Birkin is not sexually satisfied in his relationship with Gerald that was considered as women controlling mechanism. Eventually, he was forced to return to the natural heterosexual relationship with Ursula through her systematic endeavor depicted in her loving approach.

Birkin tells Ursula that he wants her to give him her spirit (259). However, Ursula sees it as reasoning away problems of love; this reveals the deception in his flattening to her love, her womb and that sense of home he secretly desires. Lawrence's ways of structuring this is interesting, because women use a man to mediate their relationship, demonstrating the autonomy of female sexual identity. Furthermore, Ursula's sideways thinking is not for the sake of undermining her own sexuality, but to realize and solidify her sexual orientation as heterosexual through resisting the homosexual activities of Birkin and Gerald, (Lawrence 259).

In the researcher's view point, just as Birkin cannot fulfill his homosexual desires with Gerald and cement his vision of male centered community, his failure to love Hermione further proves his eventual compliance to the womb and female power for every time he attempts to push her away of him. However, Ursula hopes she can fulfill Birkin's desire without her spiritual submission, knowing this obedience is ultimately useless to an impossible new reality. Lawrence describes their intercourse as a perfect passing away for both of them, as they experience a mutual physical submission in which Ursula discovers her complete self and she also ensured her skilful agency in trapping Birkin from the unnatural action he uses to apply with Gerald.

Birkin's and Gerald's failure to exert communities with traditional male power comes from the emergence of the review of women as a new feminine identity growing in the whole of modernity. Middle and upper class women, like the Brangwen sisters, began taking advantage of the education becoming increasingly available to twentieth century women, entering to jobs

traditionally considered masculine and assessing intelligence and independence power over male out of the domestic subject.

Ursula is the only passage by which Birkin can gain the reproductive power inherent in her and produce his new reality. It paves the way for his own death and rebirth. However, his weakness to form his new world stems from his reliance on homosexual bonds to suppress heterosexual desire; when Gerald commits suicide as a submission to Gudrun.

The researcher perceives that Gerald's death reveals the fragility of the new world Birkin attempts to construct and the weakness of homosexual bonds which are void of reproductive potential which were used as women domination system. "Men function in a cycle of death whereas women function in a cycle of life". Birkin and Gerald seem to represent opposing sides of modernity; one trying to reform the modern into a new reality and the other trying to reinforce his power in the modern kingdom (144).

The researcher also examines the human characters given to non-human characters. For example, in the chapter "Mino" (a male cat), Ursula visits Birkin and they end up having one of their usual discussions in which they attempt to define their relationship. Ursula tries to make Birkin admit that he loves her and he tries to explain to her his vision of a less conventional relationship that is more than mere love. Their conversation is interrupted twice, first as they watch Birkin's cat Mino, encounter a female "wanderer cat with which it interacts by hitting slightly and boxing her"(Lawrence,148). Ursula "alerts away the stray cat" when she tells off Mino for his dominating tendency and the human discussion is resumed (Lawrence, 150). Soon afterwards, Birkin's manager interrupts the two people by letting them know that their tea is ready. They both looked at it, very much as the cats had looked at them a little while before (Lawrence, 151). In this context, the courting of the humans is openly compared to that of the cats' behavior and animalizing that of human beings. Ursula's agency which was attributed through the female cat in alerting the males was high.

From the researcher's point of view, what is interesting here as far as women's agency is concerned, is that class individuality is also partly subordinated to gender identity in this scene. Ursula accuses Mino symbolically representing males of being a bully like males do, and she understands that it is trying to dominate the stray cat with its paws in the same way that Birkin tries to dominate Ursula with his fine words. Ursula condemns Mino for bullying the female cat which indirectly means also to condemn males like Birkin and Gerald which is a strong resistance

to males in the twentieth century, (Lawrence, 149). Birkin, on the other hand, identifies with Mino, “claiming that he is only trying to convince the stray cat” of its male dignity and higher understanding, (Lawrence, 150). This kind of intersectionality in which species and gender identity interact is also evident in the symbolism of the mare horse event.

Gerald’s and the train’s joint torture of the mare (a female horse) is a “symbolic double rape,” and there is a tangible sexual tension in the scene (Lawrence, 96). Gerald is keen as a weapon pressing in to the mare, and as Gudrun is watching the struggle between man and horse, she has an “orgasmic experience” where the world staggers and passes into nothingness. She feels deep sorrow for the suppressive acts done on the mare. Ursula also denounces Gerald for his sadistic actions taken on the mare. She could not know any more, and afterwards she cannot stop thinking of the horse being enclosed and encompassed by Gerald’s side and “thighs and calves” (Lawrence, 111). Hence, while the mare herself experiences no sexual pleasure, she becomes the object of Gerald’s projection of sadistic sexual practices. It is hard to imagine that the scene would have played out in the same way as the horse been a mare and so, like the stray cat. Figuratively speaking, it is partly because of femininity that the mare is dominated by Gerald, but Ursula never stops attempting her agency against conventional males the animals symbolized as human characters.

In the researcher’s close reading of the novel, according to the challenging issues raised by Ursula and Gudrun, the oppression of female humans is justified by their presumed likeness to non-human animals as is indicated by Birkin’s comment that women are the same as horses: it seems as two wills act in opposition inside them. With one will, Gudrun wants to subject herself utterly, while with the other, she wants to secure and throw her rider to punishment in hell (Lawrence,141). Conversely, Hermione practices a similar attempt at subjugation of males regardless of types: Hermione talked to the stage, that Birkin too was a boy she wants to persuade and hit, this therefore shows the women characters agency is high. He was male, so she must exert some kind of power over him (Lawrence, 88). Lawrence seems to recognize that both human and non-human character is based upon other parameters than only class, and this intersectional understanding multiplies the limits as well as the continuity between humans and other animals.

However, considering the general human inability to escape human means of conceptualization, which the researcher has discussed throughout this analysis, “anthropomorphism” (attribution of human characters to non-humans) may be the only available means of relating to non-human others. No one, neither humans nor other animals can understand outside of their own conceptual resources. Nonetheless, there are different kinds of attributing human characters to non-humans, and when relating to our non-human others, we may be able to choose whether we do so by seeing them in fact, there is a comparable scene in Lawrence’s novels. Female agency is observed reduced in the 19<sup>th</sup> century in Persuasion due to the severe patriarchal dominance on women.

### **7.3 Female Characters’ Agency in Persuasion**

.In the analysis of the agency in Jane Austen’s Persuasion, in spite of what appears to be a lack of agency and a varied critical response towards possible agency, this research argues that Anne shows her agency throughout the novel. Though it is initially exhibited in moments of crisis under conditions of high “emotions” and loss of “reason” among other characters, Anne’s agency is clearly manifested throughout the text. In addition, this analysis argues that the agency of Anneserves to criticize gendered social norms that encourage the persuasion and obedience of young and single women in regard to marriage and social hierarchy(3).

The analysis of Anne’s agency, the researcher perceives that in certain moments and under certain situations, Anne is able to act with power. Agency is also manifested in moments of crisis, such as the occurrence at Lyme, moments that involve a conflict between “emotion” and “reason”. Anne appears to be able to exercise agency when there is a conflict between “emotion and reason”; other characters become harmed by their emotions and lose of their ability to reason (2). Anne, however, upholds her rationality and reason, and thus she is able to carry out agency in these moments. In this novel, Anne exercises both direct and indirect agency. Then, the researcher provides an analysis of instance in which Anne has indirect agency followed by moments of direct agency.

Indirect agency simply refers to agency that an individual displays through another character; for example, Anne at one point is able to show agency through Mrs. Russell. This type of agency also refers to decisions that may come out of submissive or lacking agency such as choosing to be persuaded. Direct agency according to the researcher’s analysis is the observable action that is

easily identified as reliable. It is an ability to use power and the act of using that power. Not only does the researcher analyse these moments of indirect and direct agency, but also how these moments tell against the three social expectations of women, especially in the nineteenth century in England (1) young women should marry within their own class (2) young women should seek and accept the advice of older, typically female and (3) young women should act in obedience to the direction of those of higher social standing. Eventually, these social expectations join to state that a young woman should be persuadable by those in power; according to the analysis of the researcher, this novel criticizes and reacts against those expectations through the women characters in *Persuasion*.

As previously mentioned, the elements that come into view as essential for Anne's agency are an excess of "emotion" and lack of "rationality" in the characters around her. The first sight that provides Anne with almost entire agency in these conditions occurs at Upper-Cross. When little Charles is brought home because he is injured his "collarbone". There is fear, and Anne is the one to take charge:

It was an afternoon of distress, and Anne had everything to do at once the apothecary to send for – the father to have pursued and informed the mother to support and keep from hysterics – the servants to control the youngest child to banish, and the poor suffering one to attend and soothe; besides sending, as soon as she recollected it, proper notice to the other house, which brought her an accession rather of frightened, enquiring companions, than of very useful assistants, (*Persuasion*, 57-58)

The child's mother was present, but Anne was left to do all of those things, like sending for the pharmacist and calming the child. The text states that Anne had to keep the mother peaceful, and as the mother was not calm, she was not in a rational mind frame to attend to the other tasks. Thus, Anne at that moment had to be the one to act. The conditions are now set for Anne's agency. The characters around her are distressed and controlled by their emotions, while Anne suppresses her emotions. This scene shows Anne as controlled and in charge of the situation; even if she was not completely calm herself, even if she was nervous. She is the one that is able to hold back those emotions of fear in order to accomplish the necessary tasks. Through this, Anne performs an agency that on the face of it has previously not been granted to her, showing the idea that her agency is derived from crisis and the inability of those around her to make rational decisions, (*Persuasion*, 108).

This apparently conflicting aspect of Anne's character is revealed again while the group of friends is in Lyme. In different places in the text, Anne has been depicted as a character easily influenced, as well as one who struggles to control and handle her innermost emotions, as evidence when Anne attempts to isolate herself to deal with her emotions. At Lyme, however, her portrayal appears to shift, and this incident becomes the turning point both in the relationship between Anne and Wentworth, and in Anne's narrative position. When Louisa jumps from a higher part of the Cobb to the lower, missing Captain Wentworth's arms, she falls and knocks her head against the rocks, and knocks herself unconscious. Every member of the party responds in various manners, from weakening to terror except Anne. Though she is certainly upset by the fall, the shock of that moment to all who stood around, she is the only one capable of issuing orders calmly:

Captain Wentworth, who had caught her up, knelt with her in his arms, looking on her with a face as pallid as her own, in an agony of silence. "She is dead! She is dead!" screamed Mary, catching hold of her husband, and contributing with his own horror to make him immovable; and in another moment, Henrietta, sinking under the conviction, lost her senses too, and would have fallen on the steps, but for Captain Benwick and Anne, who caught and supported her between them.

"Is there no one to help me?" were the first words which burst from Captain Wentworth, in a tone of despair and as if all his own strength were gone.

"Go to him, go to him," cried Anne, "for heaven's sake go to him. I can support her myself. Leave me, and go to him. Rub her hands, rub her temples; here are salts, - take them, take them."

Captain Benwick obeyed, and Charles at the same moment, disengaging himself from his wife, they were both with him; and Louisa was raised up and supported more firmly between them, and everything was done that Anne had prompted, but in vain; while Captain Wentworth, staggering against the wall for his support, exclaimed in the bitterest agony,

"Oh God! Her father and mother!"

"A surgeon!" said Anne.

He caught the word; it seemed to rouse him at once, and saying only, "True, true, a surgeon this instant," was darting away, when Anne eagerly suggested,

"Captain Benwick, would it not be better for Captain Benwick? He knows where a surgeon is to be found." Every one capable of thinking felt the advantage of the idea, and in a moment (it was all done in rapid moments) Captain Benwick had resigned the

poor corpselike figure entirely to the brother's care, and was off for town with the utmost rapidity, (*Persuasion*, 118-119)

This can show that Anne has the ability to make decisions and to instruct others. In this case, Anne defies social norms by turning over them; rather than remaining as the inactive character of inferior social standing at least in regard to some of the mass gathered. She assumes power by instructing others in what to do. Following Benwick's exit for a surgeon, the narrator also describes the scene and Anne's part in it:

Anne, attending with all the strength and zeal, and thought, which instinct supplied, to Henrietta, still tried, at intervals, to suggest comfort to the others, tried to quiet Mary, to animate Charles, to assuage the feelings of Captain Wentworth. Both seemed to look to her for directions, (*Persuasion*, 119)

As is stated in the above extract, just as in the earlier situations of agency for Anne, there is a difference between "emotion and reason".

In the researcher's view, then, the descriptions and images that Austen gives, allow readers to imagine the events as they arise. This depiction also embraces the variety of emotions of the cast of characters. Louisa is unconscious, an outcome of the fall. Captain Wentworth is in defeat with sadness, and is unable to do much separately from crying and uttering sideways about Louisa's mother and father. Henrietta faints and falls down and therefore must be held up. Mary commands her husband and goes into fits of laughter. Captain Benwick looks on in shock, while Charles is cold in shock. At this instant, emotions have run much too high within any of these characters for them to act rationally.

Anne is the first to recover the capacity of mind to act, sending Benwick to assist Wentworth. Her agency, her ability is further showed in this situation when Charles begs for further instruction. Though the narrator, perhaps ironically has stated a few sentences earlier than these three characters (Wentworth, Charles, and Anne) were rational, Captain Wentworth and Charles are more rational than they were, but still unable to logically decide on the next best action. Anne however is balanced and rational. Thus, because she is the only one capable of rationality, she acquires an opportunity to show her agency, and readily takes it. In other words, the portrayal of Anne as a rational character within crisis provides particular moments in which the readers can perceive Anne's agency. Moi (2011) in her theory, "Sexual/Textual Politics) states that there are

periods whilst sexists need to be modest from their arrogant and chauvinist attitudes; feminists can really kick out it to them better than anyone else.

Anne's agency is also exhibited at the end of the novel. In this scene, she has a friendly, but strong, debate with Captain Harville about consistency. This scene is interesting for many reasons, one of which is that this is the most in depth conversation that is witnessed from Anne. She speaks more in this scene, clearly communicating her thoughts to Captain Harville. Just as Anne possesses agency, she also has the capacity for assertiveness, but does not apply that ability until this scene. As she reveals more of her own agency, she then also appears to be more self-confident. The discussion begins quietly but rises in significance and commitment, as Anne's responses become longer, more assertive, more expressive (81). Anne is speaking her thoughts without doubt, and is doing so to a gentleman, with intense personal feeling (82). This does not only reveal her agency, but also speaks about what Jane Austen has accomplished. In the researcher's understanding, Jane Austen has found a way that gives her heroine the initiative, and gives her place (82). Thus, the researcher perceives her much more clearly as an active character, a heroine with agency.

These situations all seem to have one thing in common crisis, and the inability of her friends, or family members, to make wise and rational decisions. These are crucial elements to Anne's agency. But, we can also see that there does not have to be a crisis for Anne to have agency. In her conversation with Captain Harville, there is no real crisis at hand. They are simply having important discussion. But, throughout the conversation and even when it becomes heated, she is calm and composed. These scenes, then, not only demonstrate Anne's capacity for agency, but they also imply that Anne's agency is endorsed by her rationality. It is because she remains rational that she can reason out and exhibit agency in these moments of crisis. We can also witness her determination and intellectual potential. She is not weak and submissive character.

In the moments in which Anne appears passive in the Kellynch Hall, persuasion is interpreted with a new lens based on the knowledge that she does have agency. That was a moment when her date with Captain Wentworth was broken. Anne is portrayed as a submissive women on the surface, however, she exhibits agency.

Anne Elliot is the protagonist of the story, but she appears in many respects as an underestimated and inactive protagonist. Both her family and the narrator view her as an inactive protagonist. From the start, her father describes her as of very lesser worth.

By passive, the researcher simply means, not active lacking agency, (Persuasion, 5). This statement both presents a surface description of Anne and also clearly depicts her father's biased opinion on her. He does not think highly, perhaps not much at all of his middle child. On the surface, the narrative voice seems to agree with this view of the father, but an in-depth analysis of her character shows that she is quite different.

The narrative quality of the novel serves many purposes, from revealing the views of Anne's family and friends to offering a separate view through irony. In addition, Anne is not even mentioned by name until the fourth page of the novel, and it is not until the second chapter that Anne appears as the possible protagonist; one might not realize with certainty that Anne is indeed the protagonist until chapter four or five. Anne Elliot is mentioned very early in *Persuasion*, but several chapters pass before this potential heroine emerges (76). In the narrator's view, she is a passive shadowing character. Her word had no weight; her convenience was always to give way; (Persuasion, 6). This description aligns with, and contains, the family view, but it also carries an ironic tone.

In a similar manner, the researcher views Anne Elliot as a very pretty girl, but her flower had vanished early; and as even in its height, her father has little to admire in her. The narrator first states positive traits about Anne, revealing something different from what her family think about her. In the beginning it shows her obedience in allowing others to obtain what they want regardless of her own wishes. The concept that her convenience was always to give way, though spoken with irony, still suggests that Anne often submitted to the will of others. This tendency in her character is evident throughout the text, though in lesser degrees, and is particularly evident in the relationships that she has with other characters. This inclination to submit does not inherently bit her of agency; rather, she displays agency in her decision in times of crisis.

While there are passive moments throughout the text, Anne's agency becomes more visible as the novel continues. According to the researcher, Anne is without power in her family circle as she is at first without dramatic prominence in the text, but as the narrative progress gradually,

one can see her presence in the novel. Due to her lack of power within the family, it is not surprising that she is not consulted by her father and Elizabeth when they are discussing financial issues. Yet, this event in the novel endows Anne with indirect agency, gained through the character of Lady Russell. After Mr. Elliot asks her for advice, Lady Russell:

drew up plans of economy, she made exact calculations, and she did, what nobody else thought of doing, she consulted Anne, who never seemed considered by the others as having any interest in the question. She consulted, and in a degree was influenced by her, in marking out the scheme of retrenchment, which was at last submitted to Sir Walter, (*Persuasion*, 13).

The above extract shows two things. It reflects more the family's opinion of her as not worth asking and not worth listening to, and also endowing her with agency, although indirectly. The fact that Lady Russell decided to consult her also shows that Lady Russell thought much more exceedingly of Anne than her own family and trusted Anne's advice worth including Lady Russell's recommendations to Sir Elliot and Elizabeth.

This scene also shows a form of indirect agency, for though it shows a different aspect of Anne's character, it is not a full agency since the reader can infer that Anne's advice would not have been given, had there not been a third party. Although Anne does not have direct agency in this situation, the circumstances still reveal the constant conditions under which Anne's agency is characteristically visible. These conditions rotate around the conflicts between emotion and reason. In this state of affairs, Sir Walter Elliot and Elizabeth are absorbed in their feeling of arrogance, and thus neither of them were able to plan any means of decreasing their expenses without compromising their self-esteem, or giving up their comforts in a way not to be borne (10). Because of their arrogance and pain, they are not able to make rational decisions. Anne, on the other hand, is separated from this high arrogance and suffering and thus able to think sensibly and logically, providing suggestions and reform that her father and sister would not themselves have considered. This scene then illustrates the situations within which Anne obviously owns agency. It is still not full agency; when Anne is brought into the dialogue later in discussing where the family should restore to; Anne's own wishes to remain in the country go useless and largely unnoticed. Though Anne's agency here is only indirect, it is still only in a moment of crisis, or even possible crisis, that Anne appears to have any agency at all.

Anne also shows indirect agency during her stay with Mary at Upper-cross Cottage. When the Elliot family departs from Kellynch Hall, Anne joins her younger sister, Mary, at hers and her husband's home. In the researcher's view Anne's mere act of going to Upper-cross is an act of agency, as the text implies that she could have declined to go:

To be claimed as a good, though in an improper style, is at least better than being rejected as no good at all; and Anne, glad to be thought of some use, glad to have anything marked out as a duty, and certainly not sorry to have the scene of it in the country, and her own dear country, readily agreed to stay, (*Persuasion*, 36)

The fact that Anne "agreed to stay" means that she chose and she made the decision, to stay with Mary rather than going on to Bath with her father and sister. So, even if Mary's request seemed more of a condition or demand, Anne still had the ability to choose whether or not to obey. According to Moi (1999), it has long been traditional practice among most feminists to use feminine and masculine to represent social constructs and to overturn female and male for the purely natural aspects of sexual difference. And in this case, she chose to present and visit with her sister. During her stay, the Musgroves greeted her into their daily lives, from helping with the kids to being part and parcel to their own influence. In fact, the narrator explains:

One of the least agreeable circumstances of her residence there was her being treated with too much confidence by all parties, and being too much in the secret of the complaints of each house. Known to have some influence with her sister, she was continually requested, or at least receiving hints to exert it, beyond what was practicable. "I wish you could persuade Mary not to be always fancying herself ill," was Charles's language; and, in an unhappy mood, thus spoke Mary; – "I do believe if Charles were to see me dying, he would not think there was anything the matter with me. I am sure, Anne, if you would; you might persuade him that I really am very ill – a great deal worse than I ever own. (*Persuasion*, 47-48)

It is not just the discussions between husband and wife that cover Anne, but also those between mother-in-law and daughter-in-law. In discussing servants one day, Mrs. Musgrove tells Anne,

"I make a rule of never interfering in any of my daughter-in-law's concerns, for I know it would not do; but I shall tell you, Miss Anne, because you may be able to set things to rights, that I have no very good opinion of Mrs. Charles's nursery maid...Mrs. Charles quite swears by her, I know; but I just give you

this hint, that you may be upon the watch; because, if you see anything amiss, you need not be afraid of mentioning it.” (*Persuasion*, 49)

The above extract indicates that these instances, while they are complaints, are also requests for Anne to do something about these issues. Anne is the only one of the family who possesses of good sense. Thus:

when on a visit to her sister, is, by that sort of instinct which generally points out to all parties the person on whose judgment and temper they may rely, appealed to in all the little family differences which arise, and which are described with infinite spirit and detail, (*Persuasion*, 68).

These little family differences include the disputes between Mary and her husband, into which they often attempt to draw Anne, as discussed above. Whether it is because she is the only one who possesses of good sense or not, the family, that is Mary, Charles, or the other Musgroves, believes that she has the power, the agency, to move on their behalf. They expect her to be able to hold influence over these individuals and to be able to persuade the said person to a particular way of thinking. These examples reveal that, even though her father and other sisters do not seem to think she has any use or any agency, the people at Upper-cross are of a different opinion. If they did not believe Anne in capable of agency, they would not speak their complaints to her at least, not in the hope that she might be able to act in regards to those situations. They believe that she has influence and if she has influence, she must have agency. As stated by Moi (1999), after all, feminism had well and accurately held notions of divergence and really was considered by many to have disjointed along the fault lines of class, race and sexuality.

One instance that demonstrates well Anne’s agency occurs while she is still staying with Mary. Following little Charles’s injury, arguing earlier in the paper, Mr. Musgrove, Mary’s husband, decides that he will go to his father’s house for dinner to meet Captain Wentworth. Since little Charles is doing better and the doctor sees no danger for the child, Mr. Musgrove sees no reason as to why he should not go, leaving his wife and sister-in-law to care for the child. Mary, however, is opposed to this idea because she would also like to go to dinner.

“So! You and I are to be left to shift by ourselves, with this poor sick child – and not a creature coming near us all the evening! I knew how it would be. This is always my luck! If there is anything disagreeable going on, men are always sure to get out of it, and Charles is as bad as any of them...So, here he is to go away

and enjoy himself, and because I am the poor mother, I am not to be allowed to stir; – and yet, I am sure, I am more unfit than anybody else to be about the child.” (*Persuasion*, 60)

Once Anne realizes that Mary would like to go, she suggests that Mary tell Charles that she is going with him, and Anne suggests staying at the house. Charles’s response and effort to have Anne join them later further reveals Anne’s own agency:

“This is very kind of Anne,” was her husband’s answer, “and I should be very glad to have you go; but it seems rather hard that she should be left at home by herself, to nurse our sick child.”

Anne was now at hand to take up her own cause, and the sincerity of her manner being soon sufficient to convince him, where conviction was at least very agreeable, he had no further scruples as to her being left to dine alone, though he still wanted her to join them in the evening, when the child might be at rest for the night, and kindly urged her to let him come and fetch her; but she was quite unpersuadable; and this being the case, she had ere long the pleasure of seeing them set off together in high spirits, ( *Persuasion* ,62)

The above excerpt is significant, but easily missed. Not only does Anne have a voice in this discussion, but she also shows agency through her arguments and decision making. She is the one that suggests that Mary should go with her husband. She makes the decision to stay behind and look after the child. She is doing well in convincing Charles not to come back and pick her up later in the evening. In fact, the text tells us that “she is quite unpersuadable” (62). In spite of his attempts to persuade her, she preferred not to be persuaded, but she rather persuaded them. So, according to the researcher, it would be hard here to pay no attention to her agency, even if it is not as direct as in the previously discussed instance of crisis. However, it manifests itself, even when it is not as apparent. Her agency is still present throughout the different scenes of the text.

As the analysis reveals, the scenes that portray Anne as inactive do not only happen at the beginning of the novel, but rather, one scene in which she actually behaves in a passive mode occurs after the sight at Lyme. Following the incident on the Cobb, Captain Wentworth wants Anne to remain in Lyme; but Anne continues along with, perhaps also because this is what she desires to do. Yet, when Mary is informed and complains, Anne is sent back to Upper-cross and Mary stays. Even if Anne would rather stay, Mary assumes power over Anne because of her perceived social standing above Anne, and so Anne leaves in order to pacify the anger of her

sister. Again, this scene makes it difficult for Anne's agency to be visible. In the researcher's view, Anne had never submitted more reluctantly to the jealous and ill-judging upholds of Mary (124). If Anne's submission was reluctant, it signifies a level of agency.

One might argue that Anne, rather than behaving passively, ratifies agency in an attempt to stay. Still, this agency is again apparently manifested in, as she is either instructed to leave, or chooses to do so only to pacify her sister. It is seemingly taken from her because, as mentioned in the introduction, persuasion, and even instruction, come with a choice to submit or not. So, even in this picture when she is essentially being told to leave, she performs agency in choosing to listen, because, if she wanted to do so, she could have chosen to stay. In either situation, this scene and the conflicted explanation of Anne's behavior help in the development of an irregular viewpoint of Anne as more than an inactive actor in the world around her.

These moments, involving Mary do not just seem to illustrate Anne's agency, but also provide examples of one of the societal norms portrayed, and criticized, in the text. Mary, the youngest sister, is very aware of societal standards and about the social hierarchy. She states to Anne that Mrs. Musgrove is very appropriate not to give her the priority that is her due, when they eat dinner at the Great House with other families; and she did not see any reason why she is to be considered so much at home as to lose her place (49). The researcher feels that she believes, or knows, that as the daughter of a nobleman, she should sit in a higher position than Mrs. Musgrove, her husband's mother, at dinners. Mary also knows that Anne is socially inferior to her because she is married, while Anne is not. Therefore,, Mary believes that her desires take hold over Anne's desires, and that Anne should be willing to accept the instruction of the younger one because she is a socially important sister. This is seen on many instances, such as when Mary wants to go for a walk, she does not want to go to a dinner. Anne is portrayed as passive helpful and yielding as most vividly portrayed in the telling of her short engagement to Wentworth earlier in the novel. Though her father opposed the engagement, the text implies that he took no action to stop it from happening (28). In fact, as the analysis reveals, Anne might have been able "to withstand her father's ill-will," and thus overcome his opposition (29). This implication seems to portray a degree of agency that is in misalignment with both Anne's characterization as passive and contemporary cultural standards for women, but is quickly made silent by the advice and persuasion of another.

The task of convincing Anne to stop her engagement to Wentworth falls to Lady Russell, thus exhibiting the significance of female friendship, or mentorship. Lady Russell firmly believes that the marriage must not be processed, if by any fair interference of friendship, any representations from one who had almost a mother's love, and mother's rights, it would be prevented (29). In this situation, as a girl of nineteen years of age, Anne had a decision to make, and that decision aligned with the descriptions given of her at this point in the novel, as well as with societal views. Thus, Anne seems to be persuaded to believe the engagement is a wrong thing, improper, hardly capable of success, and not worth it (30). This situation and its descriptions in the text further reveal not only that Anne is represented as passive and soft, but also highlights the significance of the constructed intimacy of this friendship on Anne's character as it cancels out Anne's own perceived agency in favor of Lady Russell's respected advice, (Ibid).

Once again, the researcher feels that a superficial reading of the text supports the above example as a negation of Anne's agency. A closer examination, however, shows that Anne still possessed agency because though Anne is highly influenced by the opinions of Lady Russell, the decision is ultimately up to Anne to make. The narrator explains that Anne only chose to follow the advice because she believes that in doing so, she is acting for her father's advantage and that the decision is in his best interest (30). Yet, the narrator is also clear on the level of influence that Lady Russell maintains over Anne. Such resistance, as the feelings created were more than what Anne could combat (29). Here, persuasion becomes force, seeming to narrow piece Anne of the slight agency she otherwise would have maintained in this situation. Moreover, the ending scene between Anne and Captain Wentworth provides additional room to think that Anne still has agency:

“I have been thinking over the past, and trying impartially to judge of the right and the wrong, I mean with regard to myself; and I must believe that I was right, much as I suffered from it, that I was perfectly right in being guided by the friend whom you will love better than you do now. To me, she was in the place of a parent. Do not mistake me, however. I am not saying that she did not err in her advice. It was, perhaps, one of those cases in which advice is good or bad only as the event decides; and for myself, I certainly never should, in any circumstance of tolerable similarity, give such advice. But I mean, that I was right in submitting to her, and that if I had done otherwise, I should have suffered more in continuing the engagement than I did even in giving it up, because I should have suffered in my conscience. I have now, as far as such a sentiment is allowable in human

nature, nothing to reproach myself with; and if I mistake not, a strong sense of duty is no bad part of a woman's portion." (*Persuasion*, 67-68)

Even the mere fact that Anne was debating whether or not she was wrong implies that there was some degree of choice, some degree of agency. She could not be held accountable. As it stands, she has been thinking whether she was right or wrong in her decision to submit to the advice of Lady Russell. This is the right decision for her. She notes that placed in a similar dilemma, she would not give the same advice to another woman. Thus, she acknowledges her own agency, while also providing a conflicting view of the act of persuasion that Lady Russell does to some extent to consider Mr. Walter's traditional stand too.

When Anne is persuaded by Lady Russell to end the engagement with Wentworth, her friend is the one more fully in control; Anne is full of emotions, both of love and hurt as she experiences the condemnation of father and mentor. Thus, she gives way to what she believes to be the mind of wisdom; this is confirmed when she states even at the end of the novel to Wentworth that she was perfectly right in being guided by the friend whom you will love better than you do now (*Persuasion*, 167). This reinforces the conditions apparently necessary for agency in this text. As Anne, in this moment is overcome by her emotions, she is not capable of that agency that she displays in other moments. Lady Russell, while she is upset, provides what is seen as logical advice. Given Anne's emotional state and her intimate relationship with and trust of Lady Russell, Anne follows this advice, believing it to be accurate and friendly advice, she willingly sticks to societal expectations to just respect Lady Russell.

By listening to Lady Russell's advice, Anne accepted two societal standards portrayed in the novel marrying within one's own class and accepting the advice of a mentor. Much like Anne's own analysis in her discussion with Captain Wentworth at the end of the novel, Archbishop Whately discusses the importance of listening to wise advice:

To disregard the advice of sober-minded friends on an important point of conduct, is an imprudence we would by no means recommend; indeed, it is a species of selfishness, if, in listening only to the dictates of passion, a man sacrifices to its gratification the happiness of those most dear to him as well as his own. (*Persuasion*, 174-75)

Anne accepts this societal norm by looking for advice from one much older than herself and then following the advice. This again shows her agency. She chose to speak to Lady Russell concerning the issue, and is then willing to accept Lady Russell's decision. The "friendship, mentorship", that exists between Anne and Lady Russell supports this norm; Austen's text, however, seems to contend against this norm based on the innumerable events that occur throughout the novel that bring Anne and Captain Wentworth together again. And just as it criticizes that norm, the fact that Anne and Wentworth eventually marry acts as a critique against Sir Walter's principle that individuals marry within their same class. Moi (1999, 93) brought up issues that her book clarifies the tensions feminists kick out to restore whether through political action or by interpreting literature. Lady Russell too agrees on this sentiment, as she has prejudice on the side of ancestry; she values rank and consequence (*Persuasion*, 12). It is this acceptance of societal norms of marriage and mentorship that compels her to advise Anne against marriage to Captain Wentworth, and it is Anne's acceptance, at the time, of the expectation that she should obey Lady Russell that induces her to consent to that advice and break off the engagement. Willingly and consciously, she performs agency in this decision to be persuaded and to end her relationship with Wentworth.

While many of the instances of Anne's agency may be indirect, there are moments of direct agency that deserve discussion. The first of these is Anne's relationship with Mrs. Smith and her willingness to spend time with her old schoolfellow, despite the disapproval of her father. The narrator informs us that Anne had been visiting Mrs. Smith for some time before the existence of such a person is known in Camden place (*Persuasion*, 170). This aspect alone reveals agency on Anne's part, for not only does she take it upon herself to make the visits, showing that she has the capacity to decide for herself how to spend her days, but she also chose to willingly conceal her actions from her family. When the family finally discovers the existence of Mrs. Smith, Sir Elliot is shocked:

They were not much interested in anything relative to Anne, but still there were questions enough asked, to make it understood what this old schoolfellow was; and Elizabeth was disdainful, and Sir Walter severe.

"Westgate-buildings!" said he; "and who is Miss Anne Elliot to be visiting in Westgate-buildings? – A Mrs. Smith. A widow Mrs. Smith, – and who was her husband? One of the five thousand Mr. Smiths whose names are to be met with

everywhere and what is her attraction? That she is old and sickly. Upon my word, Miss Anne Elliot, you have the most extraordinary taste! Everything that revolts other people, low company, paltry rooms, foul air, disgusting associations are inviting to you. But surely, you may put off this old lady till tomorrow. She is not so near her end, I presume, but that she may hope to see another day...A poor widow, barely able to live, between thirty and forty – a mere Mrs. Smith, an everyday Mrs. Smith, of all people and all names in the world, to be the chosen friend of Miss Anne Elliot, and to be preferred by her, to her own family connections among the nobility of England and Ireland! Mrs. Smith, such a name!” (*Persuasion*, 170-171)

Moi(1999, 95) wonders how females can freely be objective when they cannot step outside of the world that they inhabit and try to observe. Despite the telling off of her father and his requests for her to join them and break her engagement with Mrs. Smith, Anne boldly stands up to her father, telling him that she does not think she can put off her engagement, because it is the only evening for some time which will at once suit her and herself (171). She keeps her engagement with Mrs. Smith while the family goes to visit Lady Dalrymple. Thus, in this scenario, readers can witness direct agency from Anne as she stands up to her father and maintains her own will while also respecting her father enough to choose to deny words in defense of her friend’s not very dissimilar claims to theirs, referring to her father’s and sister’s friendship with Mrs. Clay (171). This scene illustrates her own agency and her capacity for self-control within that agency and opposes class marriage.

This scenario also reveals Sir Elliot’s prejudice against rank and title. Though he is not very directly speaking about marriage in this scene, it can be seen that he believes his family, even his daughter whom he does not seem to think much of at other times, are above spending time with those of a lower social rank. And yet, Austen’s text attacks this standard, this prejudice. The text fights it in Anne’s own willingness, her own preference, to spend time with Mrs. Smith, ignoring her own family’s interest.. It further fights it through the eyes of Lady Russell and Mr. Elliot. If Lady Russell and Mr. Elliot held the same views as her father or did not approve of her actions, then they would not have spoken so highly of her, thus rejecting Sir Elliot’s views of rank and title. In addition,, Anne’s agency in the engagement issues might fight the societal standards of marriage to which both her father and sister adhere.

Following her visit to Mrs. Smith and the praise she receives from Lady Russell and Mr. Elliot, she discovers the intentions of Lady Russell to attempt to pair her with Mr. Elliot. While this seems favorable, Anne is not in agreement, telling Lady Russell that Mr. Elliot is an exceedingly agreeable man, and in many respects (173). There is not much of an explanation given at this point, but Anne does still hold agency in her decision to tell Lady Russell that she does not believe it will work, and that she is not particularly interested. Anne herself knows that she could never accept him (174). Her agency is viewed more firmly as the text progresses along this storyline; once she discovers portions of his past from Mrs. Smith and deduces more of the reasons why he is now interested in the Elliots, when he had neglected them for so long. Her mind is set even more against Mr. Elliot than it was prior. She assures Mrs. Smith that she has no intention whatsoever to marry Mr. Elliot, repeating multiple times that he is nothing to me and that she will not accept him. Now, she has stated this both to Lady Russell and to Mrs. Smith, and both times very firmly.

She further explains to Captain Wentworth, in response to his fear that she would be persuaded by Lady Russell to marry Mr. Elliot that he should have distinguished” and realized the improbability of that persuasion:

“You should not have suspected me now; the case so different, and my age so different. If I was wrong in yielding to persuasion once, remember that it was to persuasion exerted on the side of safety, not of risk. When I yielded, I thought it was to duty; but no duty could be called in aid here. In marrying a man indifferent to me, all risk would have been incurred, and all duty violated.” (*Persuasion*, 165-66)

This statement shows her boldness and agency in refusing the hand of Mr. Elliot. Meanwhile, it also reveals her thoughts regarding persuasion, and again infers the existence of agency within persuasion. She asserts that she was, in at least one regard, not wrong, since she believed it to be the right course of action. Thus, she chose her course of action and chose to be persuaded. But she claims that in this new situation, she would not give up to Lady Russell’s persuasion, because nothing but risk would occur. She may have been persuaded, and her mind may have been changed, but she accepted the advice and acted on it of her own will of her own agency ; she eventually makes her decision to marry Captain Wentworth regardless of approval or disapproval from her family, (Ibid).

Despite the fact that Anne chose to marry Wentworth even if her father disapproved, the narrator informs us that, in actual fact, Sir Elliot had no objections because:

Captain Wentworth, with five-and-twenty thousand pounds, and as high in his profession as merit and activity could place him, was no longer anybody. He was now esteemed quite worthy to address the daughter of a foolish, spendthrift baronet, who had not had principle or sense enough to maintain himself in the situation in which Providence had placed him (Persuasion, 170)

While this appears to fall in line with the societal standards of the time, it does not do so completely; Captain Wentworth, while he is accepted by Sir Elliot, is not of the same rank and title and yet, Anne still marries him, combating the societal notions of accepted marriage held by her father.

Though Sir Elliot had hoped for his daughters to marry well, he did not much expect them to do so, except for Elizabeth. He hoped and expected that Elizabeth would marry Mr. Elliot, the inheritor of his estate. The narrator tells readers that Elizabeth is meant to marry him; and her father had always meant that she should (8). Their anger at his initial withdrawal from the family is not only evident, but exemplifies their belief in the societal norm of marrying within one's own class:

This very awkward history of Mr. Elliot, was still, after an interval of several years, felt with anger by Elizabeth, who had liked the man for himself, and still more for being her father's heir, and whose strong family pride could see only in him, a proper match for Sir Walter Elliot's eldest daughter. There was not a noble from A to Z, whom her feelings could have so willingly acknowledged as an equal. (Persuasion, 9)

Elizabeth and her father are irritated once again at the end of the novel, when Mr. Elliot leaves their being there with Mrs. Clay, not only devastating Elizabeth's hopes, but also ensuring that the property would still be his. In this way, the text not only fights against this social norm through Anne's agency and marriage, but also through the failure of Elizabeth and her father to secure for her the marriage that they so desired.

The existence of these norms is evident throughout the text, as many characters, including Anne at certain points, adhere to them. Yet, Anne's moments of agency contradict these norms, just as

they complicate the reading of her character as solely passive. The fact that Anne is able to perform agency throughout the novel shows that her character is constructed in contrast to the standards of persuasion and obedience expected at the time. It is also not surprising that Jane Austen would write a text that, intentionally or not, analyses the societal standards of her time, and particularly those of persuasion.

As the introduction of this text reveals, there were real dangers to persuasion, especially when persuasion became force, or when someone's advice changes the course of someone else's life. A good example is the broken engagement of Anne and Wentworth. Luckily for them, however, everything works out at the end. Austen believed that marriage should be based on mutual affection and love. Therefore, anything is to be preferred or endured rather than marrying without affection. Besides, Austen herself was not an advocate of persuasion. While she does not project to assert claims related to authorial intention, the novel itself depicts hatred of persuasion and is a critique on the existing social expectations manifested throughout the text. As far as the novel *Persuasion* is concerned, this thesis focuses on Anne's agency.

Anne's character is complex when examined more closely. Here, the researcher observes that Austen was skillful at portraying characters and bringing them to life for the readers. Anne is a good example, for she is a lifelike heroine; she is not solely passive, nor is she as strong or active as many readers might expect her. Yet, she does perform agency on multiple occasions throughout the text. Typically, and in almost all situations where it is obvious, this agency is manifested through tension when people are around her. Emotion whether arrogance, pain, shock, or something else, overtakes individuals and renders them incapable of rational thought. To be sure, Anne too has emotions in these moments; she is not unfeeling or cold. Kristeva (1980) states that it is as a woman and as a mother, a woman both loves and desires and as such she is primarily a social and speaking being. However, unlike the others, Anne is able to suppress her emotions, refuses to allow them to gain control over her mental power. As a result, she is able to maintain rationality, which then creates an opportunity for agency which is, at other times, seemingly denied her by the stereotype dominance by other characters. Conflict induces Anne to exercise agency. In the novel she is also portrayed as a problem solver.

In her moments of control and guidance, she is surrounded by intimate friends who are for the most part, no longer fully rational. In these situations, both at the Cobb and when Mary's son

injures himself, she exhibits calmness, despite any fear she may be feeling, and becomes the voice of reason, instructing the others and comforting them. Thus, it is not just development of a dynamic character, but the conditions, situations, and relationships that allow for a reading of Anne Elliot as both a developing character influencing and guiding others in difficulty moments; Anne Elliot is not a passive character, but an active agent throughout the novel, even in moments of calm and stability. This analysis of Anne Elliot as a heroine who possesses agency allows the novel to offer a social analysis of persuasion, its effects, and an examination of female agency. Her agency as portrayed in the text appears developmental; however, if we glance at moments that show agency we can perceive that she is capable of independent action, and thus maintains agency throughout the novel.

The researcher also provides an analysis of occurrences in which Anne has indirect agency followed by moments of direct agency. Indirect agency is displayed through another character. For example Anne at one point is able to show her agency through Mrs. Russell, her god-mother (mentor). In different places in the text, Anne has been depicted as a character that is easily influenced as well as one who struggles to control and handle her innermost emotion. This incident is seen in the relationship between Anne and Went Worth. Anne has the ability to make decisions and instruct others. She defies social norms rather than remain as an inactive and inferior character. From the above, one can understand that direct and indirect agencies are portrayed by Anne to influence specially the traditional dominance of her family and the patriarchal influence, while the indirect agency of the nineteenth century is shown overtly in the twentieth century.

#### **7.4 Female Characters' Agency in Sons and Lovers**

In the novel *Sons and Lovers*, feminine power is displayed in the relations between the central female characters and their male complements. It takes the feature of female influential action against male submissive reaction. The tools of the influential action include social state, attraction and learning, while those of the submissive response include need and feeling. Social state, attraction and learning provide the central female characters in Lawrence's novel with control and dominance over the male ones.

In *Sons and Lovers*, Mrs. Morel uses her traditional education and her married state in her treatment of her husband. Descending from a conventional educated family, Mrs. Morel hates her husband for his disrespecting to her in the traditional marriage life. She remains detached and unfamiliar to her surrounding, quite unable to see the values of the functioning class setting. In the researcher's intention, challenging a senior standard of culture and hating the husband seems to be the fact that has revealed women's agency in the twentieth century.

Women required a new self-respect and even a possible liberty for themselves as women, as stated in *Sons and Lovers* (15). As a matter of fact, for Mr. Morel, a miner married to a woman with higher social rank, home is not the place where he can freely rest and act as a master of the house as the patriarchal idea of home usually assumes. On the contrary, he is the loneliest figure in the house. The house, in which the family of Mr. Morel lives, is built by Mr. Morel himself. However, he feels that the only real rest to be is when he is out of the house. The house worsens Mrs. Morel's suffering and self-rejection. She feels as if she is buried alive. There is a serious inter-personal conflict between Mrs. Morel and her husband, Lawrence seems to believe in that a spouse should try to shape the husband or wife. Lawrence narrates:

There began a battle between the husband and wife a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfill his obligations. But he was too different from her. His nature was purely sensuous, and she strove to make him Morel, religious. She tried to force him to face things. He could not endure it – it drove him out of his mind, (*Sons and Lovers*, 14)

The above extract shows that Mrs. Morel sees herself mentally superior to her husband. She was friends with people attending worship "clergyman", Mr. Heaton, who shared the same intellectuality. According to Kristeva (1985) in her book, it is believed that the assumption by women of decision-making in industrial and cultural power has not to the present but radically changed the nature of this. Mrs. Morel's looks down on her husband makes him weak in spirit and deprives him from independence. She used to spend hours when she talked to Mr. Heaton. She devoted her feelings and emotions to her third son, Paul. She hates her husband extremely:

In her arms lay the delicate baby. Its deep blue eyes, always looking up at her unblinking, seemed to draw her ... Was there a reproach in the look? She felt morrow melt in her bones, with fear and pain. (*Sons and Lovers*, 37)

Mrs. Morel throws off her husband. She is detached from him. She feels his presence in her life secondary. She also lets him out from her heart. She practices her motherly supremacy over her husband's idea of making use of their son, William, in a coal mine:

Now, with the birth of this third baby, herself no longer set towards him, helplessly, but was like a tide .... Feeling him so much part of her circumstances, she did not mind so much what he did, could leave him alone. (*Sons and Lovers*, 46)

Mrs. Morel's son Paul is the core of his mother's power. She exploits her "matrimony" in shaping Paul's way of life and future. She herself puts forward the prerequisite of his service in a "manufacturing firm" of "surgical machines". She even goes together with him to it. She understands that he could not run anything without her. She makes possible his admittance to the "firm". Mrs. Morel talks to Mr. Jordan, the manager of the firm, when Paul feels uncomfortable to read a letter in French. Paul's presence in the discussion with Mrs. Jordan is prevented from having attention by his mother:

Mrs. Jordan looked at the pale, stupid, defiant boy ... "And when could he come?" he asked. "Well, said Mrs. Morel, "as soon as you wish. He has finished school now "He would live in Bestwood" "Yes; but he could be in -at the station- at quarter to eight". (*Sons and Lovers*, 95-6)

Mrs. Morel's authority over Paul is reflected in Paul's incapability to have any feeling for a girl. She becomes a passive mother and this harms the boy. He seems quite sightless to his mother's real responsibility in mal-forming his mental state, as Kristeva (1986) states, main argument appears to be that in a modern society, human history attempts to regulate human behavior into a kind of religion which implies a certain dogma that is limiting and oppressive. She feels ill-tempered at Paul's relationship with Miriam Leivers. Hoping to maintain her leading relationship with her son, she rejects his relationship with Miriam without giving any prior notice. She feels jealous of Miriam:

Always when he went with Miriam, and it grew rather late, he knew his mother was fretting and getting angry about him- why, he could not understand ....She could feel Paul being drawn away by this girl. And she did not care for Miriam. (*Sons and Lovers*, 160)

Mrs. Morel's envy expands towards Clara too; she rejects Paul's relationship with Clara. She finds him unnatural, freezing and unloving. Her refusal of this relationship turns Paul unhappy and dead in life. Her presence chains and detains Paul within himself; it increases his pain. Paul finds his mother's presence oppressive. It makes him think of getting rid of her when she is on

her death bed. Paul and his sister Annie decide to speed up their mother's death by giving her an overdose of pain relieving drug:

She'll live over Christmas," said Annie. They were both full of horror. She won't," he replied grimly. "I s'll give her morghia."...That evening he got all the morghia there was, and took them downstairs. Carefully he crushed them to powder,(Sons and Lovers,393-4)

According to the researcher, Mrs. Morel's "maternal" feeling would have damaged Paul if she had lived longer. However, Paul's autonomy after his mother's death is colored with estrangement and isolation from the world. It reflects the severe effect of Mrs. Morel's autocratic feeling on her son even after her death. It leaves Paul unable to interact and communicate with anybody. According to Moi (1999), instead of confronting the male dominated power structure, she searches for the women kingdom. She writes that the voice of each women, more over is not only her own, but springs from the deepest layers of her mind.

It is argued that while Mrs. Morel comes into view as an agent of subjugation, Miriam is depicted as life-giving. However, Miriam's spiritual education governs Paul's relationship with her. She controls Paul's feeling for her through her spiritual power over him. Her religious character hinders his attempt to have a love relationship with her. Lawrence attitude towards Miriam's spiritual education seems to perceive it as positive aspect for gender equality. Paul finds himself drawn to endless religious debate with her. Miriam's spirituality is an obstacle in Paul's love for Miriam. She takes up much of Paul's time. Her walks and the religious discussions weaken him. He suffered and gets bored, "He was not home again until a quarter to eleven. Paul entered rather breathless. He was very uncomfortable. "(Sons and Lovers,209)

Miriam's strict religious values influence Paul and make him realize the hopelessness of having a love relationship with her. Paul is unable to give up visiting the Leivers, because of this power. Miriam and Mrs. Morel exercise their power over Paul's love. They compete to win his love on the same ground. They have caring possessiveness over him. It seems that both are unwilling to let him stand on his feet. Both wish to win him in their own ways and to see him as they wish him to be. However, he strongly feels he belongs to Miriam. He cannot find pleasure with any woman. Miriam still has an influence on him, but this was against the intention of Lawrence:

He was now about twenty –three years old, and, though still virgin....but he belonged to Miriam. Of that she was so fixedly sure that he allowed her right. (Sons and Lovers, 252)

Mrs. Morel hates Miriam's soulfulness and she strongly influences her son in sharing with her the feeling of hating Miriam. They share the same strictness of character. She says Miriam is:

She is one of those who will want to suck a man's soul out till he has none of his own left ...and he is just such a gabby as to let himself be absorbed. She will never let him become a man; she never wills, (*Sons and Lovers*, 160)

Miriam believes that Paul will eventually be hers. Her mentality spoils any physical love between her and Paul. This causes unhappiness to Paul and makes him lose the desire to live life to the full. It also makes him to alienate himself from people. Miriam makes him act like a child. She despises him after his mother's death. She identifies his spiritual emptiness and restless instability:

Suddenly she saw again his lack of religious, his restless instability. He would destroy himself like a perverse child. Well, then, he would!" I think I must go," she said softly. By her tone he knew she was despising him. (*Sons and Lovers*, 218-19)

Clara Dawes influences Paul more than Miriam. She looks unfriendly. She preoccupies his feelings and sentiments. Her influence makes him hate Miriam. It even makes suffer Miriam. Miriam feels that Paul will drop his soul with Clara. Paul begins to feel physical excitement with Clara. Miriam guesses that somebody is influencing him:

He hated her bitterly at that moment because he made her suffer ....she guessed somebody had been influencing him. She felt upon him the hardness, the forgiveness of another influence. (*Sons and Lovers*, 222)

Clara attracts Paul physically. She turns away his attention from Miriam. Nevertheless, Paul believes that Miriam possesses his soul. He sees Clara as superior to Miriam. Clara as well as Miriam possesses him in their heart. Paul's feeling is divided between Clara's physical attraction and Miriam's control of his spirit. Paul finds himself bound to Miriam as well as being obsessed by Clara's delightful features:

He loved Miriam with his soul. He grew warm at the thought of Miriam, he battled with her ...He believed himself really bound to Miriam. If ever he should marry ...it would be his duty to marry Miriam, (*Sons and Lovers*, 276)

Mrs. Morel and Clara's character drive Paul's feelings and emotions away from Miriam. Clara has the liberty of speaking unkindly about Miriam. She is dishonest; Paul is unable to prevent her from doing that. He is only angry from within. Clara forces Paul into giving up Miriam. She tries to retreat Miriam from him silently. Her silent retreat makes her blood boil; it makes him angry:

Clara drew away from him, leaning away contact with him....She did not answer, but drew farther from him....Still there was no answer. She walked resentfully, hanging her head. (*Sons and Lovers*, 327)

Clara's presence with Paul cleans up his awareness and existence. In her presence, Paul forgets himself. He can no longer feel himself. He only sees himself in her physical existence. She leaves an empty feeling in him. She exerts her strong influence on him. Her goal, however is to fulfill her needs merely:

He was Clara's white heavy arms; her throat ...that seemed to be himself ... There was no himself. The grey and black eyes of Clara ...were all that existed. Then he felt himself small and helpless, her towering in her force above him. ( *Sons and Lovers*,331)

Paul is mean and small in Clara's view. Her experience with men provides her with a great deal of courage; she realizes that he lacks independence; it means she ensures her agencies on him. She even feels shocked and terrified by his obedient submission to her and his helplessness. For her, he looks like a person who does not exist before her.

To sum up, the potential agency of Mrs. Morel though not eventually successful shows her ultimate strength to direct her husband into a positive situation if not, force him to stop his sensuous desire. At first, she attempts to make him a religious and an ever true husband but she didn't achieve her goal because he continues his unethical acts like drinking and abusing her. Then, she gradually reduces her interaction with him and with her innocent feelings for her husband towards her son, Paul. Mrs. Morel's all possible ways were meant to make him a true man. He has a hard ear to be directed to the need Mrs. Morel has because he always drinks alcohol and come home staggering. She finally regards him as a hopeless individual and hates him to the extreme. As time goes on, she assumes his presence in her life as secondary. This indicates that Mrs. Morel applies her agency on her husband and son.

Mrs. Morel uses her matrimonial competence to put her son Paul under her strict supervision. This shows that women in the early twentieth century in England have been exercising and practically applying their influential power on men too. Mrs. Morel gets her confidence from her family who are from the upper class society. Due to her excessive control of her son on the work place and his relationship with females, Paul suppresses his natural feeling towards his girl friend. Paul's mother is looked jealous of the girls who love him. Then, she continuously nags Paul to reject relationship with females. Because of his mother's negligence of the women Miriam and Clara and of the envious deeds towards her son, Paul becomes unsuccessful and almost lifeless in front of them.

Clara influences Paul more than Miriam; finally Paul's feeling is divided between Clara's physical attraction and Miriam's possession of his spirit though finally he becomes diffident from both of them. Clara forces Paul to give up relations with Miriam and Paul becomes desperate. Both Clara and Miriam compete in shaping Paul based on their needs merely. All the above acts are done by his mother's hopeless life on her husband. For Clara, Paul is a small being because she realizes that he lacks decision making. From this all, one can understand that women like Mrs. Morel and Clara struggle hard to control men.

In general, the women agencies of the four novels, like Emma, Ursula, Gudrun, Clara and Anne, are aware of the inequality of women in the patriarchal culture. Women characters like Emma are portrayed as women who are conscious of selfhood. They can also voice their thoughts and make decisions on their own. All the four female characters believe that women should have freedom to act and decide on who they should love and marry. This female characters stand against male domination in one way or another as revealed in the analysis. However, their source of confidence is different. Emma was independent because of her inheritance of her father's wealth and her status. The upper class status of her family influenced Anne too, but she was not as free as Emma because her father is a patriarchal and repressive man and she continues resisting the binding traditional rules in both direct and indirect agencies. Contrasting Emma and Anne with Ursula, Gudrun and Clara, the latter three's confidence is based on education, status and economic freedom. The source of their voice and reactions directed against the oppressive patriarchal rules. Thus, relatively, these women characters have more freedom of expression than those of the 19<sup>th</sup> century who were suffering of the patriarchal classes and their uneducated states although a few of them were resisting the inequal actions of the patriarchy.

## CHAPTER EIGHT: FINDINGS AND CONCLUSION OF THE STUDY

The study has aimed at analyzing the women characters' portrayal in Jane Austen's and David Herbert (D.H.) Lawrence's selected novels. Based on post-structuralist feminist books, the study examined female stereotypes and subjectivity, female voice, and female agency in the selected nineteenth and twentieth century novels. The female characters have been analyzed based on the textual, patriarchal, traditional and social contexts of the novels. The findings reveal that some female characters in the novels under study are stereotype free characters.

As stated in the analysis of the texts, in England, widows, unmarried women and women in general had a tough time especially during the nineteenth century. Women in the novel *Emma* had just one main objective in life as they had to fulfill what was seen by many as their most important mission to propagate the ideals of their class. Nevertheless, a few women decided to stay single because for them, it was the best choice and they could afford singleness mainly due to their economic stability and status. In the case of unlikely single women, who did not have economic independence, they had to find a job according to their social status or find a husband who could economically support them.

Austen used an autonomous women's voice in her novels. *Emma* is an independent and self-confident heroine. Studying the two novels reveals that both Austen and Lawrence seem to champion the rights of women. That is because they criticize the norms that disregard women's individuality in society. Furthermore, Austen's employment of appropriate hero Mr. Knightly, as husband for *Emma*, helps her to voice her criticism of inequality between men and women. That is because Jane Austen believes that there should be a balance between genders in society. The hero in Austen's novel, Mr. Knightly symbolizes the men who appreciate women who have self-esteem. This person does not value money or class more than his future wife. He acts unlike the conventional men. This character is made conspicuous because he champions the rights of women.

Jane Austen creatively shows the significance of equality between genders in the nineteenth century which is something ground-breaking, considering the values of her time. This is also reflected in her novel, *Persuasion*. Both in *Emma* and *Persuasion*, marriage is based on mutual love and understanding.

The novel *Women in Love*, by D.H. Lawrence, addresses the central points that lie at the core of the author's viewpoint. Lawrence emphasizes the prominence of finding balance and harmony between the two centers: one should not prioritize one to the other as it leads to one's separation from one self. In the novel *Women in Love* women are more independent than ever before, but still they are inferior to men. Both Gudrun and Ursula are independent. They don't need men to support them. They have the same rights as men but they don't obey men. The novel *Women in Love* shows that there is no difference between men and women regarding emotions. Lawrence is also questioning or reassessing the gender stereotypes that resist change. The women characters in Lawrence's books are in search of their identity. They struggled against different obstacles. Women who are aware of self hold a subject-position. They can systematically resist patriarchal domination.

It is implied that instead of examining the interactions of real men and women, what Lawrence actually writes about is the relationship between men and a series of female stereotypes. A healthy and harmonious relationship between men and women is difficult to attain but both sexes should strive for that. It can be achieved if both men and women acknowledge the identity of the other. The analysis also reveals that the author's works in the twentieth century represent an extended reflection upon the dehumanizing effects of modernity and industrialization.

In "Sons and Lovers", Lawrence presents conflicts between the two kinds of love, physical and spiritual. Paul Morel is dominated too much by his mother's over possessive love and is unable to achieve any satisfaction in love. This signifies that Lawrence believes that physical love can be misshapen if it is not supported by the soul because there is no body distinct from soul so, both should be brought in balance. The emotional side of the male characters is exploited by their female complements for certain ends in the case of Mr. Morel and her son, Paul. These ends include humiliation, needs-fulfillment, and possession and out letting repressed feelings and emotions. The masculine passive role cultivates the land for an authoritative feminine role. The feminine role drives its power and strength from the masculine passivity. The social state, attraction and education are means rather than hopeful ends for the female characters.

Sir Walter in *Persuasion* makes his daughters subjected to him; Austen reveals the rigid values of the class oriented traditional society and the struggle some females like Anne Elliot make. Anne also raises her voice on females' loyalty of affection. Austen prefers to end the novel by giving

greater prominence to the voice of the heroine. Anne displays direct and indirect agency. In the nineteenth century, the higher number of turns in male characters' speech reinforces the old stereotypes that men are more rational than women. The analysis also shows that those women, who are influenced to follow a ridiculous standard, are also being told what to do and what their expectations should be, Austen dramatizes this fact in her novels.

To conclude the findings, the researcher can finally deduce from this analysis that in the nineteenth century, women were dominated by the patriarchal values. They were confined to home chores only. They were not free from the patriarchal grip. However, the characters Emma and Anne are different. They both exercise agency against males' oppressive actions. They challenge patriarchal dominance on women by making themselves free from the patriarchal influence and by supporting other females. This is a dominant feature of the novel *Emma*.

As far as Lawrence's novels are concerned, females in twentieth century works strive to ensure equal love and respect with their counterparts. Some of them even try to control male characters. Here, Lawrence seems to champion gender equality socially, politically and economically within the society. So, the findings might initiate some researchers to study how this unevenness in gender relations can be eliminated in the present-day England.

Women's representation in the nineteenth and the twentieth century novels and the perceptions of the two authors on women's societal image almost meet at a point though women's struggle against the patriarchal rules is advanced in the twentieth century. Both authors are against the extreme supremacy of males on females. They both believe in gender equality. This is exhibited through male and female characters that respect each other and try to listen to each other's voice. Both authors portray female characters, who challenge female stereotypes and strive to mitigate gender power imbalance in the nineteenth and twentieth centuries and edify the world's society at large and the UK society in particular. They creatively show that gender equality can even be achieved in the patriarchal society if female are from the upper class society and if educated.

## References

- Ailwood, S. (2008). "What men ought to be?" Masculinities in Jane Austen's novel. School of English literatures Languages and Philosophy: University of Wollongong
- Austen, J. (1815). **Emma**. Pan Books Ltd. Cavaye Place: London
- \_\_\_\_\_(1995). **Persuasion**. Oxford Book Warms Library: Oxford University Press
- Admas.G. R. (1992). **Introduction and Overview**. In GR. Admas, T.P. Gullotta &R. Montemayor, Adolescent Identity Formation. Newbury Park, CA:SAGE Publications
- Anderson, P and B. Clack.(2003). **Feminist Philosophy of Religion**:Critical Readings: Oxford. Blackwell Publishers
- Anderson, P. S.(1998). **A Feminist Philosophy of Religion**: The rationality and myths of Religious Beliefs.Oxford; Blackwell Publishers
- Andrea, P. (2010). **Female Identity in Feminist Adaptations of Shakespeare**. Eotvos Lorand: Tudomanyegyetem.Boleseszettudomanyi kar.
- Barbara, J. R. (2004). **Gender and Society**. Gender as Social Structure: Sage.
- Barbara, B. (2012). **Gender Stereotypes**. Bahamas: NGEF
- Beauvoir, S.D. (1949). **The Second Sex**, New York: Knopf
- Berger, Asa Arthur. (2012). **Media Analysis**. Technique. USA, Los Angeles: Sage Publication
- Bronte, C. (2000). **Jane eyre**.New York. USA: Oxford University Press.
- Cameron, D.(1985). **Working with Spoken Discourse**. London: Sage.
- Cash,T .F, Pruzinsky,T.( 2002). **Body Image**. A hand book of Theory Research and Clinical Practices. New York: Guildfrod Press.
- Catherine, M C. (2006). **Dancing Feminisms and Intertextuality**. Center for critical and cultural Theory: Cardiff University.
- Cixous, H. (1975). **Sorties' in D, Lodge. Modern Criticism and Theory**. New York: Longman
- Classical closure: Reading the End in Greek and Latin Literature Princeton.
- Clisett, P. (2008). **Evaluating Qualitative Research**, Journal of Orthopedic.Narring Volume 12
- Daly, M. ( 1984). **Pure List: Elemental Feminist Philosophy**. Boston:Beacon Press.

Darnell, D & O. Gadiesh. (2003). **Gender Equality in the UK**: The next Stage of the Journey.

Diane.W. (1998). **American Myth and the way American Women Poets Use it**. Introduction

Druxes, H.(1996). **Resisting Bodies**. The Negotiation of Female Agency in Twentieth century Women's fiction.Detroit: Wayne State University Press.

Dusinberre, L. (1994). **Shakespeare and the nature of Women**. London and New York: Routledge.

Eskinder, Hailu.( 2008).” Female Roles and Sacrifices in political Drama and Film, a comparative study of “Death and Maiden and the Father” From a feminist perspectives. Addis Ababa: Addis Ababa University (unpublished).

Eagelton, T.(1975). **Criticism and Ideology**: A Study in Marxist literary theory. London: NLB

Fairclough, N. L. (1992). **Discourse and Social Change**. Cambridge: Polity Press  
Feminist Literary Perspectives:Addis Ababa University (unpublished)

Fowler, D. (1997). **Second Thought on Closure; in D.h Roberts, F.M.Dunn and D, Fowler**.

Fowler, R. (1991). **Language in the News: Discourse and Ideology in the Press**. London: Routledge

Fowler, D. (1997). **Second Thought on Closure; in D.h Roberts, F.M.Dunn and D, Fowler**.

Classical closure: Reading the End in Greek and Latin Literature Princeton.

Foucault, M.( 1979). **Discipline and punish: The birth of the prison**.( A. Sheridan,Trans). New York: Vintage Books

\_\_\_\_\_ (1980). **'Body/power' and 'Truth and Power'**. In C. Gordon. Michel Foucault: power/ Knowledge.London:Harvester

\_\_\_\_\_ (1978). **The History of Sexuality**. New York: Pantheon Books.

Gaskell,E.( 2005). Life of of Charlotte Bronte. Barnos and noble classics: New York

Gebreyesus, Teklu.( 2008). **Progressive Gender Power Hierarchy in Seven Tigrigna novels**.

Golemac, A. (2014). Representation of Women in Jane Austen's, Emma and Persuasion. Engloski: Pedagogical Center

Green, K. (1995). **Critical Theory and Practice**. Course book: Routledge.

- Guerin et al. (2005). **A Hand Book of Critical Approaches to Literature**: New York: Oxford University Press
- Habib, Rafey. (2005). **Modern Literary Criticism and Theory.From Plato to the present**. Malden: Blackwell Publishing.
- Hagan, J. (1954). Structural Pattern in Dickens's. Great expectations. elh
- Hammerslay,M.(1997).**On the Foundations of Discourse Analysis**. Language and communication
- Handal, M. (2013). **What do Women Want? Writing the female self**. University of Stavanger.
- Haslanger, S. (2000). **Gender and Race**.USA: Blackwell Publishers Inc
- Heilbrun, G. C. (1982). **Toward a Recognition of Androgyny**. W.W.Norton &Company.UK: Columbia University
- Hill, R. B. (1978). **Madness and sexual politics in the Feminist Novel**. London:The University of Wisconsin Press
- Hiwet Tesfaye. (2010). **The Impact of Patriarchy on Female Characters in “Keadmas Bashager” and “Woman at Point Zero” a feminist criticism approach**. A comparative Analysis: Addis Ababa University
- Huchin, T.N. (1997). **Critical Discourse Analysis**; In Tom Miller. Functional Approaches to written texts: United States Information Agency
- Hooks, B. (2000). **Feminist theory**: From Margin to Center. Cambridge, MA: South End Press
- Janice, D. W. (1985). **Nuns and Benefactresses**. Yvone. Y.H. The role of women in the Development of Buddhism, in Women Religion and Social Change. New York; State university of New York.
- Jones, E. E. & Colman, A.M. (1996). **Stereotypes**. In a **Kuper and Jikuper**. London: Routledge
- Kabeer, N. (1999). **Resources, Agent and Achievements**: Reflections on the Measurement of Women's empowerment. In Development and change
- Kollman, E. (2003). A Feminist Evaluation of the Longevity and Relevance of Austen Oeuvre: University of Port Elizabeth
- Kolodny, A. (1989). **Dancing through the Mine field**: Some observation on the Theory, practice and Politics of Feminist Literary Criticism. New York; Virago

- Kristeva, J. (1982). **Powers of Horror**. An Essay on Abjection, trans by Leon S. New York: Columbia University Press.
- Kristeva, J. (1986). **Women's Time in Tori Moi**, The Kristeva Reader. Oxford: Blackwell
- \_\_\_\_\_. (1983). **Literary Theory: An Introduction**, Oxford: Basil Blackwell Publisher Limited,
- \_\_\_\_\_. (1980). **Motherhood According to Giovanni Bellini, Desire in Language: A semiotic approach to Literature and Art**, trans. New York. Columbia University Press
- Krummel, S. (2004). **Women's Movement: The politics of migration in Contemporary Women's writing**: University of Sussex
- Laire, M. (2009). **Little Women**. A Feminist Theory: Ghenet University.
- Lawrence, D. H. (1920). **Women in Love**. Penguin Classics: England
- \_\_\_\_\_. (1993). **Sons and Lovers**. Words Worth: Clays Ltd
- Lemaster, T. (1012). **Teaching the God of Small Things**. Wisconsin, Great World Texts. A program of the center for the humanities: University of Wisconsin-Medison.
- Lemessa, Mergo. (2005). **Gender Disparity in Higher Education in Ethiopia**. Jimma: Jimma University
- Lois, T. S. (2006). **Critical Theory Today**. A user friendly Guide. New York: Routledge Taylor and Francis Group.
- Lorraine, C. (2000). **Encyclopedia of Feminist Theory**. Land New York: Routledge
- Mackeen, A. (1989). **From Discovery to Creation. Feminist Literary Criticism, Aesthetic Turn**. McGill University: Montreal.
- Maxwell, C.H. (2005). **Language Intertextuality, Subjectivity in the Poetry of Diane Wakoski**. University of Southwestern Louisiana
- May, L. (1992). **Sharing Responsibility**. Chicago: University of Chicago Press
- McG Rath, D. (2003). **Weaving Words**. A Diachronic Analysis of Representation of Gender, Sexuality and otherness in Women's (Re) Writings of La Belle et La: Dublin city University.
- Mekonen, Zegeye. (2001). **Images of Women and Plot Structure** in the First Four Novels of Fikre Marikos Desta. Addis Ababa: Addis Ababa University.
- Mitchell, S. (2009). **Daily life of Victorian England**. Second edition: Great Britain
- Mills, S. (1995). **Feminist Stylistics**. New York: Routledge

- Moi, T. (1985). **Sexual/Textual Politics: Feminist Literary Theory**. London and NY: Methuen.
- \_\_\_\_\_. (1999). **What is a Woman?** And Other Essays: Oxford University Press
- \_\_\_\_\_. (1997). **Feminist, Female, Feminine**. The Feminist Reader and the Politics of Literary Criticism. London: Macmillan
- Mulvey, L. (1975). **Visual Pleasure and Narrative Cinema**. **Film theory and Criticism**.  
**Introduction Readings**. New York and Oxford: Oxford University Press.
- Nelis, D & G. (2009). **Personality and individual difference**. Belgium: University of Liege.
- Ngra, E. (1985). **Art and Ideology in African Novel: A Story of Influence of Marxism on African Writing**. London: Heinemann
- Pleck, J. H. (1995). **The Gender Role Strain Paradigm**. A New Psychology of man. New York: Basic Books.
- Patwell, J. M & M, F. Phelps. (1996). **Gender in the American Heritage Book OF English Usage**. A practical and Authoritative Guide to Contemporary English. Boston: Houghton Mifflin Company
- Prasanth, A. (2016). **Psychoanalyzing Feminism: A critique of Sons and Lovers**. International Journal of humanities and arts. University of Sanskrit: India
- Puskas, PC A. (2010). **Female, identity in Feminist Adaptations of Shakespeare**. Eotvos Lorand Tudományegyetem: Bölcsészettudomány, kar.
- Rafey, H. (2005). **Modern Literary Criticism and Theory. From Plato to the Present**. Present Blakden: Blackwell Publishin
- Ranger, H. A. (2012). **Intertextual Analysis of the Novel Girl Meets Boy**. University of Birmingham Research Archive (unpublished).
- Reardon, E. John. (2007). **Analyzing News Papers: An approach from Critical Analysis**: Polgrave. Macmillan
- Robin, J. (2001). **Cultural diversity at work**. The effect of Diversity Perspectives on work group Processes and outcomes: Harvard University.
- Robins, R. (2001). **Will the Real Feminist Theory Please Stand up?** In Wolfreys, J. Introducing Literary theories. Edinburgh: Edinburgh University Press
- Ruthven, K. K. (1990). **Feminist Literary Studies: an Introduction**. Cambridge: Cambridge University press.

- Segren, U. (2015). **What Every Man Delights In**” How three major Female Characters of Jane Austen’s Emma adhere to an early 19<sup>th</sup> century Female Ideal. Center for Language and Literature: Lund University
- Sercan, Hamza. (2014). In his article “**A Victorian Extension of Sons and Lovers: A Marxist Perspectives**. European Academic Research. Mart University: Turkey
- Silverman, Kaja, (1992). *Male Subjectivity at the Margins* .Routledge: New York.
- Thackeray, W.(2005). Gender Roles in Victorian Era Literature.Vanity Fair. Web retrived from,.  
[http:// www.searchengine.Org.uk\(pdfs/9/572.pdf](http://www.searchengine.Org.uk(pdfs/9/572.pdf)
- Trejling, M. (2016). **The Vulnerable Animals That There fore We are:** (non-) Human Animals in D.H. Lawrence Women in Love. ENLIT3: Stockholm University
- Tigist, Defaru. (2006). **The Image of Female Characters in Film.** A case study of two male authored Amharic Films: Kezkaza Welafen and Semayawi Feres. Unpublished AM thesis: Addis:AddisAbaba University.
- Trainer, S. S. (2012). **Body Image, Health, and Modernity:** Women’s Perspectives and experiences in the united Arab Emirates,Asia Pacific journal of Public health.
- Tong, R. P. (1998). **Feminist Thought.** A comparative Introduction. Boulder, CO: West view Press.
- Vartanian, L. R. (2012). **Self Discrepancy Theory and Body Image.** Sydney NSW, Ausrralia: the University of South Wales.
- Weedon, C. (1987). **Feminist Practice and Poststructuralis Theory.** Oxford: Blackwell
- Willard, C. (1984). **Her life and Works.** New York: Persea Book
- Woodward, K. (1997) . *Identity & Difference*. London: Sage in association with the Open University.
- Zalbidea, M. A . (2011). **Reading and Teaching Gender Issues in Electronic and New Media Art.** Madrid University of Jyvaskyla: Finland.

### **ELECTRONIC REFERENCES**

([http://www.google.com.et/gws-red/ss/q/ the concept of mal gaze](http://www.google.com.et/gws-red/ss/q/the%20concept%20of%20mal%20gaze))

file: ///: / Users/Toshiba/ QUA R/ feminist perspectives on the self, htm