



**FEMINIST FEATURES IN GOTHIC FICTION: AN
ANALYSIS OF *MYSTERIES OF UDOLPHO*,
NORTHANGER ABBEY, AND *WUTHERING
HEIGHTS***

**2021
MASTER'S THESIS
ENGLISH LANGUAGE AND LITERATURE**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Huwayda ALWAIS titled “FEMINIST FEATURES IN GOTHIC FICTION: AN ANALYSIS OF MYSTERIES OF UDOLPHO, NORTHANGER ABBEY, AND WUTHERING HEIGHTS” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assoc. Prof. Dr. Muayad Enwiya Jajo AL-JAMANI
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This thesis is accepted by the examining committee with a unanimous vote in the Department of English language and literature as a Master’s thesis. March 5, 2021

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ
Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work, and all information included has been obtained and expounded in accordance with academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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Signature:

FOREWORD

Foremost, I would like to express my deepest gratitude to my supervisor; Dr.Muayad ENWIYA JAJO AL-JAMANI for his tremendous guidance facilitated me completing this thesis, in addition to due to his passion and confidence to implement my work with high helpfulness.

My warm regards go to my family, especially, I would like to express heartfelt thanks to my husband and daughter for helping me in whatever way they could during my studying period in Turkey, including their endless support, love, patience, trust, and prayers throughout my life and in fact, I am really glad and proud to have them by my side.

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ABSTRACT

The current study is concerned with the feminist features in Gothic fiction, mainly *Mysteries of Udolpho*, *Northanger Abbey*, and *Wuthering Heights*. The study aims at outlining these features as well as charting their development and showing how the female characters in these texts face hardships in their communities as revealed through the Gothic elements delineated in the works of Ann Radcliffe, Jane Austen, and Emily Bronte within the late eighteenth century and the beginning of the nineteenth century. This thesis aims at analyzing these novels from a feminist point of view mainly, using the Ecocritical approach as a supporting theory. The application of these two literary theories helps in shedding new light on these texts. The thesis is divided into four chapters. The first chapter is dedicated to the introduction of the chief concepts in the theoretical framework by providing definitions to terms such as Gothic, Female Gothic and Ecocritical approaches for the understanding of the novels. The other three chapters involve a contextual and textual analysis of these novels, and this will be relevant key facts, events, situations and real figures that could have had an influence on the writings of the authors themselves will also be examined. A chronological list of their works will offer an overview of the characteristics of female writers' style in their novels. Other aspects of these novels, such as symbols, motifs and setting are also analyzed in order to explain how female writers tackle the way women faced the difficult conditions of their. Times as well as their approaches to using nature or the role of landscape in their novels.

Keywords: Gothic fiction, female Gothic, mystery, castles, ruins, sublime, landscape, convents, Picturesque.

ÖZET

Bu çalışma, *Mysteries of Udolpho*, *Northanger Abbey* ve *Wuthering Heights* ile ilgili Gotik kurgunun feminist özellikleriyle ilgileniyor. Çalışma, bu özelliklerin ana hatlarını çizmenin yanı sıra gelişimlerini çizelgelemeyi ve bu metinlerdeki kadın karakterlerin, son zamanlarda Ann Radcliffe, Jane Austen ve Emily Bronte'nin eserlerinde tasvir edilen Gotik unsurlar aracılığıyla ortaya çıktığı gibi topluluklarında nasıl zorluklarla karşılaştığını göstermeyi amaçlamaktadır. on sekizinci yüzyıl ve on dokuzuncu yüzyılın başı. Bu tez, destekleyici bir teori olarak Eko-eleştirel yaklaşımı kullanarak, bu romanları feminist bir bakış açısıyla incelemeyi amaçlamaktadır. Bu iki edebi teorinin uygulanması, bu metinlere yeni bir ışık tutmaya yardımcı olur. Tez dört bölüme ayrılmıştır. İlk bölüm, romanların anlaşılması için Gotik, Kadın Gotik ve Ekolojik yaklaşımlar gibi terimlerin tanımlarını sağlayarak teorik çerçevede ana kavramların girişine ayrılmıştır. Diğer üç bölüm, bu romanların bağlamsal ve metinsel bir analizini içerir ve bu, yazarların biyografilerinin kısa tanıtımı ile elde edilecektir. Yazarların kendi yazıları üzerinde etkisi olabilecek ilgili önemli gerçekler, olaylar, durumlar ve gerçek figürler de incelenecektir. Eserlerinin kronolojik bir listesi, romanlarında kadın yazarların üsluplarının özelliklerine genel bir bakış sunacak. Bu romanların semboller, motifler ve dekor gibi diğer yönleri de kadın yazarların kadınların zor koşullarıyla nasıl yüzleştiklerini açıklamak için analiz edilir. Romanlarında doğayı veya manzaranın rolünü kullanma yaklaşımları ve zamanları.

Anahtar Kelimeler: Gotik kurgu, kadın Gotik, gizem, kaleler, harabeler, yüce, manzara, manastırlar, Pitoresk.

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ABBREVIATIONS

Etc. : Ve benzeri gibi

p. /pp. : Sayfa/sayfalar

Vol. : Sayı

ed. : Baskı

Ed. by : Editör

THE SUBJECT OF THE RESEARCH

In this study, three stories will be examined, and those have been written in various periods: *The Mysteries of Udolpho* and *Northanger Abbey*, *Wuthering Height*, which were all composed by female authors.

The late eighteenth century and the beginning of the nineteenth century have been viewed as a period of British culture changes. According to Heiland, it was a revolutionary era, “an era which has been identified with the great instabilities in the British socio-political structure” (2004:3). The era of the Industrial Revolution had huge influences on British politics; it was also a period of revolutions in beliefs and ideas, where the people have moved from the Romantic Ages, where the poetry has been a more significant form, to another significant genre, this genre was the novel, which has become common in the British literature. Almost every one of those novels considered social issues a major topic, whereas Britain was going through numerous troubles in religion, politics, and society. Gothic novels had been considered as well to be a very interesting literary genre for female novelists, as a reaction to the male authority. Almost each of those novels contained female voices and confirmed that the Gothic novels keep being alive over the years by enhancing the domestic spheres and terrible circumstances where the majority of the women had been going through in that era. Glynnis Byron and David Punter claimed in their book *The Gothic* that, “The Gothic has been often viewed as the genre which re-emerges with certain force throughout the years of the cultural crises and serving to discuss the age anxieties through working over them in displaced forms” (2004:39).

Jane Austen and Ann Radcliffe authored “Gothic” novels near the end of the 18th century. *The Mysteries of Udolpho* was printed in 1794, but *Northanger Abbey* was published in 1818 after Austen died. Those two novels express a story of a lonely young woman at the mercy of an authoritarian male figure in a frightening grand castle. Two young heroines encounter their terrors and find most of them to be baseless.

According to Greenblatt, those novels were “greatly influential and popular on other novelists for a long time after” (2005:592). *The Mysteries of Udolpho* (1794) is a well-known work that shows “exceptional capability of maintaining the suspense,

teasing the reader with the suggestions of spectral, and the poetic charming and moving scenery descriptions” in addition to having “attracted Gothic romance to the ascendancy and has helped establish the writing of the novels as a profitable and acceptable occupation for the female writers” (Howard vii). Thus, *Mysteries of Udolpho* can be considered as the best example of Gothic fiction.

The enormous growth of Gothic fiction produced an extent of criticism that essentially criticized its extravagantly used of dark and mysterious elements, whereas Gothic fiction was constructed on the terror and frightening aspects, the usage of mystical elements and ancient places. Frank Botting says about Gothic form “jagged mountains, dark subterranean vaults, gloomy forests, decaying abbeys, and wild scenery inhabited by malevolent aristocrats, bandits, orphans, and persecuted heroines” (1996:45). Some female authors responded to Gothic fiction to mimic chief characteristics of its but in a parodic appearance. The novels of Jane Austen can be considered as an example in point. According to Benet’s *Reader’s Encyclopedia* (1987:738), her novels have defined parody as “a satirical or comic imitation of a piece of writing, which exaggerates its content and style, and plays particularly on the weaknesses in the original meaning or structure”. Stéphane noted that “attempting to parody Udolpho and gothic genres through the introduction of a lonely mansion, one of the distinctive characteristics of this genre, was possibly an afterthought for Jane Austen” (1984:19). Using frequent satire references to a novel by Ann Radcliffe, entitled *The Mysteries of Udolpho*, she reached to disclose inconsistent parts of Gothic fiction.

Margaret Kirkham claims that the major purpose of consuming parody in Jane Austen novel has been “enlarging the range of the comedy in the prose fictions, through providing it with the ability to embody a serious criticism of the contemporary literature of the modern morals and manners” (1997:82). As Marvin Mudrick comments, “irony explicitly juxtaposed the bourgeois and Gothic worlds and allowed them to be commenting on one another” (1968:38). This is actually why she attains to combine both aspects in the usage of mockery or satire with a double target: to criticize her society, particularly the middle class – enormously associated with capital and reputable behaviour and Gothic fiction.

On the other hand, in the nineteenth century, Britain became one of the greatest wealthy states due to the trade and due to the Industrial Revolution. Queen Victoria ascended the throne in the year 1837. The Victorian age converted the monarchic system in different approaches, whether it was politically or cultural situations. According to McDowall, “[T]he queen touched the hearts of the people. She was successful in showing a new industrial nation that the monarchy has been a connection with a magnificent history” (1989:144). However, numerous negative characteristics appeared throughout that period, and the people moved to industrial regions, natural day life levels reduced, and child labour was considered a common occurrence.

The social order in the Victorian era demonstrated the difference “between the female private sphere and the male public sphere, passive women, and sexually active men” (Sahin, 2014: 586). *Wuthering Heights* is often considered a ghost, love, and revenge story together with detailed explanations “shifting fortunes” for the characters were constructed during “sensational revelations” (Snodgrass,2005:40). As Carroll argues, Bronte links naturalism, “the primacy of the physical bodies in the physical world,” and preternatural fantasy that revealed the whole thing in mystery. (2008:242)

PURPOSE AND SIGNIFICANCE OF THE RESEARCH

The aim of the current thesis is to explore feminist features that emerge within Gothic novels composed by Ann Radcliffe, Jane Austen, and Emily Bronte, contravening elder patriarchal thoughts of femaleness but emphasizing the importance of principles and order. For this reason, the authors have employed in these novels different techniques, including the destruction of reputations, threats of rape, imprisoning, denial of freedom of thought, forced exile, and various forms of tortures.

Moreover, through the application of the feminist theory, it is attempted to show the circumstances and situations of women during the late and beginning of the nineteenth century and also through applying the Ecocritical approaches it is attempted to explore how the idea of nature appears in Gothic fiction. Nature is a recurrent thematic component in Gothic fiction; consequently, it is important to understand how they imaged this vision of nature in their literary works in an unexpected way. The thesis investigates also the social context of the arrival of Gothic and discusses how it has been closely tied up with changes in political, social, gender relations of that

period. Its depiction of the instability and contraventions of the traditional hierarchies in representations of the Gothic castles and ruins is another concern of the study.

METHOD OF THE RESEARCH

This research is constructed on the Feminist theory. These theories displayed the de-humanization and persecution of women and are therefore helpful in presenting the subject of women historical periods and affirming the right of those writers in composing their works.

Additionally, the depiction of landscape aesthetics throughout Gothic novels can show how horror and terror have been attained, produced, and represented. Characters rely on feelings to build landscape, but through imagination, they acquire autonomy since it is at time solitude that gives rise to fantasy. The major characters of these novels are examined to reveal the gender relations in society and some other subjects that concern women's rights and their legal representation in those periods.

RESEARCH QUESTIONS

Through the application of the Feminist theory and Ecocritical approach, the present research will attempt to find the answers to the questions below:

1. How did depict women in their various historical periods that appeared in their novels?
2. How do the female authors present the idea of nature in these Gothic novels?
3. Do female characters exhibit themselves in light of the Feminist theory and Ecocritical approach?
4. Are there resemblances and distinctions between conventional Gothic and Victorian Gothic?
5. Are there any differences and similarities between the women of the late eighteenth century and women of the Victorian era based on the Feminist theory and Ecocritical approach?

SCOPE AND LIMITATIONS

This study is limited to the Gothic fiction that has been a common literary genre that appeared in the late eighteenth century, remarkably in Britain, and the female authors who wrote predominantly within this form of literature with specific reference to *Mysteries of Udolpho*, *Northanger Abbey*, and *Wuthering Heights*. This genre offered a method by which the female authors could shock, terrorize, and arouse their reading public through Gothic elements; at the same time, it was a historical time of significant social and political disturbances such as the France Revolution (1789-1799) has been declaring the rights of women and challenging the ancient aristocratic system.

CHAPTER ONE

FEMINIST FEATURES IN GOTHIC FICTION

1.1. Review of Literature

Gothic novels have gained large critical responses from numerous Critics following their publications. The critics were wondering whether this genre would be existing after 1825. Gothic was always viewed as one of the minor genres in English Literature from the origins of 1764. It published “The Castle of Otranto” by Horace Walpole to its theoretical end in the year of 1820. One of the reasons behind such inferior standing results from the parallel rise of Romanticism (1780-1848) as a more mainstream literary movement related to some prestigious authors, like Coleridge, Wordsworth, Byron, and Keats, Blake, and Shelley. Drabble defined Romanticism as follows:

One of the literary movements, and insightful sensibility shift that has taken place in England and over Europe approximately from the years of 1770 to 1848. It has marked intellectually as a violent reaction to Enlightenments. It has been inspired politically by the French and American revolutions; it has expressed a high assertion of self and the individual experience value emotionally. The stylistic key-note of the Romanticism movement has been the intensity, and its watch-word is the ‘Imagination’ (Aidan Day, Romanticism, (1996: xx)).

For example, Nicholas Daly has rejected Gothic formulation as a literary mode, lingering on, in the Victorian era and after then, such as an eighteenth-century Gothic fiction trace. Nonetheless, in the case of adopting the opinions of which Gothic is a genre that has re-emerged at various historical eras and has been aimed at discovering and administering the forbidden regions of specific cultures, then nearly all texts treating the social transgressions may be viewed to be Gothic. The majority of the critics found it beneficial to maintain a comprehension of the Gothic as a historical genre, with settings and plot elements that could be changed, however, maintaining the exorbitance, accumulating incident upon another, and overcharging with a brooding

and fearsome atmosphere. The social transgression nature could vary from an epoch to another, and clinical comprehensions of the mental disorders vary also, nevertheless, Gothic showed a fascination with the extreme behaviours and derangements of human subjectivity. Byron and Punter (2004) provided a newer view in their work, which has confirmed Gothic as a transgression of traditional ideals of the enlightenment of the eighteenth century. Punter has stated that it has been apparent that “archaic” in Gothic “has been resistant to establishing a well-regulated society and civilized values” (2004:8). Most notable is the argument by Byron and Punter that Gothic has helped uncover whole English cultural history areas that were ignored in the traditional reconstructions of the past, and that the way of breathing life into culture has been through the re-establishment of the relations with such forgotten, “Gothic” history (2004:8).

Lorna Drew argues that Fiction (and indeed society) constructs ideology from family plots. The family in the traditional novel remains securely in place at the end of the plot, however shaky it might appear during the story. The Gothic text, on the other hand, represents a critique, if not a collapse, of family and its much-touted values.’ The place of women in the family is understood in this genre as a locus of confinement. It is no accident that women in large numbers took to the genre and re-worked the form, making it their own. In the female Gothic, the family is seen as a dissatisfaction site. Gothic heroines attempt to navigate their relations with the use of a set of delaying tactics, impeding their entry to subjectivity.

If we moved to Ann Radcliffe and her work *The Mysteries of Udolpho*, received critical responses due to its impacts. McDermott stated, “This novel has been completely a work of imagination and the world of suspense which has been created from the literary as well as psychological sources that *The Mysteries of Udolpho* have to stand or fall as successful literature work” (1989: 91). In addition, the novel entranced more admiration and concentration compared to the rest of her works because sustaining prospects of the audience of the eighteenth century, particularly women who connected themselves and their suffering with the heroine in this novel. According to Ellis, “The most female-cantered novel by Radcliffe, is *Mysteries of Udolpho*” (1993: 123) because both the writer and major female characters exist in a patriarchal society. Therefore, “Radcliffe has been invested excessively in the female

characters of her novels and needed a male-centred novel for exploring the fully dark unconsciousness side” (Rodgers, 1994: xli).

Scholars and Critics have long noted how she made use of the landscape aesthetics in her Gothic works, specially *Mysteries of Udolpho* (1794); Ann Radcliffe offered two visions of nature: one of them where the humans have the ability to continue to attempt to control and dominate nature, and a substitute where they make the attempts of living in harmony with it. The review of Samuel T. Coleridge of *Udolpho* in Aug. 1794, *The Critical Review*, whereas not entirely flattering of this novel or the extended landscape descriptions of Radcliffe, picked up on how she used picturesque, and noted that this novel included “very elegant descriptions and picturesque sceneries” (2000: 361). Some other critics emphasized the significance of La Vallée in *Mysteries of Udolpho* and likened it to a kind of the paradise on the earth: Kostelnick (1985) has described La Vallée as “a picturesque ideal in *Udolpho*” (p.33), whereas Kilgour (1995) has described it as “an Edenic innocent world, and balance between the child and the parents, nature and the human beings” (p.115).

When the era of Classicism reached its end and Romanticism had just emerged, Jane Austen authored her well-known works among the eighteenth and nineteenth centuries. They all were referred to as sentimental novels. However, they have not been merely romances but described in detail the English society in the nineteenth century. According to Burgess, this influenced the Age of Reason (Burgess 2003: 173). Utmost literary criticizers show *Northanger Abbey* as a Gothic fiction parody due to its criticism of the Gothic novels' genre, particularly “*The Mysteries of Udolpho*” by Ann Radcliffe, which was widely common through a period when authored. Decrepit castles, mysterious chests, locked rooms, tyrannical fathers, and cryptic notes all figured in the *Northanger Abbey*, however, with a particularly satirical twist. Walter Anderson, a critic, comments that “fatuous visualisations,” “sensible, common reading pleasures,” where Austen “intended her novel . . . at competing with and eventually outstripping the Gothic romance works” (1984, 498). Some literary critics like Lloyd Brown (1973:324) observed Austen’s topics “similar to the feminism of the 18th century of Mary Wollstonecraft” due to “particular masculine norms in the society” as well the notes of Margaret Kirkham, “Austen lamed at telling the truth

through an ordinary irony that might be misread by the ‘dull elves,’ but that she was hoping that the readers of ingenuity and sense would not” (1973:162).

As far as the Gothic elements are concerned, Emily Bronte is considered a contentious novelist of the early nineteenth century, and her lone novel *Wuthering Heights* obtained a strong criticism and rejection of the novel’s topic. Victorian society was known for its persistence in moderation, conventionality, strict sexual moralities, discipline, and parental authorities. Even though the Victorians were enjoying the advancements and progress which had been made conceivable with capitalist industrialism and imperialism, there had been numerous issues which have disturbed the feeling of confidence and stability in Victorian society. Cory has provided that over the end of the 1830s and 1840s, “England has been in a turmoil state [...] as numerous political structures constituting the patriarchal, capitalist state have been exposed to a variety of the militancy and social movement types” (p.24). The plots of novels were horrible and thrilling and full of murders, revenge, and many supernatural phenomena (like the appearances of ghosts), which created a ghastly, mysterious, horrible, and suspenseful atmosphere with the main characteristics of horror, mystery, and weirdness. *Wuthering Heights*, a work fully possessing Gothic colour, typically reflected the Gothic novel characteristics.

Wuthering Heights copies the miniature of the contemporary society in a conceptual scenery as Carol A. Senf explains: “The Earnshaws, yeoman farmers, are the remaining parts of an earlier historical era; the Lintons, landed gentry, were the reigning class when the novel had been written; and Heathcliff, a seemingly contradictory and odd mix of the modern capitalism and the primitive nature, is the power of future” (1985:204). As Thilmany (1998: 15) explained the leading novel character, “Catherine was always independently minded, different, and kind of an outsider-- all everything that the 19th-century woman should not have been”. Observing the “momentary resistance to the gender and class” especially as “rebels in the face of the hegemonic gender roles and bourgeois marriage views” (2004:6). Some critics like James Phillips saw the novel *Wuthering Heights* as a love story, which displayed “love’s distinct components” (2007:97); he interpreted even the male character cruelties as an “absolute love” expression (p.101), and he maintains that Catherine loved Heathcliff “since she was a child and persisted in loving Heathcliff beyond the grave.

He was the first and the last one she loved” (p.102). However, it was a warfare novel, which has been launched against the women and the spaces that are related to them, and to nature and home, as enemies who will be defeated by the men for proving that they are superior, powerful, and having the authority.

David Cecil contends that *Wuthering Heights* does include a “landscape-painting set-piece,” but notes that the “nature” forms “the work’s backdrop, permeating the whole story” (1980:174). He also adds that:

In fact, there has not been any other writer who has given such a naked contact feeling with the real water and earth, presented them so little bedizened by artificial flowers of literary fancy. Reading Bronte’s description after these of the majority of authors is similar to leaving a representation of landscape-painting to step in the open air (p.174).

1.1.1. Definition of Gothic

Gothic fiction is a very complicated and difficult genre to define. For several years, the critics have put down the critics as they have considered it a worthless reading for the common masses. Nevertheless, it has succeeded in surviving and evolving, and ultimately renewing the scholarly circles’ interest. This genre’s complexity has been evidenced by numerous “Gothics” who emerged in the past years’ academic discourses. The term “Gothic” has a long history and can be clarified in many ways. According to Wilt, “Gothic can be considered as a massive umbrella term that has urbane historical references as well as mostly emotional architectural and popular references” (1980:20). In his work “The Literature of Terror,” David Punter argues that the term gothic “had many different meanings, and that had, even more, in the past. It has been utilized numerous different areas: as a historical term, literary term, architectural term, artistic term, as well as a literary term in the contemporary usages, it had many varieties of the applications” (p.1).

The term “Gothic” was first used to refer to medieval architecture styles like cathedrals. It is best known for the pointed arch that Gothic churches’ significant feature since it indicates mysterious and strange elements. In his *Introduction to the*

Gothic (2001), Fred Botting listed, for instance, the Gothic of the eighteenth century, modern Gothic, Victorian Gothic, female Gothic, postmodern Gothic, queer Gothic, postcolonial Gothic, as well as the urban Gothic. Despite such a broad multiplicity, one of the first things that came to mind in the case where a person thinks of the suitable Gothic story is the setting. From the very beginning, it has been related to architectural spaces where its narrative has been set. Gothic novel titles have been teeming with building names: *The Castle of Otranto*, *The Castles of Athlin and Dunbayne*, *The Mysteries of Udolpho*, for instance. It has been usually the case that the story setting as well, like a ruined abbey, castle, a haunted house, and so on, is its own character, in some cases even more significant compared to some leading characters.

Historically, the term “Goth” and “Gothic” depicted the Germanic groups who battled against the Roman Empire and damaged the rest of Europe. Those Goths were classified later into Ostrogoths (i.e., East Goths) and Visigoths (i.e., West Goths). Due to this foundation, the term Gothic expressed a barbarous and sometimes involved negative connotations. David punter argues that:

The actual meaning, not unnaturally, has been exactly ‘to do with barbarian northern Tribes or Goths’ that have been playing quite somewhat unfair reviled a part in the Roman empire collapsed, even though that seemingly literal definition has been more complicated than it seems, because the writers of the 17th and the 18th century who have deployed this term in a sense had a quiet little idea about who Goths were or what they have been like (1996, 4-5).

Nevertheless, all these explanations differentiate from Gothic literature. Gothic literature denotes a type of fiction that deals with supernatural or terrifying events and are typical of the first Gothic stories. It involves romances containing “emotional extremes” and “mystery” and, along with those attributes, they “challenged rationalism restraints” (Beer, 1970:88). The Gothic genre provides a vehicle through which the writers, through their works, are capable of shocking, terrifying, chilling, and thrilling the reader. The term “Gothic” begun to emerge as a synonym to expressions like “supernatural,” “grotesque,” “fantastic,” and this is the sense in which Drake employed

the term in “Literary Hours” (1970:359): “The most enlightened minds, involuntarily acknowledge the Gothic agency power”. It may also be viewed as a writing style and manner that has been utilized by some writers in depicting gloomy and dark atmospheres in a graveyard or a castle.

1.1.2. The Origin of Gothic Fiction in the literature

The historical contexts of the late seventeenth until the early nineteenth century have been of much significance to Gothic forms. It has been a period of evolutions, and the most significant aspects contributing to all of those changes were: the Industrial Revolution and the French revolution, witnessed by England, have affected the divisions of the social classes. The evolution of the Gothic fiction genre has been dated back to 1790. Several of those novels were including ruins, castles, convents, as settings, and numerous topics shown barbaric. Conventional Gothic has been distanced from the community world and was set in far settings like Spain or Italy to make the stories particularly suspicious and interesting for attracting irrational beliefs in the readers like fear.

Gothic fiction originated in the United Kingdom with *The Castle of Otranto* (1764) by Horace Walpole, laying the base for typical Gothic literature conventions. He used what came to be known as traditional settings: that case, a term Gothic referred in accordance with the novel’s medieval setting of a citadel of Italy, regarding the following Gothic novels would be similarly set in the castles from distant past, frequently of European nations that were still subordinate by the Catholic Church. After its publication, Walpole’s novel presented several features that have come to specify a new fiction genre, like old-fashioned architectural and historical sceneries, the deposed noble heir, and supernatural ghostly intrigues. It has become one of the famous works in the genre, which inspired and influenced several writers. This led to the publication of numerous novels that presented comparable features, and those novels are presently considered early Gothic novels “ The 1st gothic fiction phase” emerged from the 1760s to 1820s (Pykett, 2005: 195). The mutual elements of those Gothic novels have established the stock characteristics of Gothic fiction. Pykett has described those characteristics as:

In spite of the high differences in the styles and emphases, those novels shared a penchant for the archaic and mysterious sceneries that included the isolated and potentially haunted castles, sublime or dungeons settings. They have shared an interest in the supernatural and monstrous and made frequent uses of visions, dreams, metamorphoses of various kinds, hallucinations, and, sometimes [...] the psychological doubling or splitting of the characters. The plots turned differently on the intrigues and the dynastic ambitions, and Faustian overreaching, and often they involved imprisonment, tyranny, violence, and persecutions (particularly of the women) (Pykett, 2005: 195).

Gothic novels focused on thoughts that would overcome the human senses. In those novels, sense and intuition gained far larger appreciation than arguable ideas. These novels signified conflict between mind and sentiment that controlled eighteenth and nineteenth-century discussions. It involved works that were written between those periods and were associated with those ideas, starting from *The Castle of Otranto* in 1764 by Horace Walpole that has been later followed by other novels such as *The Mysteries of Udolpho* (1794) by Anne Radcliff, and other works such as *Frankenstein* (1818) by Mary Shelly. Carol Margaret Davison explained that the term Gothic “had wide cultural currency in England in the 18th century, where it made up medievalism images” (p.25). Davison regarding gothic novel emergence as “paradoxical” and “anachronistic”: “paradoxical because [...] it registered a merging between the past and present, and anachronistic because it has emerged throughout the Enlightenment when the novels have been focused, in general, on the contemporary realities” (p.25).

The Gothic tradition has been a severe reaction against the Enlightenment because it has defied the neo-classical beliefs of order and symmetry, which have marked the aesthetics of that period and the societal belief in rationality reason, and restraint which effaced the imagination. As it has been put in Punter’s work, *The Literature of Terror-A History of the Gothic Fiction from 1765 On*, “Gothic has been chaotic...where classics have presented a group of the cultural models to follow, the Gothic represented exaggerations and excess, products of the uncivilized and wild” (1980:6). It has taken its inspiration from the American and French revolutions due to

its focus on liberty and freedom. The Gothic novels usually criticized the aristocratic rules' terror and arbitrariness, as a result of promoting equality amongst the classes.

1.1.3. Features of Gothic Fiction

Horror and Terror may be viewed to have particular importance for the Gothic literature because they are “the emotions that are usually related to the Gothic fictions” (Botting, p. 9). It can be a psychological or physical mystery. The Gothic novels have been described as “always dark” and “always deep,” and there are also supernatural ghosts, Gothic architecture, darkness, madness castles, and so on, in the Gothic Fiction, which has been full of characters that experienced horror and terror. In addition to that, the readers have shared as well those emotions with the characters in those novels. Pykett asserted: “Gothic has been focused on the feelings: from their inceptions, it was concerned with the depiction and exploration of the feelings experienced by the characters, but also (possibly mostly) for creating feelings or affecting readers” (2005:196). According to Sage explains features of the Gothic:

The ‘authenticating’ claim that the author is no more than the editor of an already found manuscript; the settings in the medieval and ‘superstitious’ Southern Catholic European nations; the conflation of heroes and villains; the expectations of the mystical; the rise of the ambitious bourgeois eager of exercising individual freedoms in the inheritance and marriage; and the decay of primogeniture and aristocratic and feudal rights generally; using confined spaces – castles, monasteries, dungeons, and prisons, for symbolizing the extreme emotional states by the labyrinthine incarceration; and the emphasis on victimized, but usually rebellious, positions of the female characters” (2009: 146).

Most of these features can be found in the *Mysteries of Udolpho*, *The Northanger Abbey*, and *Wuthering Heights*. These features of Gothic novels can be summarized as a castle, ruined or not; supernatural manifestations, magic, or suggestions of supernatural; a curious heroine that tends to faint and a need being rescued; a passion-driven, wilful villain or villain-hero; and sometimes shocking events or threats of them are happening. In addition to that, Kilgour stated, “Gothic

novels may be matched to the Romanticism because they have similar values: interests in the bizarre, wild, eccentric, lawless, savage, and transgressive, in the originality and imagination—the actual Gothic has been a transitional and quite puerile form.” (1995: pp.117-130). In other words, in the Gothic stories, making use of the medieval legends, myths, and folklore “imagination and emotional impacts exceeding the reason. Passions, excitements, sensations transgress the social characteristics and moral rules. Uncertainty and vague obscure single meanings” (Botting, p.2).

There are also other Gothic novel features where nature and landscape play an important role in Gothic fiction. The Gothic natural sceneries and their depictions are indebted to delineate sublime and picturesque concepts. The writers of a Gothic novel often included nature as the theme in their works. “For the sensational effects, the early Gothic writers such as Radcliffe have manipulated weather and landscape as the vehicles for pathetic fallacy and heightened description of unemotional outdoor sceneries for its contracts to the emotional disorders and suppressed evils and faults of the character” (Botting, p.3). The Sublime idea as a notion that has been developed in the most influential work which has been published by Edmund Burke, “A Philosophical Enquiry in the Origins of Our Ideas of Sublime and Beautiful” (1756) due to the fact that it has been originally taken from Longinus, a Greek philosopher. Actually, for Burke (1998), the sublime has been defined as a sudden experimental force, often resulting from pain and terror. It has been produced by Infinite objects, loud sounds, vastness, obscurity, as well as other empirical experiences, and several of them have been found in nature (pp.53-79). For Burke (1998), a major difference between the beautiful and the sublime is the power relation between those two. Based on Burke allowed no space for the mixing of beautiful with the sublime and argued that both of them to mix is diminishing the two of them. In the case of applying this to the genders, it has mentioned that the feminine has been obliged to bind by to masculine sublime and that there has not been any natural space for the mixing of feminine and masculine. For this reason, Burkean sublime became a space where Ecophobia and masculine domination came together for inspiring the terror in female minds, for dominating female bodies, and for circumscribing the female existence. Consequently, the sublime, for Burke, has referred to a sense of awe, which is inspired by a sense of incomprehension, whereas the beauty has been characterized by the decorum as well as the social existence of individuals.

Though Burke demands that the picturesque and sublime cannot blend, Gilpin* insisted on mixing both of them the essay that he has written ‘On the Picturesque Travel’ in 3 parts: on Picturesque Travels; On Picturesque Beauty; and on Sketching Landscapes (1792), Gilpin argued: “Sublimity on its own is not capable of making a picturesque object. Nonetheless, mountains and rocks can be natural elements of the Gothic, and this does not have any claims to that epithet, unless their form, colour, or accomplishments are somewhat beautiful” (p.43). Gilpin is building on, and at the same time as correcting, the aesthetics of Burkean.

*William Gilpin (1724 - 1804), the English clergyman, artist, and writer in his 1768 art treatise *Essay*, in which he defined and described the picturesque.

By doing that, Gilpin created a space where the feminine beauty and the masculine sublime might and have to work in balance. In addition to that, Gilpin’s aesthetic embodies a significant pause from Burke in the fact that he encouraged the picturesque setting’s viewer to embrace scenery rather than be overpowered by it. Gilpin’s tours have been enclosed with an enchanting natural landscape, which invites the reflection on the viewer’s part. In *Three Essays* (1792), Gilpin reinserted as well the reason into the aesthetics, which encouraged the picturesque scenery viewer to engage with the landscape and view it as a “high delight” (p.50) and a “rational amusement” (p.41). What has emerged, at least for the novel by Radcliffe’s, is an aesthetic that insisted on a place for the feminine; however, it sought as well the balance and harmony between genders as necessary for its formation, and hence, the characters in the novels experienced all types of the anxiety and fear that have changed the courses of their lives, and had a psychological and emotional impact on them, due to the fact that they would express all darker sides of their lives in their stories.

1.2. Feminism

1.2.1. Definition of Feminism

The term Feminism has a long history; it embodies the problems and sufferings of the women, besides their aspirations in similar opportunities in the societies controlled by men. Feminism, one of the extremely contemporary principles to appear, tries to examine the social condition of women, explicate their leading subordinate part throughout history, and suggestion the foundation for improve and

progression of females in all aspects of life. The Enlightenment and French revolution affected females in France and to other places in Europe besides calls for freedom and fairness to women. Feminism as a movement historically is dating from the late eighteenth century; Mary Wollstonecraft is a significant early “feminist” writer; in her book “A Vindication of the Rights of Woman”, she discussed that:

The women must be having the same legal rights as the men based on the equal humanity, rationality, moral worth, and freedom. It was not right that women have to be treated by their gender for being deprived of their legal, educational, political, and economic rights. As soon as equality has been established, there would be an advantageous progression in relationships between the women and men (Wollstonecraft, 1792).

Three feminism “waves” were noticed. The 1st one, of approximately 1830–1930, has been mainly associated with political, civil, and lawful rights. The 2nd one, in the 60s and the 70s of the past century, has been focused on considerably more substantial relationship and personal problems. The 3rd wave has been fundamentally an on and reappraisal of what has been completed. It has been particularly focused on the women’s experiences and draw attention to different oppression forms that women have been subjected to in society, whether as a social movement, a theory, or a political movement. It has been mainly explicitly focused on the experiences of women in the daily lives that they were subjected to in society. Due to the fact that the women were capable of feeling the sufferings and pain of the women, they are entirely persuaded of what it meant being a “woman” in a society that was under patriarchal control. Therefore, the feminists, have the aim of removing all barriers that prevent them from the equal social opportunities for women and object to the belief that that the value of women has been essentially specified by their sex and that they are less intelligent, or natively inferior to the men.

1.2.2. Origins of Feminism

In the first period of the twentieth century, the term has emerged in English, first in England and then in America in the 1910s, and in Arab World by 1920’s the term emerged as Niswiya. Still, the term Feminism first emerged in the late 1880s in

France by Hunburtine Auclert in her Journal that has been entitled as ‘La Citoyenne as La Feminite’ where Auclert attempted to disapprove the masculine domination and demand for the rights of the women, additionally to emancipation that has been promised by the French revolution. The word Feminism actually derives from the Latin word “Femina,” which has been related to women’s issues. Feminism is focused on the female gender as a social category, not just as a biological category, for this reason, the feminists were sharing the idea that women's oppression has been tightly associated with their gender.

Concerning the seventeenth century, Mary Astell authored a book containing suggestions to Females for progression and attention to their positions in society, which generates feminine awareness in society. However, in 1792 Mary Wollstonecraft's very influential essay “A Vindication of the Rights of women” emerged that has is pondered as 1st main feminism document that has given women some spaces for thinking about their position in society. Then, in “The Subjection of women” by John S. Mill, that has been printed in 1869, showed his opinion against the injustice that faces women in society and as well as “A Room of One’s Own” (1928) by Virginia Woolf that wasn’t a theoretical study in a traditional sense, however, it has been considered as basically of departure for studying the literature of women and the beginning of the feminist criticism.

1.2.3. The Female Gothic

The first use of the term “Female Gothic” is based on Smith and Wallace by Ellen Moers, who used it in her work “Literary Women” in 1976 (Smith and Wallace, p. 1). She mentions Gothic fiction, which has been written by women (1978, xiv). Based on Smith and Wallace, the start of the Female Gothic has begun from the Gothic genre and has grown to a sub-genre, which is mainly written by women authors and has unique literary rules: in the typical plotline, the young leading female character has been imprisoned in a Gothic building by the cruel villain, threatening to rape or kill her (Smith and Wallace, p. 1). In the end, this woman will escape from that persecutor and thus, she will defeat that villain. Nevertheless, this is not the lone interpretation of Female Gothic, Ellen she refers to the manner by which the women authors explained their part in the society and showed how suffering them in all aspects of life. (1978,

xiv). She also indirectly explains “as a coded representation of the fears of women from the entrapment in domestic routines and in the female body”, so they secretly attempted to transport their feeling and suffering during Female Gothic literature. As well the Female Gothic denotes that a text or work is written by a female author, however, the literary type had its own agreements as well. She has argued that the Gothic definition, where the “fantasy has been predominant over the reality, the supernatural over the natural, and the strange over the commonplace” “has not been easily stated except the fact that it was associated with the fear” (90).

Within the Female Gothic mode, women writers both constructed and questioned the female identity, which has been quite a new term, due to the fact that by the law of the 18th century, the husband and wife have been considered as one person. After the woman married, legally, she ceased to exist: her identity has been integrated into her husband’s. Through the incorporation of the madness and horror elements, and through the situation of the characters in haunted, dark, uncanny, and gloomy places, the Female Gothic had articulated the sense of confinement of the women as well as the wish of escaping from the social obligations and pressures, for the purpose of forming a self-ruling, distinct identity. Gothic has been viewed by Susanne Becker as a “genre of women” because of “its immediate popularity with the women writers as well as women readers”. The term Female Gothic has not been utilized for analysing the Gothic narratives from the biological, essentialist point of view, instead, for the emphasis of experiences encountered by women, or “the liberating impact of the gothic horror” as well as “its feminist potentials”(Becker,p. 20). Therefore, the Female Gothic emphasizes the necessity for the women in reclaiming the control over of their own works, identities, and bodies and for challenging the gender codes.

The basic element of menace intimidating the female Gothic works' heroines is patriarchal society eighteenth century, where the male place social, economic, and political authority. Hoeveler investigates this concept that she names “Gothic feminism”. She was extremely affected by the “Vindication of the Rights of Woman” by M. Wollstonecraft, in which she has criticized women’s lack of education (p.2). Based on this source, Radcliffe literary worked and essentially her leading female characters represent numerous concepts which have been explained by Wollstonecraft. There is a number of parallels between the viewpoints espoused by the two female

authors. Wollstonecraft was convinced that the women of the middle-class were stimulated to be ‘weak, artificial beings’ by their societies and revived the responsibility of emotional (sensibility) at the expense of mind. Wollstonecraft argues that women must develop their rationality in order to be more productive members of society. Radcliffe fictions reveals alike principles in the significance of female rationality. Therefore, the Gothic itself is a feminism form, Hoeveler defined it as Gothic feminism (1998, xi-xii). It meant that women persecution was a weapon for fighting the patriarchy.

1.3. Ecocriticism

1.3.1. Ecocriticism: Definition & Origins

Ecocriticism can be described as an umbrella term that encompasses various approaches. As Ecocritic Lawrence Buell (1995) stated, ecocriticism can be defined as a “progressively heterogeneous movement.” However, “simply described, the ecocriticism can be defined as a study of relationships between the physical environment and the literature” (Glotfelty 1996: xviii). It is interdisciplinary, which calls for collaboration between natural scientists, literary critics, writers, historians, and anthropologists. Ecocriticism demands one exploring oneself and the world that surrounds them, in addition to critically assessing the way by which the person represents, constructs, and interacts with their environment, “natural” as well as artificial. At the ecocriticism’s core, many debates are “a commitment to environmentally from any critical vantage points” (Buell, p. 11).

Ecocriticism has been classified as a branch of literary criticism that has gained wide currency as an interdisciplinary study of the environment and the literature. It has covered the study of the subjects such as literature, science, sociology, anthropology, psychology, and various other disciplines, and has attempted studying the attitudes of mankind toward nature. Some of the famous names for such rather contemporary genre are green culture, Eco-poetics, and environmental literary criticism. Ecocriticism has not only been defined as ecology and ecological principles blended in an application, but also the study of the literature as well as the theoretical approaches to nature, culture and sometimes even the supernatural components interrelated in nature. It makes the attempt at exploring the expressions of the environment in the theoretical

discourse and literary texts. In addition to that, it is a study of language by which the literature has been conveyed.

The term ecocriticism initially emerged in an essay entitled “Literature and Ecology: An Experiment in Ecocriticism” by William Rueckert in 1978. However, as a distinct term, it emerged in the 1980s on the take on the environmental movement, which started in the 1960s with the publication of “Silent Spring” by Rachel Carson. Ecocriticism was and still is an “earth-centred approach” (Glotfelty: xviii) and is mainly concerned with the complicated intersections between human culture and the environment, based on the belief that “human culture has a connection to the physical world, which affects it and is influenced by it” (Glotfelty: xix). The “challenge” for the Ecocritics was “keeping an eye on how ‘nature’ has always [...] been culturally constructed, and the second on the fact that nature exists in fact” (Gerrard, 2004: 10). Like the critical traditions, which study race and gender, ecocriticism is not only related to socially-constructed, usually dichotomous classes that are created for reality, but with the actual reality as well.

As has been stated in the seminal book “The Comedy of Survival: Studies in Literary Ecology” by Joseph Meeker, 1974:

The humans are the only literary creatures on the earth -----If creating literature has been a significant property of humankind, it has to be honestly and carefully examined for the purpose of discovering its impact on the behaviors of the humans as well as the natural environments, for determining its role in the survival and the welfare of the humankind and the Insights that it offered about the human relationships with other species and the world that surrounds us (p3&4).

1.3.2. Approaches of Ecocriticism

Wilderness

A fascinating focus for numerous Ecocritics is the manner by which the wilderness has been embodied in the popular culture and literature. That approach

explores the methods by which the wilderness has been built, appreciated, and engaged. Explanations of American and British culture wilderness may be parted into a few basic tropes. The wilderness of the old world presents the wilderness as an area that is beyond the civilization borders, whereas the wilderness has been considered as a “hazard” or an “exile” place (Gerrard, 2004: 62). This trope may be observed in early British culture. Pastoral:

This approach emphasizes the contrast between city life and country life, and it has been “deeply rooted in the Western cultures” (Gerrard, 2004: 33). At the works’ forefront presentation of pastoralism, it can be described as a general depiction of nature and the idealization and the rural and demonization of urban communities. Usually, those works showed a “retreat” from the urban to rural life due to the romanticizing the latter, through the depiction of flawless rural existence, which has “obscured” the truth about hard work which is required by living in those areas (Gerrard: p.33). Gerrard identified three pastoral branches. They are: (a) Classic, “which has been identified by the nostalgia” (p.37) and gratitude for nature as a place for human reflection and relaxation; (b) Romantic, characterized as a period that followed the Industrial Revolution which observed the “rural independence” to be desirable unlike the urban expansion; (c) American, which “emphasized the agrarianism” (p.49) and represented the land as a resource to cultivate, with farmland usually creating an edge between the wilderness and the urban.

Ecofeminism

As a branch of ecocriticism, and founded upon its essential principles, ecofeminism “analyses interconnections of nature and women oppression” (Bressler, 1999:236). Drawing a parallel between land domination and men’s domination over women, ecofeminists explore those hierarchical, gendered relations, where the land has usually been compared to the feminine entity, viewed as fertile resources and properties of men. The approach of ecofeminism may be categorized into two parts. The first, on some occasions known as radical ecofeminism, reversed the nature and the masculine domination of men over women, “exalting nature, the emotional and the non-human” (Gerrard, p.24). The second historically followed the first one, and it mainly emphasized that there is no such thing as “feminine essence,” which would

result in making women more possibly associated with nature (Gerrard, p.25). Ecofeminism can be considered as highly complicated as a diverse branch, and several writers undertook the task of studying hierarchical relations structured in the human cultural representations of women and other oppressed groups along with nature.

This background overview of the theories applied in this thesis, and the detailed description of the aspects of the Gothic lay the foundation of the upcoming analysis in the following chapters and sheds light upon the three works discussed in the research.

CHAPTER TWO

AN ANALYSIS OF *MYSTERIES OF UDOLPHO* BY ANN RADCLIFFE'S (1794)

Mrs. Radcliffe can be fairly viewed as the inventor of a new romance style, which has been equally distant from old magic and chivalry tales, and from the contemporary representations of the living manners and credible incidents. Her novels partially exhibited the charms of every species of composition (Talfourd: pp. 105-6.).

Nathan Drake describes Anne Radcliffe in 1798 “the Shakespeare of Romance writers’ ”. He was not the only one who compared her. Other critics regarded Radcliffe at the same level as Shakespeare or even above him. Drake’s spoke about Radcliffe’s work in drafting chapters in her novels with quotations from Shakespeare and designing paintings for her most beautiful works, including scenes from Hamlet, Macbeth, The Tempest, and A Midsummer Night’s Dream.

Ann Radcliffe was considered female Gothic authors the utmost well-known, her novels extensively read in her era as Rictor Norton writes “She has been the creator of female Gothic, the most highly praised female writer of her generation and the highest-paid novelist of her age” (Mistress of Udolpho: 1999: x), but there is not much information about Mrs. Ann Radcliffe personal life for the reason of her isolated nature and the lack of current sources about her as it is illustrated in the (Edinburgh Review 1823, XXXVIII, p. 360.),

The fair writer kept herself nearly equally incognito to the Author of Waverly; there has not been anything known about her except for her name on the page of the title. She has never mingled in private society nor appeared in public; instead, she kept stayed away, like the sweet bird singing its solitary notes, shrouded and invisible (As cited Facer, 2012: 1).

Critics and readers named her with different names such as “Mistress of Udolpho”, “Mother of the Gothic”, and “The Great Enchantress” (As cited Facer, 2012: 1). Radcliffe life analysed all through the review of her works, which emerged

between 1789 and 1797, So Rictor Norton states “If the known life facts may be shown to be having parallels in novels, then it will be reasonable assuming that frequently-repeated novel features can illuminate the otherwise unknown inner world of the author” (Mistress of Udolpho: 1999: 137)

Ann Radcliffe remained a distance from the cultural life of her era; she didn't even leave behind diaries or letters that disclose her private relations or desires. The journals that she kept back, show her estimation of exterior things, instead of her personal lifetime (Norton, 1999:5). The nature of enigmatic, which sets about Ann Radcliffe's life chiefly prevents any hope for getting a touchable image of her. To compensate for that, an indirect image of her is formed over the ones who connected with her as female and the persons who had shaped her personality when she became a writer therefore when Christina Rossetti tried to put in writing Mrs. Radcliffe history life in “Eminent Women Series” by John H. Ingram's, she had to forsake her endeavours because facts about Radcliffe life was too lack of material for making like a task possible. In her letter in The Athenaeum, Christina Rossetti explained the case:

I scarcely hope to gather the materials for Mrs. Radcliffe's memoirs, [...]. However, all material that has been yet known to me has fallen short of the amount which is hoped for. Is there any hoard of correspondence or diaries not published yet, which yet the owners can be ready to make public? I would be doing all which is in my power for satisfying those generous owners were they to entrust the treasure they have to me; more than anything, I am hoping to make my selection with scrupulous delicacy. Failing such unseen stores, I am afraid that my proposed task might not be possible to execute” (Norton,1998: 147).

Ann Ward (later Radcliffe after her marriage) on 9 July 1764 was born in Holborn, London. She had no brothers or sisters; she was the only child for her father William Ward, her mother Ann Oates, they were extraordinarily nicely linked. The remarkable thing about the middle-class backgrounds in Radcliffe's writings are the numerous influences she has encountered, which seemed to be having a straight influence on her choices of the writing genre and themes for weaving in the fabric of

her writings; some of the themes such as the gender equality and arguments for the equality over the hierarchies of the classes. Most importantly, her texts have revealed the lesser value of the woman in societies and the literary arena that they have occupied. Norton made many attempts for tracing the writings of Radcliffe too, and influential relatives in her life, like Thomas Bentley, her uncle, who had married Ann's mother's sister, as well as Dr. J. Jebb, another uncle. Bentley was a co-partner of the lucrative and famous Wedgwood China Company, and for the late eighteenth century, "Wedgwood and Bentley's" mark has been stamped on black basalts, busts of white jasper and terracotta which this firm was famous for" (1999:27).

Bentley was one of Joseph Priestley's friends, the radical Dissenter who subsequently became a friend and a supporter of Mary Wollstonecraft, one of the contemporaries of Radcliffe in her fight for the equality between genders. Radcliffe resided with her two uncles for a while during her life, and social circles which were occupied by them seemed to be having had maximum influence on Radcliffe as a writer. Ann was young got fairly good educated and cultured, she studies extensively many books and she met literary figures at that time, such as Hester Thrale and Elizabeth Montagu. Ann married William Radcliffe in 1787, who became journalist and proprietor of a radical newspaper named *The English Chronicle* after an Oxford law graduate. Radcliffe started to write in order to occupy her time, her husband often came home late and throughout that time, she finished six novels but her final novel, "Gaston de Blondville" (1826), has been printed and published after she died. (As cited in Facer, 2012: 1).

Her first novel, published anonymously in two volumes, was *The Castles of Athlin and Dunbayne* (1789) that reprinted several times until the middle of the nineteenth century, a second novel, also in two volumes, was *A Sicilian Romance* (1790), which was more favourably received. It was, however, the third novel for her, the *Romance of the Forest*: in three volumes (1791), she made it to intermix with *Some Pieces of Poetry*, this novel which made Radcliffe a practitioner of gothic romance school. She acknowledged her authorship in the 1792-second edition, and some critics thought this the best of her works. On the strength of this success, her publishers paid £500 for *The Mysteries of Udolpho* (1794), as well as £800 for *The Italian* novel

(1797). The last novel, *Gaston de Blonde Ville*, was authored in 1802 but published only after her death, in 1826.

As a women author, regarding her conservative values, she published her previously novels namelessly to avoid the masses' attention. David Durant was written a biography of Radcliffe, argues that,

The position of Ann Radcliffe amongst the gothic novelists was constantly misunderstood due to the fact that she has been a conservative writer in what is considered presently as revolutionary movement... each step of her the progress of her heroine has been characterized based on the evolution of her relations with a group of the explicitly labeled parental figures ... Its circular shape has suggested that the only solution to adult existence problems is represented by the returning to the conservative, conventional rules (Durant, 1982: 519-520).

Radcliffe's social background had a major influence, but she was not feminist, as she grew up as an intellectually advanced woman, but she lived in a male society, she suffers from constraints in this society, therefor she is considered a "female" author in the male-dominated society of the eighteenth century, steeped in the ideology of her time and supporting the same ideology in her country.

Ann Radcliffe expressed a steady appreciation of aesthetic pleasure throughout her writing career, but the poetic verse and enjoyable tunes in addition to the landscape beauties and illustrative art have been her "main delights" (see Norton 1999: 29). In view of that, one important character evaluation level in the fictional worlds she had created is the sensitivity of the characters in imitation of aesthetic experiences, as it generally functions like a virtue indication. In those descriptions of the landscapes, Ann used a certain approach that may be related to the eighteenth-century landscape paintings, particularly in connection with some of the artists like Salvatore Rosa and Claude Lorrain. This literary landscape painting approach has been characteristic for Ann, as it has occurred in each novel written by her. In addition to that, travel writing majorly influenced Radcliffe's Gothic writings as well, as she repeatedly described the way her characters travelled amongst different countries. The *Mysteries of Udolpho*

(1794) made Radcliffe the most well-known female author according to Sir Walter Scott noted that,

The very name has been interesting, and the public that eagerly and curiously rushed upon it rose from it with the unsated appetite. When a family was numerous, volumes always flew, and have been in some occasions taken from one hand to another; and complaints of the ones whose studies have been interrupted, have been generally attributed to Ann Radcliffe's immense genius (Anne Elwood, 1843:159.)

This novel is not the first of the Gothic novels, yet it contains all thoughts and views, and is considered as the classic paradigm of the genre, the origin of much of what comes after it, and remain the most famous novel from the first late eighteenth-century Gothic wave. (Punter, 2004). Udolpho novel is considered a Gothic amorousness story, contain events of bodily and psychosomatic terror; although the setting is the sixteenth century, Udolpho was nominally set in the year 1584, 210 years before it was published, however, as is common in Gothic fictions, using the past is usually more atmospheric compared to the historical but feeling in the novel is purely contemporary as the eighteenth century. Robert Miles (The Great Enchantress 175, 87-88, 144-45) notes that she puts the setting in a historical time that Miles claims “the Gothic cusp,” and “moment of passage from the feudal to the modern world,” so that she had the ability to dramatize conflicts between the two eras and show their particular view for the world. During Radcliffe's life, *Mysteries of Udolpho* (1794) became extremely famous because “her exceptional capability for maintaining the suspense, to tease her readers with spectral suggestions, and her poetic descriptions of stunning and sublime landscapes” (Howard: VII).

The prolonged landscape imageries into Udolpho are a chief component of Radcliffe technique Lauren's influence appears clearly through romantic landscape descriptions and this was evident in the first *Mysteries of Udolpho* volume. Rosa's influence may be observed from the gothic elements and the dark landscapes. Additionally, due to its descriptions are certain a foremost portion within Radcliffe novels, Radcliffe's dramatic descriptions are additionally concerning her well-known

distinction into principles about terror and horror that illustrated in her famously essay “On the Supernatural of Poetry” Published (1826) where she noted, “Horror and terror are so extremely opposite that the latter expanded the soul, and awakened the faculties to a high degree of the life; the second one, in contract, froze, and almost annihilated them” (pp. 149–150). Radcliffe was an admirer of Shakespeare In this essay, she constructed a fictional discussion between two critics discussing the function and the values of supernatural in the works of Shakespeare. In that discussion, Ann created a significant distinction between two concepts that were highly important to Gothic novels and as a result, to her own works, which is the distinction between horror and terror concepts. Through her essay, Radcliffe shows key feature to her understanding of Shakespeare’s works and his method that characters are coterminous with circumstances suitable to depict what she considers the difference between those two ideas and her usages landscape depictions in her novels to make herself a terror Gothic author. (E. J. Clery and Robert Miles, pp.163–72, p.168.)

The heroines in the novels written by Radcliffe all suffer from repeated pursuit and incarcerations by the ambitious and malevolent monks and aristocrats. Orphans that have been deprived of the protective domestic structures, those female characters go through a mysterious and threatening world that is made up of an unholy mix of the natural decay, social corruption, and imagined supernatural powers. Emily, emphasizing the exemplary female personality role in the eighteenth century, was viewed as the personality of the author's, which has provided information on Radcliffe's life, her psychological knowledge, and the location of the female characters in the Radcliffe era. Radcliffe has also the capacity beget aesthetic factors for text like certain namely sublime and picturesque. These factors bear an extensive impact, offering the reader including an aesthetic journey crammed along with emotions on terror or suspense. As a result, Radcliffe was capable of invoking a mystic atmosphere that resulted afterwards in the suspense in her novels. Eventually, that was what made the novels that have been written by Radcliffe so influential and famous. For the imagination, Radcliffe and the images used in it sometimes builds humans in their minds terrifying images when they hear strange sounds later turned out to be gangs in the movements of the invisible or movement of the appearance of nature such as wind. In the same direction, Radcliffe shows her readers that nature provides an explanation of their novels and thus nature has a great role to show the actual connection between

characters and their physical and spiritual environments. The British newspaper, *Critical Review*, printed between 1756 and 1817, expressly stated: "her talent for verbal expressions of visual materials in the first place, to create spaces where the reader can appear without effort" (Miles p.54). Indeed, Ellis noted that "The *Mysteries of Udolpho* was the most female-centred of novel written by Ann Radcliffe" (1993: 123) for this cause, according to Rodgers, "Radcliffe invested too much of herself in her heroines and needed a male-centred novel for exploring the whole dark side of unconsciousness" (1994: xli). This novel was the main reason for the Jane Austen novel *Northanger Abbey*, therefore Radcliffe's novel can be seen as an example of the typical Gothic novel.

Radcliffe presents to her readers with a logical clarification for all entire the supposed mystical activities as show up within of the story, so she used it in all her novels except one (*Gaston de Blondville*) published after her death. By using murk or hesitation, she promotions suspense and generates thoughts about terror among her characters in her novels, and due to Radcliffe's reputation, people have used her narrative techniques; the nineteenth-century books were written using the methods of its narrative. Radcliffe's made only one trip abroad during her life, the details of which Ann published in a trip Made in summer, in 1794, by Holland and Western Frontier of Germany (1795); the lush descriptions of southern European scenery that appear in her novels were created from a combination of reading travel books written by others, studying the then fashionable landscape paintings and using her own vivid imagination. Howard said about her, "until the year of 1794, did not travel abroad, just after publishing *Udolpho* and even then, due to the invasion of Austrian Netherlands and Belgium by France, Radcliffe's tour has been interrupted prematurely" (2001: xxi). For this reason, Radcliffe's landscapes in her novels were based upon her comprehension of the principles of pictorial landscape paintings in her era.

Despite the severe criticism that *Mysteries of Udolpho* faced, it is still a novel identifying the style of Radcliffe as "superior to all her contemporaries in its power of suggestion, the fertility of invention, in addition to the descriptive brilliance" (Norton, 1999:107). It can be said briefly that Radcliffe will not be influential and her fame without describing the picturesque landscapes and mentioning the details of this technique as it happens in her Gothic novels.

The novel can be summarized succinctly: a unitary story that has been organized around the experiences of one character, Emily St Aubert, who lived in the novel's beginning in an ideal peace, with her parents at the castle of La Vallée in Gascogne. They seem the perfect family until the death of her mother. Emily related to her father as a result of there be the love of sceneries of nature. When her mother died, Emily and her father grew even closer. Her father takes great pains to impress upon Emily the importance of not succumbing to an excess of emotion. However, this warning against indulgence in romantic sensibility does not help Emily in her further trials. In sorrow and poor health of her father, they both leave La Valée to do a trip throughout the Pyrenees to the Mediterranean coast, pass through numerous mountainous sceneries. Throughout this trip, they met Vallencourt, an attractive young gentleman whose personality was similar to the personality of St Aubert, who goes along with them on a large part of that adventure. Emily and Valancourt quickly fell in love. St Aubert's health kept declining, unfortunately, he died near the convent in which his late sister was interred, and he was buried next to her tomb. Emily, now make an orphan, is obliged to be living with her aunt, Madame Cheron, who shared nothing of Emily's interests and showed only little affection. She married Montoni, an Italian villain, her aunt insisted that Emily travelled with her aunt's husband to Italy, who takes her to the fortress named Udolpho, dissociating her from Valancourt. While there, she faces several frightening elements and discovered the actual nature of the villainy of Montoni that was most obviously shown by his heartless behaviour with Madame Cheron prior to her eventual passing, Emily does not heed her father's last words and allows her mind to become excessively stressed by her trials. After the death of her aunt, not being capable of enduring the psychological trauma and the sufferings, Emily escaped Udolpho by help from one of the servants, Du Pont. She took a boat from France but a storm washed her ashore at Chateau-le-Blanc, in which she has been granted a shelter by its new owner, Count Deville forte and Lady Blanche – his daughter. Ville fort was a DuPont's long-time friend and assumed the role of a father to Emily. He advised her towards renouncing Valancourt, who was imprisoned due to his gambling debts and therefore lost all of his properties. Believing he has become a fallen figure due to his time in the city's corrupting environment, Emily refuses him. Her disappointments in love fed her depressions from which Emily has been suffering during the novel. She lost her beloved home, her father, and inheritance,

where she receives a letter telling her of Montoni's death, eventually, however, Emily learned that Valancourt was not actually corrupt, he had learned his lesson and paid all of his debts, which made him an eligible suitor again. Emily recovers her property and reunites with Valancourt. They married and go back to La Valée to “live happily ever after.” Therefore, with this novel, “Radcliffe firmly sets Gothic in a way it would go ever after: a novel where the leading character is a young lady who was, at the same time a mistreated victim and a brave heroine” (Moers, 91).

The female Gothic has been considered as the most significant element in the "Gothic genre," and even in *The Mysteries of Udolpho*, too, it has shown itself over the novel's theme that included gender, patriarchy, and marriage.

Through *The Mysteries of Udolpho* course, the transition of Emily St. Aubert's character from being a prisoner to turning into a woman that has financial and social powers. Her childhood education and sensible disposition stimulated her agency and independence in this work, which has made her resistant to Montoni, Count Morano, and even Valancourt sometimes. To come closer to this new image of this heroine, we need to focus on two main points. First, we need to find what makes Emily a character different from the eighteenth-century expectations in her love relationship with Valancourt. Secondly, we will try to study her attitude towards males in general and mainly towards Montoni, who represents male power. First, Emily has acquired a degree of independence and agency, initially, due to her parents' upbringing and instruction. As a French aristocrat's daughter, St. Aubert has been a significant character through the course of events. Emily experienced an educational and charming childhood at her family's estate and home in the south of France.

In the opening of the novel, she is characterized as a youthful girl endowed with an artistic soul through readings of literature, not through real-life experiences, which has contributed more to her passionate nature; in this way, she gratifies her curiosity for the ordinary world. Emily's father was a conventional character who was restrained by the aristocratic morality, who already provided her “with a general outlook on sciences and a precise acquaintance with each part of the elegant literature. He had taught her English and Latin, mainly for her to be able to understand how sublime are their best poets” (Radcliffe, 1998: 6). But he as well cautioned her not to be

a victim of emotions, recommended her “to strengthen her mind” toward challenge “the first impulses of the feelings” and “to be a good daughter and wife for men” (Radcliffe, 1998: 5). Her father, encouraged her to be having a sensible outlook for her to be emotionally prepared and self-sufficient for the real life. He told her,

My child, I would not be annihilating your feelings, I would only teach you commanding them; for whatever may be the evils that result from an extremely susceptible heart, nothing is hoped from the insensible one; that, however, is all vice – vice, of which deformity has not been softened, or the effect consoled for, by any semblance of the possibility of good (Radcliffe, 1998: 20).

Kilgour discussed the significance of the father figure in her life by noting that,

The typical defense of Emily’s against the unpleasant present remembers a perfect past, to want to retreat to a sheltered inner world of her family. Right after St. Aubert had died, she gets the idea to enter the convent where he has been buried, in order to stay close to him and to recreate in that convent the same cloistered domestic world that she has been used to (p.135).

Until her own future family started filling this space that was left by her father, “Emily’s memory has held her together as a whole, identical over the time and over severe changes in the places and the circumstances” (Kilgour,135), as Kilgour claims that he agreed more with her claims that “The full discrepancy between stages of her life, her sense that she had lost all she had, caused her to retreat to nostalgic memories of the romantic past as a shelter from and a compensation for the gothic present that she has been living” (p.135). St. Aubert tries to mould Emily into his idealized woman: “Emily’s father wanted to create his opposite in Emily– a manly woman. If he was the model sensitive and feminized man, she had to be the ideally sensible and masculinized woman” (Hoeveler,1998:89-90). Attempting to mould her character, St. Aubert impresses a lesson upon Emily:

I endeavored to teach you, from your earliest years, the self-command duty; I pointed out to you the great significance of it

throughout the life, not only as it preserves us in variety of the dangerous temptations which call us from the virtue and rectitude, yet which, extended beyond a certain boundary, are cruel, because their consequences are evil. All excess is vicious; even the sorrow, which is amiable in its origins, turns into an unjust and selfish passion if indulged at the expense of our duty... (Radcliffe, 1998: 20).

In this passage, St. Aubert tells Emily that excess emotion leads to evil consequences, even if that emotion is rooted in good. But Emily's relationship with her father changes during the course of the story: in the beginning, she obeys him in all things and esteems him above all others; however, as the story progresses, Emily is confused by troubling secrets her father has kept from her. Emily learns that in her past, her father had an unspecified relationship with a mysterious woman. She finds evidence of this secret in letters that her father tells her to burn and in a miniature picture that her father looks at when he thinks Emily is not looking. This evidence causes Emily to doubt her father's honour and the fidelity of her parents' relationship. As Miles observes, however, "The image of St. Aubert's anti-patriarchal retreat is as tenuous as the mask of his own probity at the moment of Emily's troubling glance into her father's secret history" (Miles, 1995: 145). St. Aubert teaches Emily to be a woman with self-command, but when she discovers that he might not have been telling her the whole truth and that he has a "secret history," he makes her doubt his other teachings. In response, she allows emotion to overcome her rationality during her time in the castle of Udolpho.

I mentioned before that Wollstonecraft argues that women should have a similar education to that of men and that women, who were considered creatures of emotion in the late eighteenth-century, should think rationally. In the novel, Emily encapsulates this ideal by being educated in a broad range of disciplines. It was certainly not a common practice during the eighteenth century to educate women in science, but Emily gains a general knowledge of the subject. Although Emily is not a feminist heroine in the eyes of modern-day feminism, she still caused female readers to begin changing their perspectives on the actions that women were allowed to make and their roles in society. Emily herself is a fascinating mix of rationality and emotion, and

this mixture of the two traits creates a more dynamic character, one who has the ability to transgress and transcend boundaries. Blodgett examines Emily's nature, arguing that:

It is noteworthy that Emily St. Aubert ... conformed in important ways to Wollstonecraft's desiderata for the women. Taking under consideration that she was as well different from her immediate predecessor in Radcliffe's work, Adeline from The Romance of the Forest (1791). Radcliffe could have been reacting to an inspiring new stimulus (Blodgett, 1990).

Emily has been described in the novel as a typical woman from the eighteenth century. Howard put her in a category of “the ones embodying the new enlightenment and liberty order, anachronistically having a fashionable sensibility, tastes and manners of 18th century Britain” (2001: xi). Nonetheless, she displayed a certain sensibility level as well, and “as she grew older, that sensibility kept giving a pensive tone to her spirit, and softness to her manners and that added grace to the beauty and made her a very interesting object to the congenial disposition persons” (p.8-9). She makes bold decisions, takes risks, and in due course, acquires mental and physical strength on par with the heroic male characters in the novel. Hoeveler argues that factor in her book here: “Radcliffe had found her true voice in The Mysteries of Udolpho; she found a female Gothic when she liberated her own self from the sentimental novel conventions and Listened to self-haunting and haunted cries of gothic. She heard Emily” (1998:86)

From the very beginning of the novel, we are made to know that the struggle between Emily and her surrounding world is inevitable. In the novel, Emily is first presented in her family environment and in a natural landscape where her happiness is clearly felt. Yet, her world quickly falls apart and she is transplanted and dragged to the other world of Udolpho. The forced exile of Emily's was, obviously, at the hands of the villain in that novel, Montoni, who had married her aunt, he became a legal guardian of Emily, and thereby had legal authorities for forcing her to travel with him to Udolpho, where Emily had witnessed his rule overall: “He definitely had, numerous bitter nemeses; however, their hatred had proven how powerful he was; and due to the

fact that the power has been his main goal, he thrived more of that hatred, than it has been possible he could in being esteemed” (p.175). Even prior to when they reached the castle of Udolpho, Emily realized that she and Madam Montoni were “completely under his control” (p.183).

Indeed, from the time he appears in the novel, Montoni is endowed with all the masculine characteristics of power and physical harshness, which are reinforced by a clear tendency to dominate all the females around him. Montoni's first contact is with Madame Cheron, and his interest in her is spurred by her would be heritage. Emily is forced to follow him to Italy, but her relationship with him at the beginning is characterized by a total absence of communication. Emily's aunt made a number of attempts at conversation; however, his hostile responses were repulsing her, whereas Emily sat endeavouring to summon up the courage of speaking with him. At length, in a timid voice, she uttered, “May I ask, sir; the motive of this sudden journey?” - After a long pause, Emily had recovered sufficient breath for repeating this question. It doesn't suit me to answer inquiries! Answered Montoni. Nor that you can make them”. (p.230) Montoni's behaviour here is typical of the male desire to keep women under control, passive and ignorant of any serious matter of life. The villain has shown his existence in the gothic novels in a variety of ways: The best example Montoni. The concept of an outsider in Gothic literature played its most prominent role, particularly in this novel. Montoni was an outsider who came from Italy with Madame Cheron, and actually, outsiders in gothic novels are viewed as the actual gothic villains. And that is seen in the novel, where Count Montoni was the most significant villain, he was described as “a man of nearly 40 years old, uncommonly handsome, with expressive and manly features, but whose countenance exhibited, upon the whole, more of quickness of discernment, and the haughtiness of command, compared to any other characters” (Radcliffe, 1998: 23). Ann Radcliffe depicted him also as a selfish and relentless powerful man for he was “the sole arbiter of justice” in her novel, and “was concerned with the masculine exploitation of the economically defenseless women” (Howells,1995:49). Count Montoni had massive gambling debts that needed to be paid off and threatened Madame Cheron to make her sign her estates over to him. The fearsome reputation of Count Montoni was a result of his social position and physical strength, in addition to his mental abilities as well. Therefore, he was the new person

who was not interpreting family relations as a sacred thing. Rather than that, he acted like a typical man from the middle class who was after success and money.

After that, when she went to Italy, her very first thoughts regarding the country foretells the death or murder which was going to be committed: “Beyond Milan, the country wore an aspect of ruder devastations; and although everything appeared quiet now, the repose has been similar to that of death, spread over the features, retaining the last convulsion impression” (p.172). In a similar way, the first things Emily said right after she saw Venice was “voluptuous city” (p.169). Rapped into the view that she constructed: “Emily’s heart sunk, and she felt like she was going to her prison; the gloomy court, in which she passed, served to confirm the idea, and her imagination, suggested even more horrors, compared to what her mind would be capable of justifying ”(Radcliffe,1998: 227). This novel, which was the Gothic equivalent of *La Vallée*, was situated in Italy. Emily stayed in France before Italy. Ann Radcliffe made the deliberate choice of the countries of South Europe as in the tradition of H. Walpole’s “keeping the relationship between Catholicism and superstition, passionate extremes and random powers” (Botting, 63&64). From first sight, she feels "as if she was going into her prison" (p. 227). It is in this place that Emily has to face all sorts of danger in her outside world and her inner world as well. This place is best described by Figes, who wrote that:

Udolpho also flirts with sexual danger [...] however, Emily, who has been entrapped in the architectural corridors and stairways maze, anonymous and unknown hidden shadows and underground passages. Just like the surreal building has been full of the unknown perils, real as well as illusionary, therefore, its residents include friends as well as nemeses, and Emily had to learn how to be capable of distinguishing between them. It was the subconscious world of the sexual danger, as well as the desirable dangers (Figes, 1995:73)

Terms such as “dangers, peril, trapped and unknown...” show the challenge that Emily has to face in her experience in the world of *Udolpho* and in her inner world as well. It is useful to note that the process of learning how to distinguish good people

from bad ones is synonymous with Emily's struggle to discover the other, including the space and people around her. We can even say that it is a challenge to discover the inner world, as the castle's corridors and its secret passages are often likened to the female world. "[...] whereas it's [the castle] attics, dungeons, dark hidden passages, and secret rooms connoted the sexual, culturally female, the unconscious, and the maternal" (Williams, p.44).

Another level at which Radcliffe highlights her heroine's ability to oppose men's will is that of the refusal of arranged marriages. Despite the numerous attempts of Montoni to arrange a marriage for her that would serve his own benefits, she remained determined not to resign, following her own decision to wait for Valancourt, which she did and ended up achieving her own happiness in the end. Punter briefly summarized several of Emily's fears:

It was a marking of the skill of Ann Radcliffe that the several frightening dangers threatening Emily when she was at Udolpho were always unclear. At the moment, it seemed that it was the forced marriage, at another the theft of the rest of her estates, at another rape, at another mystic terrors, but all of those dangers did not come to pass (1998:59).

Even prior to the death of Emily's aunt, Montoni devised a plot by which he was planning to get La Valée. Initially, neither Montoni nor Madame Montoni provided Emily with any explanations for the reason of Montoni's disapproval of Valancourt as her fiancé. His approval of Count Morano, as appeared later, was a vulgar effort for "selling" Emily to the count, who would, as assumed by Montoni, be the owner of Emily's La Valée if he marries her and therefore would be ready to "pay" her Emily by handing over La Valée to Montoni. After his sincere fall for Emily, Count Morano explained the villainy of Montoni in the attempts to get Emily to leave Udolpho and go back with him to Venice. Morano declared, "You hear that Montoni is a villain . . . a villain who would have sold you to my love!" (p.248), later he claimed: "Emily! The schemes of Montoni are unsearchable, but, I warn you, they are terrible; he has no principle when interest or ambition leads" (p.248). When Montoni wounded, the count was is "the servants of the count, having announced that they

wouldn't move him until he had revived, Montoni's stayed inactive, Cavigni remonstrating, and Emily, superior to the menaces of Montoni, giving water to Morano and instructing attendants to cover his wound" (Radcliffe, 1998: 267). Emily's superiority could be seen here in her disobedience to Montoni, her ability to direct attendants, and also her ability to forgive Morano and save him. Emily's female power is best described by Ellis, who, in the nineteenth century, wrote that "We see that the female virtue, coupled with the initiative is capable of prevailing over its enemies. It must be strengthened through tests, until knowledge that was nominally forbidden corms to the surface as evidence of the guiding hand of providence, concurring finally with the heroine's own voice of reason" (1993: 131). The female's virtue, knowledge, experience, and reason enable her to resist male domination and subvert the patriarchal order.

In light of this insight, there are central female characters whose relationships with Emily are worth comparing: Madame Cheron (later Montoni). As for Madame Montoni, it is obvious that she has no sense of female solidarity and that her aims are purely selfish. Her every action in the novel speaks to this selfishness, from trying to force Emily to marry against her will to refusing to sign over her estates in Tholouse to her husband. However, Madame Montoni's actions do not stop Emily from attempting to reach out to her in solidarity. When Montoni announces that Madame Montoni will be shut away in the east turret, Emily "fell at his feet, and, with tears of fear, pleaded for Madame Montoni" (Radcliffe, 1998: 305). It may be that Emily's "tears of terror" are motivated by a selfish fear that she will be left alone without her aunt as a guardian, but her character suggests otherwise. She is terrified on behalf of her aunt and supplicates in order to spare her aunt's torment. In order to hear news of her aunt, Emily even agrees to meet a man called Barnardine on the ramparts in secret, putting herself at risk for her aunt's sake. Emily certainly shows that she is ready and willing to exert herself for the sake of other women.

Even Emily's aunt gained a hint of agency – at least for a while – when she resisted signing her estates and settlements over. When Montoni trapped his wife and Emily in Udolpho, he has enforced his powers by the emotional and physical abuse of Madame Montoni for the sake of gaining her wealth and her lands. In the beginning,

Emily viewed her aunt crying in her room, although Madame Montoni was at that point resisting his demand. She explained that her niece:

And is it not enough,' interrupted Madame Montoni, 'that he has treated me with neglect, with cruelty, because I refused to relinquish my settlements, and, instead of being frightened by his menaces, resolutely defied him, and upbraided him with his shameful conduct? But I bore all meekly – you know, niece, I never uttered a word of complaint, till now (Radcliffe, 1998: 281).

That explanation revealed Madame Montoni attempting to become a woman of action. Instead of staying “complaint” and “meek” to Montoni’s demands, she actively made the decision of protesting his behaviour and standing by her refusal. Nonetheless, the masculine power of Montoni did not dwindle; it rather persisted with revenge. Frustrated because of the defiance of Madame Montoni, he “entirely confined his wife to her own apartment, and hesitated not to threaten her with so much greater harshness, if she persevered in refusals” (Radcliffe,1998:296). Such violence and confinement symbolized the masculine power that Montoni enforced upon Madame Montoni due to the fact that she was restricted physically and subjected legally to his powers. In spite of his controlling efforts, to be sure, Madame Montoni resisted the demands of Montoni, which made him react one final threat: “This night, you will be removed, to the east turret: there, maybe, you will be able to understand the dangers of insulting a man, having limitless control over you” (p.305). As a result of that statement, Emily’s aunt was described as property or object, which may be simply “removed.” Such removal consisted of moving physically to another place; it leads as well to her demise.

As soon as Madame Montoni died, Emily remembered that all, “the disputed estates in France would be devolved to her, if her aunt dies, without consigning those estates to Montoni, and Madame Montoni’s former obstinate perseverance made it very likely, that she had, until the end withheld them”(p.341). Emily realized her new powers and understood that it would not be easy for Montoni to enforce his power upon her. Straightaway Montoni demanded Emily’s obedience to turn all of her recently acquired properties over to him. He exercised his powers when he

commanded, “I cannot believe you will oppose, where you know you cannot conquer, or, indeed, that you would wish to conquer, or be avaricious of any property when you have not justice on your side” (p.380). Two factors of this speech by Montoni, which revealed his masculine powers seem in his uses of the words “justice” and “conquer.” This is a lesson that her father sought to teach her, and although in some cases she does not follow his advice, in others, his influence is obvious. Another instance of her assertion of will is her continuing refusal to sign over her aunt's estates to Montoni. Emily says, “The strength of my mind equals my cause’s justice... I can endure with the fortitude, when it is in resistance of the oppressions” (p.381). Emily knows that Montoni can make her life miserable, as he did in his cruel treatment of her aunt, and yet she is willing to bear these atrocities in order to preserve her property – a palpable sign of her independence – from usurpation by a male oppressor. In this scene, at least, Emily is exactly the type of daughter that St. Aubert raised her to be.

The last display of the power that Emily had, appeared in her reconnection with Valancourt; she faces this dilemma of accepting to marry Valancourt or not towards the end of the novel when she meets him again after a long time of separation and suffering when Emily followed her aunt Madame Cheron and Montoni on their voyage to Italy. Valancourt stands motionless and passive in front of Emily's decision, all that Valancourt could do is to say to her:

It would not be possible at all for you to reason thus coolly, therefore, deliberately if you did. I am torn with the suffering at the possibility that we might separate, and of evils which could be awaiting you because of it; I would stand in the face of any dangers just to prevent it and save you (p.158).

Indeed, Valancourt was able to predict the evils that were to happen to Emily; however, he was unable to save her; neither could he change anything in the course of events. All he could do was to lament his disability “I am a wretch - a very wretch, that have shown the fortitude of a man, who ought to have supported you, I have increased your sufferings by the conduct of a child! Forgive me, Emily” (p.59). Emily's decision was taken, and she indeed left Valancourt, overcoming her emotions, and went on her way to an unknown fate. Valancourt disappears from the course of events, and Emily

continues alone to face new horrible circumstances and to go through difficult experiences. Emily's expected reaction of shock and disappointment after such a long time of patience and expectations is a natural reaction of any female in similar circumstances. However, readers would be astonished at the decision Emily takes with an unexpected determination to reject this fallen Valancourt. Her irreversible decision comes:

There is no necessity to mention these circumstances of your behaviour, which are obliging me to forever break our connections. We have to depart; this will be the last time I see you'. 'Impossible,' shouted Valancourt, roused from his deep silence, 'you can't be meaning to throw me from you forever!' 'We have to! She said, with emphasis - forever! Your own behaviour made it inevitable. (p.514)

This could be seen as a strange strength of character and determination to overcome feelings in favour of reason. This instance could be considered as the most important didactic message to the Females of that time. Valancourt admits his fall, accepts his inferiority, and begs Emily to save him.

This true, I am fallen - fallen from my own esteems! [. . .] wouldn't you be otherwise willing to hope for my reformations - and would you be able to bear, by estranging me from you, abandoning me to the miseries - to myself! If you still loved me, you would be capable of finding your own happiness by saving mine (Radcliffe, 1998:515).

Despite the strong love that still exists in Emily's heart, she doesn't regret her decision to reject the fallen Valancourt, "Her mind's strength had enabled her to be triumphing over the present sufferings"(p.584). Although Emily marries Valancourt, she does not necessarily submit herself to his will; in fact, Emily herself has already changed the world in which she lives. Emily is not a mere object that other forces act upon, but a force in and herself; Heidi Giles points out that, "Although Valancourt and Emily did get married eventually, that only happened after Emily spent a long time suffering while she kept her painful resolve waiting for a marriage which would be acceptable to the society as well as herself army" (p.78).

The goal of Emily in the marriage was to extend the range of her life through the establishment of her family, partially, for replacing her lost family, after her mother and father died and after she lost LaValée. Her marriage to Valancourt in the novel's end that several critics saw as simply returning to her original existence, with Valancourt as a surrogate father for replacing St Aubert, reasserted the significance of the family for this heroine. And, important for her view of the family was her view of St Aubert, her father, the patriarch of the family. St Aubert's impact on her identity development should not be taken too lightly if the reputation of Emily's father had an influence on her identity, in addition to his early influence upon her as her father, which she carried with her over her harrowing ordeals throughout the novel's course. Her attachment to St Aubert was very strong, and evidence of that bond is obvious in her numerous memories of her father, in her continuous searching for the surrogate father figure, and in her increasing application of his lessons throughout facing the evils of life in which she had been thrown. A great deal of that involved the indulgence in recollecting her peaceful early life in her loving parents' household and her wish of forming physical contact with that past. One night, she eagerly awaited the music that she heard once on the castle ramparts, thinking that those sounds are "definitely no mortal." She trusted they were "celestial sounds ... who were sent to be comforting" her, a proof of her physical connection to her father: "Maybe, the father is watching over me, right this moment!" (p.340). Valancourt returned to Emily and begged for her affection; however, she had found out that he had lost most of the wealth he had because of the gambling. Now, her status was above from Valancourt's, including her wealth and her moral respectability, and has once again the reason for rejecting Valancourt's proposal. However, she was not influenced by the opinions of her aunt's or by the wrath of Montoni anymore, which is why she has chosen to grant Valancourt her forgiveness and accept his proposal due to the fact that now, she was the one dictating her own actions and loving him completely on her own, somehow as an equal; however, she eventually valued her happiness and makes the decision for marrying Valancourt because of the love instead of wealth or properties, due to the fact that the true female Gothic heroines are always victorious after all of the misfortunes they have gone through, as Hoeveler argued:

The typical gothic heroine will always triumph over the evil due to the fact that she is entirely virtuous; her goals are, at all times,

entirely pure; her speech and conduct are always above the reproaches. No corruption spot can ever touch her; therefore, she will always fend off and destroy the ones oppressing, and that is because the good eventually triumphs above evil, which is a very powerful philosophy – that the goodness or the professional femininity will always win out-exists at the gothic feminist mythology core, reassuring the women that their cautiously cultivated facade, their masquerade of long-suffering and patience is going to be rewarded. Again, we seem to be in the terrain of the "wise passiveness," of the waiting for the self-destruction of the tyrant through consequences of his own imprudent, evil actions. (1998: 95)

To contemporaneous English female readers of the middle-class, the lawful situation intended in this novel has been clear: the plight of Emily and her aunt has been a reflection of the same unbalanced lawful position of the English woman whose existence has been subordinated to her husband's existence. For this cause, the marriage meant the entire destruction of self-rule for a woman and dependency on their husbands, as compulsory in English law. W. Blackstone, an English jurist, extremely well summed up the married woman's position in his observations of English Laws:

By getting married, the wife and the husband become one individual in the observation of the law: which means that all beings or legal existence of a woman are on hold throughout this marriage, or it is at least combined and consolidated in her husband's: under whose protection, wing, and cover, she will be performing everything (1765: 69).

As well Angela Wright (2007: 136) notes that the rights of the Woman to legal representation and property stay on hold during her marriage, and she was expected to incorporate and consolidate her "entire existence or legal identity with that of her husband's". Additionally, *Udolpho* was written in a decade fraught with political conflict, through rising the France revolution, its radicalism surprising or unexpected. Durant argues in general that, "[a]re written to and embody the reaction of the

civilization that appeared to face anarchy. The Revolution in France, as well as the attendant radical movements in Britain, were threatening to the government form, way of life, and class structure of her country” (1982: 529). E. J. Clery sees this novel as endorsing “the story of a woman that has been defined by the property laws” (1995: 127-8) therefore, who are mere “instrument for property conveyance” (1995: 120) therefore, Radcliffe’s works, many women like Emily and her aunt, became “immobilized,” “symbolically as well as physically, by society’s symbolic and physical violence” (Chaplin 2014: 205). Indeed,

Concerning the civil and the political rights [for the women], the era between the end of the eighteenth century and the beginning of the nineteenth century has not been of any progress; however, there have been evidence that property rights of the married women and the widows, in fact, have been reduced throughout that period. There has been a number of the anonymous publications that protested such legal state of affairs.” (O’Brian, 2010: 9).

This novel, thereby, revealed the stage of the women who were working gradually to successfully escaping such patriarchal controls. Their entrapment has shown readers that, at such a point in the time, a small number of the women were capable of escaping that masculine control. Nonetheless, Emily, in spite of being happily dependent on her father’s teachings, her modest, however, the tenacious character showed that the women were, in fact, capable of escaping numerous patriarchal control forms, gaining independence, and making their own decisions. So Gothic heroines, including Emily, can be regarded as a traditional female who has become symbols of resistance to male oppression. Their courage and security to escape and overcome their fears of the horror surrounding them has become an example and a symbolic thing for women to liberty themselves from the restrictions of society.

The novels of Radcliffe, in particular, *The Mysteries of Udolpho* (1794), were long viewed as novels that are rich in the aesthetic theorizations of the eighteenth century, especially the picturesque on William Gilpin and the elegant regarding Edmund Burke. The novel of Radcliffe is deeply informed and devoted to those aesthetic theorizations. The positions of Radcliffe in the picturesque and sublime as the

competing aesthetics in novels in addition to being the basis of the competing world views between human and non-human worlds. However, there wasn't much said about the way those aesthetic theorizations can inform Radcliffe's readings when it came to ecocriticism and gender. It perhaps, unusual to combine Gothic novels with ecocriticism due to a major theme in Gothic fiction is the role of the patriarchy in society at that time. The mode often parallels eighteenth-century critiques, nonetheless, the obsession of the Gothic's with picturesque and sublime indicated a respect for the power of nature and the relationships of the humans to and with it.

The two landscape painters, Salvator Rosa and Claude Lorrain, who were repeatedly brought up in Radcliffe's works, formed a significant role in that contrast, which was a contrast between sublime and picturesque. Miles argued about Radcliffe: "If over sublime she elevated 'the soul to the highest pitch,' she brings it down once more by the picturesque tranquillity. When she darkened her pictured through drawing upon the S. Rosa's wild landscapes, she lightened them once more through C. Lorrain's soft pastoral hues" (p.51); therefore, Radcliffe's characters in *Udolpho* were always wandering over the descriptions of the landscape, which have been affected by the sublime and the picturesque aesthetic categories. In addition to that, Norton suggested that a considerable part of Radcliffe's work informed: "images and landscapes that are drawn from pictorial art disciplines" (p.76). For several landscape scenes in the novels that have been written by Radcliffe, those passages have been written similarly to the way by which one would be describing certain landscape's painting, and it was like if Radcliffe was there observing it.

The lexicon that has been used by Radcliffe for describing the landscapes contained numerous words that may be related to some techniques of painting. For example, in *Mysteries of Udolpho*, sentences like "precipines," "exhibiting awful forms," that "portrait of mankind," or "were contrasted by the soft greens," (5) are a few examples of terms she has been using. All those phrases may be related to paintings due to the fact that those were aesthetic concepts associated with vision, like the shapes or the colours. Moreover, certain painters were linked to Radcliffe's works. In addition to that, she referred to certain artworks in the novels she had written. Particularly those by Claude Gellée (Lorrain), Nicholas Poussin, and Rosa were mentioned. It isn't surprising that Radcliffe has been influenced by those artists' works

due to the fact that those works “respectively represented the Beautiful, Grand, and Sublime [...]” (Norton, 1999: 76). Those aesthetic terms were greatly important in the Gothic novel genre due to the fact that they have been responsible for the creation of terror, suspense, and, eventually, a mystical atmosphere. In addition to that, those terms had some impact on the novel’s characters that usually put them in emotional terror states. As it has been suggested by Norton: Her scenes were ‘framed’ by the windows, overhanging trees or arches, and their ‘perspective’ was called to our attention; every one of her sketches thoroughly included the five aspects of the suitable ‘landskip’: middle ground, foreground, flanking sides, background, and obscure distant view. (p.76)

That seemed to be the case for numerous descriptions of landscapes that are found in this novel. In addition to that, the passages about the landscape may be analysed as well with the aspects of a suitable landscape, stated by Norton. For instance, while Emily, Udolpho’s protagonist, was travelling with Ludovico, one of Emily’s servants, all those five elements may be obtained from the landscape descriptions by Radcliffe. First of all, Radcliffe described foreground: “Emily observed all sylvan and pastoral landscape charms united, adorned with elegant Florentine nobles’ villas, and diversified with the variety of the cultivation riches” (p.428). After that, she described the middle ground: “How vivid are the shrubs, embowering slopes, with woods, stretching amphitheatrically along the mountains!” also, Radcliffe described sides and background: “how elegant outlines of those waving the Apennines, which now soften from wildness, which their interior regions were exhibiting!” She continued to describe the scene until an “obscure distant view had appeared,” as the part below shows:

Far in the east, Emily had discovered Florence, with its towers that rise on the brilliant horizon, and its luxuriant plains, which spread to the Apennines, speckled with the gardens and amazing villas, or colored with the orange and lemon groves, with corn, vines and olive and mulberry plantations; while, to west, the vale had opened to the Mediterranean waters, so far, that they were only known by a bluish line, appearing upon the horizon, and by the light marine vapor that just stained the above aether (p428-p429).

And that was just an example of the way Radcliffe used composition techniques in her portrayals that she had borrowed from the landscape painting. Nearly all of the landscape descriptions in this novel contained the five elements used by Norton for referring to proper landscapes.

La Vallée is the aesthetic centre of the novel, and Radcliffe (1998) presents in the narrative's early part with the picturesque representations of that Edenic world, which illuminated its "grandeur" and "magnificence"(p.30). Radcliffe demonstrated her appreciation for Gilpin's ideas through the slight alteration of his descriptions of picturesque in the portrayals of numerous Parts of England, where Gilpin described picturesque as the "Beauty that lies in the lap of the Horror" (p.183), whereas she described specifically picturesque landscapes lying around La Vallée as "beauty sleeping in the lap of horror" (*Mysteries of Udolpho* 1998: p. 55; see also: Norton, 1999). Like the landscapes in the novel's early sections revealed the individual's nature as well as their values, this was also true in Ecophobic landscapes of Burkean sublime realm of the castle of Udolpho. Unlike the La Vallée, situated in the natural world, the castle of Udolpho, which dominated the landscape that surrounds it: "Silent, sublime, and lonely it appeared to be standing the scene's sovereign, and to frown the defiance upon anyone daring to invade its solitary reign" (p.216). Kilgour rightly posited of the castle of Udolpho: "its sublime rule upon the natural world mirrored the total power of Montoni over Emily within it" (1995:119).

In *The Mysteries of Udolpho*, Emily has a unique relationship with the landscape she freely traverses on several occasions. Another aspect of Radcliffe's Gothic discourse is her depiction of Gothic nature, in particular, the way in which Emily interacts with nature in order to assert her willpower. At one key point in the novel, for example, Emily is revived by sublime nature as From her casement she looked out on the wild magnificence of the view, which has been closed on almost every side by the alpine steeps, whose tops that peep over one another, have faded from the eye in the misty hues, whereas the promontories that are below have been dark with the woods, sweeping down to their bases, and stretched along narrow valleys. (Radcliffe,1998:241). The nature that Emily looks upon in this passage conforms to the Burkean "sublime," and Emily takes comfort in viewing the scene. Also, Emily found comfort in the landscape due to the fact that nature usually had a

therapeutic influence on her. This castle, as well as the landscape around it, in combination with her reasonable fears from Montoni, rendered her imaginations uncontrollable: “her imagination, ever awake to circumstance, imagined more terrors than her mind was capable of justifying” (Radcliffe, 1998: 217). For example, in the cases where she has been distressed about anything, the landscape was capable of lifting her spirit; it distracted her thoughts of some situations of problems. Chard suggested this as well, for she stated: “describing the natural scenery played a role in re-animating Emily” (xviii). It was like Emily was consoled by observing the paintings of the landscape, discerning all their details, and entirely taking in all the things that she had perceived for the purpose of restoring her mind. Nature influences her thoughts with Valancourt: “Emily's mind... has been sunk after the many emotions that it suffered, to a kind of the musing stillness that the reposing beauty of the surrounding scene and the creeping night-breeze murmur amongst foliage above contributed to prolong” (p.453). She mirrors nature in this passage, as her “stillness” and nature's “reposing” demonstrate their connection. The word “murmur” suggests that nature is talking to Emily and that this communication allows her to think of her beloved without faltering into despondency, giving her strength once more.

The descriptions of the landscape played another significant impact in Gothic novels, and it was related to the often apparent presence of the supernatural. The following scene in the novel, which illustrated the way through which the supernatural connects to the descriptions of the landscape, is a scene where Emily and St. Aubert were walking toward the mountains and perceiving the gloomy scenery that surrounded them. He said to his daughter:

I remember that in my youth this gloom used to call forth to my fancy a thousand fairy visions, and romantic images; and, I own, I am not yet wholly insensible of that high enthusiasm, which wakes the poet's dream. I can linger, with solemn steps, under deep shades, send forward a transforming eye into the distant obscurity, and listen with thrilling delight to the mystic murmuring of the woods (p.18).

Again, this setting was related to the apparent supernatural; St Aubert said that it could call forth “a thousand fairy visions.” Also, he spoke about “distant obscurity,” and that is a term that is mostly utilized referring to the sublime and the supernatural. The obscurity played an important role in the Burkean’s sublime: “for making anything so terrible, the obscurity, generally, appears necessary” (Burke,1998:102). The sublime was present as well in that passage, for example, when Emily’s father talked about “a thrilling delight.” After the remark of Emily’s father about that gloomy landscape, she replied:

O my dear father, [...] how exactly you describe what I have felt so often, and which I thought nobody had ever felt but myself! But hark! Here comes the sweeping sound over the wood-tops; —now it dies away; —how solemn the stillness that succeeds! Now the breeze swells again. It is like the voice of some supernatural being—the voice of the spirit of the woods that watches over them by night. Ah! What light is yonder? But it is gone. And now it gleams again, near the foot of that large chestnut: look, sir! (p.18).

In that part, landscape aspects were interwoven again with the supernatural, while Emily described the winds as “a voice of a mystic creature,” therefore, one of the significant functions of landscapes in this novel was invoking the seemingly supernatural, or as it has been phrased by Howard it: “What strikes the reader as too redundant descriptions of the sceneries may be observed on more detailed inspection as cumulatively significant of the past realities— in 1594 Italy and France—but to smooth incorporations of the uncanny and apparently unnatural or supernatural aspects in the narrative as well ” (2001, xv).

When Emily was finally capable of escaping Udolpho and Montoni’s tyranny, she was nearly directly capable of experiencing the picturesque landscapes’ wonders again. She was capable of beholding “all sylvan and pastoral landscape charms united” (Radcliffe, 1998: 428), and that has led her towards becoming “thoughtful and silent” (p.429). In addition to that, her travels have led her to the relationship with Count de Villefort and his daughter Blanche, who was sharing her views of the picturesque landscapes and who were representing many identical morals that Emily believed in

back home, and that included the persistence on balancing between the genders which marked the beginning of this novel. Emily and Blanche quickly became friends and shared the joys of picturesque landscapes. Radcliffe's narrator recorded a scene where Blanche looked out over a picturesque landscape at dusk and reflected, "The shadowy earth, the ocean, and air – all were still. Along deep heavens' serene, a few clouds of light have slowly floated, through whose skirts the stars now appeared trembling, and now for emerging with purer splendour. The thoughts of Blanche rose Great Author involuntarily" (Radcliffe, 1998: 446). Considering such spirit similarity and the common principles that they both have, there is no wonder how Blanche and Emily became friends so fast. In addition to that, such friendship blossomed in picturesque landscapes, repeating the correlations between picturesque and common bonds, in particular, between the women. Villefort exhibited generosity of spirit as well as an appreciation for the natural landscapes and gendered harmony, defining this novel's picturesque world. Villefort had recently inherited that picturesque land of the Languedoc, which Emily had escaped to after fleeing Udolpho. Villefort remembered those lands from when he was young, and it has been noted that "he had never remembered this scenery with an indifference" (Radcliffe, 1998: 437). Villefort's appreciation for the picturesque landscapes and his conviction that this land has to be appreciated instead of being exploited recalled Emily's father. Remarkably, it is this kind paternal figure which reunited Emily with Valancourt and La Vallée. There is an importance here contrasting Villefort's disinterestedness and benevolence with the tyranny and egoism of Montoni: for the count, neither Emily nor Emily's properties were, as they have been for Montoni, the mere resources that are to be abused via an Ecophobic capitalist exchange, which has been important due to the fact that it affirmed his position in the picturesque community and reaffirmed the commitment of this community to equitable treatment of the landscapes and the women. In addition to that, due to the fact that he is a part of this novel's picturesque community, Villefort has been capable of participating in the reunion process and the rational happiness recovery; while Montoni, as Burkean's sublime representative, has only been capable of disrupting and intercepting the rational happiness.

Ann Radcliffe's final endorsement of picturesque in her novel occurred in the last pages, where Valancourt and Emily are seen joined in marriage at La Vallée. Radcliffe's narrator described them as reinstated, "to their native country's beloved

landscapes' and linked this reinstating to the picturesque landscapes to 'aspiring to moral and labouring for intellectual improvements – to the enlightened society's pleasure,' when 'the bowers of La Vallée' have again become, 'the retreats of the wisdom, domestic blessedness, and goodness" (p.632). At that point, this novel indeed came to a closure and went back to the picturesque landscapes. In this novel, the reader has, in fact, get a description of the experience of Emily's journeys. Radcliffe made her protagonist heroine journey from a landscape to the other and often reflected her thoughts about those scenes that surrounded her. Almost whenever readers encounter a description of the landscape in *Udolpho*, it has been written from Emily's viewpoints. She contemplated nature's wonders, and thereby, invoked the aesthetic categories like sublime or picturesque. The relation between landscapes in the travel journals and Gothic novels suggested that the Gothic works are a type of armchair tourism; through reading the scenic descriptions that have been written by Radcliffe, impacted by the travel journals as well as the landscape paintings, readers do not have to leave their chairs for travelling through the beautiful landscapes. In conclusion, Ann Radcliffe presented significantly various Nature portrayals by Burke, initially, through tempering the beautiful and sublime categories, and secondly, showed the interaction between the state of mind of the perceivers and the external nature scenery.

This chapter has been mainly based upon the exploration of the Feminist element through the novel *The Mysteries of Udolpho*. This novel was printed in 1794s, an example of the Gothic genre that was inspired by contemporary literary sensational fiction works. *The Mysteries of Udolpho*, though not considered the first of the main Gothic novels but as the classic model of the genre, it serves to exhibit the awareness experienced by contemporary women about the inhibitions imposed by the patriarchal system and explains their reaction to society's male dominance at that time, particularly the eighteenth-century phenomenon of unjust imprisonments and abductions. This sheds light on how the female characters struggle against male-centric thinking with the use of Radcliffe's picturesque and sublime.

CHAPTER THREE

AN ANALYSIS OF *NORTHANGER ABBEY* BY JANE AUSTEN (1817)

In the liveliest and most barefaced way, makes fun of and parodies the romances that have been written by Radcliffe, the ones that she was praising highly everywhere else, and this humourist's satire example has shown how free it is usually from the harshness and illiberality. She laughed merrily here at the things that she really esteemed, the merits about which in another light she has been the first to have acknowledged.

(Sarah Tytler: 1961: p. 168).

Shakespeare was not equal nor 2nd, one of the writers who approached the most to the way of a great master, there are no hesitations in placing Austen, a woman writer whom Britain is so proud of. She gave the world numerous different characters, all of them have been in a certain sense commonplace, all like the ones people encounter daily.

(Sarah Tytler: 1961: 52).

Jane Austen possessed unique skills; the most important of her skills was extremely realistic construction of her literary figures that they are similar to true characters in actual life “Jane Austen has been rightly and commonly accredited with the perfection, if not the invention of the ordinary life novel, the type where the most ordinary and smallest incidents become important in the heroine’s consciousness” (Bush, 1975: 57). Even her scornful, lively satire could not be taken in an extremely aggressive manner in her novels due to her never insulted any person. The second half of the eighteenth century was beginning emergence women as writers of the novel. She is an English writer who dealt with everyday life given her novel form and a new model, so Austen’s works were extensively read through her life, but their publication of these works has been made without reference to her true identity published

anonymously. Her heroines were interested in flirtation and marriage in the end. She finished six novels through her lifetime: *Mind and Emotion*, *Mansfield Park*, *Pride and Prejudice*, *Northanger Abbey*, *Emma*, and her final novel – *Persuasion*.

She was born in Steventon, Hampshire, on Dec. 1775. She had one sister, Cassandra, and six brothers: her oldest brother James has been a clergyman, and two of her brothers were in the Navy. Her last brother Henry worked in several jobs. He was very close to her and also aided her in the publishing of her works. Life of big families that have several kids was considered as an inspiration for Jane, due to the fact that they appeared in her works such as Moorlands family in her novel *Northanger Abbey* as well as her brother's destiny, jobs, and even their names were enormous resourcefulness for her when she was constructing her masculine figures in her novels. She was very close to her only sister, as her mother noted: “if Cassandra were going to be beheaded, Jane would be insisting on sharing the fate of her sister.” (Tytler: 1961: 5). These two girls spent most of their life together even when they parted from each other; letters were constantly written between them. These letters were one of the most important hints about the life and personality of this novelist. In the year 1782, she and Cassandra joined Mrs. Cawley’s boarding school in Oxford, but they sensed uncertainly sick, possibly from typhus, and were went back home. Later, they have learned some spelling, French, needlework, in addition to playing the piano and dancing when they have joined the boarding school in Reading. Depiction of like this place in Austen novel “*Emma*”: “an honest, real, old-fashioned boarding school, in which a reasonable quantity of accomplishments have been sold for a sensible cost, and where the girls could be sent to be out of the way, and scramble themselves to a little education, with no dangers in coming back as geniuses” (1994: 24).

She never journeyed out of the country, and totally her life expended in her country. Later, she transferred into Bath city and then into Southampton. She described Bath in her novel *Northanger Abbey* and never depicted places, persons, and conditions in her novels that unacquainted to her. She selected for her works this repetitive community atmosphere and became skilled in explanation of those circumstances. Bush argues that “Austen is justly and commonly credited with the perfection, if not the invention of the ordinary life novels, the type of the novels where the most ordinary and smallest events are observed by the heroine” (Bush, 1975: 57).

At that time, marriage is one of the preferred ways to change the fate of a woman's fate and improve her social status. Love was not important. The women's goal was to have a rich husband with good connections to the community. When Jane Austen was twenty, she admired and loved an Irish man, Tom Levey, projected to get married to her, but his family refused to marry because of Jane, the daughter of a poor cleric, and she was not suitable for a man with huge perspectives as a lawyer. This event had a major impact on her writings. All the experiences that she went through over her life have become obviously mirrored in her novels. Based on James Edward Austen-Leigh, Jane has been successful in all the things that she had attempted (Austen-Leigh: 187, 49). Before her death, she started to author another work, but she became ill, and her illness did not let her finish her book; in July 1817, she died.

The major features of Jane Austen novels were related to her life and her family's wide impact on creativity. Feminine faith, marriage, and family communication became extremely significant subjects in Austen novels. In addition, Jane Austen began her education at the age of seven and learned well and attended many schools, but the most important education gained from her father, he was interested in reading books. Another feature of Austen's writings was their presentation of people of diverse categories and people with different needs and problems. In accordance with Burgess (2003: 174), her books mixed romantic and classical features, unique romance features for the earlier era, and realism that has been newly appeared in the nineteenth century. These characters show their attitudes and possibilities in the community by trying to paint a picture or model of English society that lived and grew up and watched it closely to offer her own opinions about models, certain categories, and social differences in England.

This method of authoring provided her with the reputation of as distinctive a female writer who attempted to show some aspect of the English society at that time, particularly subjects associated with female's life. One of the most valuable characteristics for Jane Austen as a novelist and also as a person, the thing that could not be ignored has been her exceptional sense of humour and her sense of satire, burlesque, and comic. She had a delicate sense for the irony and ready wit, so she frequently used humorous conversations, complex plots, and joyful endings, so Mroczkowski noted that "Austen, as a provincial and modest writer, had unusual

capabilities for using the comic and satirical expression in her writings” (1986: 340). Her dialogues were usually including moments of choice between what the characters must do and the things that they actually wished to do,” as well as “Jane Austen’s dialogues have been admirably true to the life” (Burgess, 2003: 175). It appeared in her novels wrote, as well as her correspondence, especially with Cassandra. Her humour is usually gentle and not mean “Free from the illusions about the humanity; she had no condemned nor despising for it with the cynical sneers, nor on the other hand, made use of the sentiment for cloaking what she had seen was being vile. Her love the lovable things has been equally clearly expressed as her dislike of all that is despicable” (Cornish, 1913: 48). She is never interested in historical events. She completely exceeded social and Political events in her era. Napoleon’s history at that time or the battles led by England has not been one of the essential features that have determined Austen’s inspiration. She wrote her novels according to her childhood and adulthood and reflected the social conventions that were prevalent at the time.

The six novels by Austen’s were all around the notion that women have to be reflecting on their actions and ideas to come to know their own opinion rather than being only focused on satisfying the men. Austen provided in her writings a complete description of what women's schooling should include; this can be depicted as the impression of primary feminism due to the fact that it values educated women and provides those women with the power to make their own choices. Austen generates a holistic representation of women's education, including learning books as well as the environment and experiences. Fordyce had stated that the main recommendations for the women are the “steady attachment, sober mind, good understanding, and gentle manners” (Fordyce, 2002:399). Whereas Jane did emphasize the importance of those characteristics, she provided as well, a more open-minded representation of the women in the education. The conventional image of the woman in the late eighteenth century and the beginning of the nineteenth century has been quite hard to dispute. In “Vindication of the Rights of Women,” M. Wollstonecraft described the way by which the:

Usefulness and strength have been sacrificed for the beauty,” and the way that the woman was like a flower which has been ignored prior to reaching maturity: One of the causes of such barren

blooming is attributed to the false education sense, which has been obtained from books that have been published about that subject by the men who were taking under consideration the females as women instead of human beings, was with more anxiety in making them alluring mistresses instead of rational mothers and affectionate wives; and the comprehension of the sex was so covered by that specious homage, that the present century's civilized women, with a small number of exceptions, were anxious only to be inspiring love, whereas they should instead be cherishing more noble ambitions, and by their capabilities and qualities full respect (Wollstonecraft, 2004: 503-504).

Those six women have eventually gained self-knowledge over Jane Austen's novels, even though every woman's journey differs from the other. Self-knowledge has been an ultimate objective, which has been contrasted with the perception that was existent in the era where Austen lived, which stated that the marriage is the ultimate goal of the women, after the reflection on their experiences, the women would be capable of learning more about their own selves, and that would result in enabling them to be making their decisions and maintaining their powers.

Jane Austen's first full novel was *Northanger Abbey*. She had sold it in 1803 to one of the publishers; however, it was not printed till after she died (Fowler, vii). This novel and her last completed novel *Persuasion* were published together in 1818 by her brother Henry Austen, although she had authored it in 1816 as "Susan," as the title of the novel, and he had also presented a 'Biographical Notice' at the starting of the set which had exposed the identity of the "Lady" whose previous four novels were published nameless or anonymously. The novel has been depicted as a satire on the Gothic novel, particularly Radcliffe's novel "*Mysteries of Udolpho*" Benet Reader's Encyclopaedia (1987, p738) identifies the parody as "a satirical or comic imitation of a writing piece, through the exaggeration of its content and style, and emphasize, in particular, on the weakness in the original's meaning or structure". Austen felt that Gothic excitement disappeared, so she is attempting to show a burlesque aspect of the Gothic novel in her own novel, wherein Wright had written that "one of the *Northanger Abbey*'s purposes was satirizing Gothic novels" (Wright, 1967: 190). It

had success in influencing other novelists and readers. This novel appeared in Austen's life's reflection, Elizabeth Langland in *Society in the novel* opined that the novel of *Northanger Abbey* was one that has been written in well for highlighting concerns about individuals and society. It has presented society as an acceptable context for characters even though there have been sources between the private lives and the public (1984:p26).

Austen offered *Northanger Abbey* a criticism of romantic plot and a different view of the marriage: she “distanced herself from the escapist romance ... as she insisted that human mind had the ability to be excited with no need to apply violent and gross stimulants” (Fergus, p.21), as well as E.J. Clery noted, “Austen has been careful in committing no illusions on the marriage apparatus... however, the utopian potentials of the cultured conversations between genders has been a thing which she could be subscribing to” (2011, p.173). She provides the novel with an anti-Gothic image, but at the same time, her heroine takes Gothic fiction as a reality because she likes to read Gothic novels. Whereas several critics have seen Austen's satire as rather straightforward evidence of Catherine's must differentiate imagination from reality, others have mentioned out that Austen is, nevertheless, signifying that fantasy and reality are not completely opposed. *Northanger Abbey* is a picture of particular principles at a given time; it is a general explanation of humanoid vulnerabilities, class, and money.

Northanger Abbey has been a story about a girl, whose name was Catherine Morland whom her age was 17-year-old. The novel opens with Mrs. Allen's, family friend of Morlands, the proposition to take Catherine with her to Bath city, she gladly accepts Mrs. Allens' invitation. As she is young and inexperienced so she is pleased with the invitation. Her life has been quite protected with her family, so Bath was a new society for Catherine, where meets two sets of siblings: Isabella and John Thorpe as well as Henry and Eleanor Tilney. She makes fast friends with Isabella, a woman whose only design is to marry the most eligible man in Bath, wherein she participates with Catherine the same interest in “Gothic” novels. John Thorpe, much like his sister Isabella, wants to marry a wealthy heiress. Catherine almost immediately falls in love for Henry Tilney, a young clergyman who amazes her with his wittiness and

entertaining conversations, but after their first encounter, she never sees him again for some time and makes friends with Eleanor as well.

Later, they meet with Catherine's brother, James Morland, and Isabella's brother, John Thorpe. John and James were friends at Oxford; soon it has become noticeable to everyone that Isabella and James have fallen in love with each other. John attempts to attract Catherine but she saw Tilney once again, she was more attracted to him than to John. Catherine decided to befriend Henry's sister – Eleanor, who speedily realizes that Catherine was having feelings for her brother, therefore she invited Catherine to visit Tilney home in “Northanger Abbey” and under impress (made by John Thorpe) that Catherine is a wealthy girl, therefore, this invitation supported by General Tilney, Eleanor's father, she enthusiastically receives the invitation, pleased of visiting a real abbey wherein having her read many amazing Gothic novels, connects the Abbey with exciting adventures. Then she discovered the Abbey very quiet boring, having been fixed up by General Tilney and because of her overexcited imagination, she satisfies kinds of terrifying concepts about the Abbey, her mind full of Gothic stories, so she assumes that the General had murdered his own wife. Catherine sneaked to the old chamber of the mother and did not discover anything. The General departs for a business journey, and Henry also returns to Woodstow for numerous days.

Then General Tilney goes back surprisingly and demands Eleanor to obligate Catherine leaving the Abbey the following morning. This action is making after his speaking with John Thorpe, who says that she is not wealthy, so Catherine and Henry make the decision of waiting until the persuasion of the General for giving his agreement to their marriage. Through several months, Eleanor got married to a very important and rich man, which had put General Tilney in a good temper. As soon as he was told about the precise financial situation of the Moorland's family, which was reasonable, he persuades of their marriage, and this novel ended with Catherine and Henry getting married (Mathison, J., 1957).

The novel *Northanger Abbey* was a feminine novel because it has been written by women for women. It is also considered a Gothic novel because it has all the characteristics of a Gothic novel, and the reason Austen was used for writing in a

Gothic atmosphere they give her space, stimulus, and feminine power. This novel was also about the education of a young woman as well. Catherine had read numerous Gothic romance novels, in particular, Radcliffe's *The Mysteries of Udolpho*. She had devoted herself nearly fully to reading *Udolpho* and distorted her world view. Her excessive readings caused her to be confused between fiction and reality. Marvin Mudrick (1952) mentions an anti-Gothic hint at the novel's opening when depicting the condition where Catherine has been put. ... he "wasn't at all fond to locking up his daughters...". Before Catherine was born, her mother had three sons; and rather than dying while birthing her..., she still lived on — lived to have 6 more children.... " (p13; voll, ch1). Catherine was never confined in an old mansion as a captive, nor was she subjected to the loss of the mother while she was a child. Catherine's family was a very humble and normal one. Which was uncommon in the Gothic writings, where the father is often a tyrant or where the heroine's mother had died. Instead of that, Catherine's father "was not in the least addicted to locking up his daughters" (Austen, 1984:15). For this reason the protagonist was allowed to be experiencing her first journey in the company of Mr. and Mrs. Allen, who were friends of the family. There wasn't anything gloomy about the setting where the protagonist has been put in. Whereas the first part of the novel has never related with Gothic imagination while the rest part from the novel is a clear satire or burlesque for the sort, that specifically appears since Catherine go to see Abbey: as it has been explained by Butler "By going to that abbey, for a chapter or two, Catherine had taken the readers with her to the plot and the settings of a Radcliffean novel of mystery, terror, and self-induced illusions" (Butler, 2003: xxvii). The key figure in this novel is a female provides another personality from men and women played a major part share in the progress of major character as Andrew H. Wright asserts about the plot of the novel "focus upon interrelationships between characters rather than upon a single individual" (1967: 90). Catherine Morland is the central character in the novel and there are eight small personalities that have an effect on the main character.

At the time that Austen first wrote *Northanger Abbey* under the initial title Susan (1803), Mary Wollstonecraft had just published her famous *A Vindication of the Rights of Woman* (1792). Catherine may not be a perfect Wollstonecraftian role model when it comes to resisting patriarchal power structures in eighteenth-century England, especially when compared with the ideal woman in Wollstonecraft's literature, but

Catherine does become more aware of the structures of control around her. At the beginning of the novel, however, she is so fixated on traditional Gothic sensationalism that she completely misses the mundane Gothic. As Fuller points out, “Catherine’s obsessions with the gothic and grand things blinded her to humbly gothic threats that surrounded her. She was also, very comically invested in the likelihood of going through unlikely adventures which she was not expecting or failing to understand when she was experiencing normal adventures” (Fuller,2010: 94). Catherine's obsession with the Gothic may well stem from the very thing she struggles against in the mundane Gothic: the patriarchal power structure. Up until she leaves her parents' home for Bath, Catherine is completely surrounded by and encapsulated within the domestic sphere, the constricting sphere of female subjugation. Her desire to find her own adventure reflects the vicarious pleasure she takes in reading the adventures of the Gothic heroines, who are out in the world and develop their own sense of agency that which Catherine also wishes to possess. Even though sex differences have been of high importance in this novel, there have been other important factors. As it has been suggested by Butler in the novel’s introduction, “In the *Northanger Abbey*, living in a world that involved the reading of people, dress, behaviors, and conversations in addition to books” (Butler,2003: xx). As a result, characters have been identified based on a number of characteristics and principles; however, simultaneously, some of those characters were sharing similar features.

Simultaneously, *Northanger Abbey* reflected gender relations and the social structure of the eighteenth century, which have been identified by the system of patriarchy. This is why this novel reflected the proto-feminist concepts, which were somehow obvious in correlations between main characters and the treatment of Austen of time conventions. This novel reflected a society that has been identified by the patriarchy, where there have been differences between the habits and behaviours of the men and the women. Therefore Austen, which has been concerned about the issues of the genders, had presented an analysis of society, in particular, the middle-upper classes in England in that era.

In a society that has been stated in that novel, the women and men were occupying unequal places. For instance, in Bath, the women were often enjoying observing and gossiping about people, while the men had a separate space to have fun,

which is card-rooms. At the first arrival of Catherine with her friends to the ballroom, Mr. Allen left them and headed right away to the room where the gentlemen were assembled: "The season was full, the room crowded, and both ladies squeezed in as well as they were capable of. In concerns to Mr. Allen, he went directly into the card-room and left them themselves for enjoying a mob." (p.21), for this reason, the author was trying to criticize the gender-based division which has been predominant in the society of that time. Austen has given direct evidence in her novel, where the concerns of women have been represented as shallow, in contrast to men's important matters: "After drinking his glass of water, Mr. Allen, joined some of the gentlemen to discuss the politics and compare their newspaper accounts; and the ladies walked about together, noticing all the new faces, and nearly every new bonnet in that room." (p.69); moreover, in: "...a day never passed in which parties of ladies, no matter how serious their business, whether in quest of millinery, pastry, or even (as in this case) of the young men, aren't detained on one side or other by horsemen, carts, or carriages" (p.43). Here, the author has obviously used a sarcastic tone that was containing an evident level of parody as well.

There are prototypes resembling the Gothic novel characters. The persons in this novel may be classified based on the characteristics that they possess. Firstly, there has been an obvious difference between male characters and female characters. Particularly, in the novel's 1st volume, female characters talked about differences between men's attitudes and women's manners, those differences are the that time's customs and conventions if taking an example, Mrs. Allen commented: "Men usually do not notice these things," she commented: "I can't ever get Mr. Allen to distinguish one of my gowns from the other. You must be a great delight for your sister." (p.28). She was directing those words to Henry about men's preferences that differ greatly from the preferences of the women. That time's social customs have been characterized through the characters of John Thorpe, Isabella Thorpe, and Mrs. Allen. Mrs. Allen and Isabella Thorpe have been represented in the stereotype terms: they were both superficial, concerned about gossips and clothing. John Thorpe has been represented as that time's classic male-chauvinist: he was selfish, smug, and arrogant, caring only about his wealth and horses. Those three characters were playing a significant part in the story surrounding Catherine Morland, nonetheless, in general

terms, it can be said that they have been representing society's negative side, which has been distinguished by the differences in gender.

Catherine Morland was depicted as a young, innocent woman, 17 years old, and about to start experiencing her first adventure apart from her parents. From the start, she has been described as a simple girl having no typical traits to be playing the heroine role. Actually, Jane Austen stated that no one would be considering Catherine fit to be playing a heroine part. "Her life situation, her father and mother's characters; her own disposition and person, have been equally against her"(p.15). Catherine Morland's depiction allowed imagining her as a simple girl, with unappealing manners and physical features: "She was of an awkward thin figure, a sallow skin with no colour, strong features, and dark lank hair; and not less unpropitious for the heroism seemed her mind." (p.15) in addition to that, she cannot be described as a smart girl, while the Gothic protagonists are usually quite clever:

"possibly, that amusing and sarcastic depiction of Catherine Morland was what appealed to readers, possibly resulting in sympathy. Nonetheless, as she grows older, she starts reading Gothic novels, and her main focus has been becoming a heroine for experiencing risky and strange adventures, like the real heroines she was reading about. On a number of the occasions, Austen parodied those events, and due to the fact that Catherine Morland was a hesitant character, she has been involved in dangerous questionable events: "However, when a young lady wants to become a heroine, the perverseness of 40 surrounding families can't be preventing her. Something has to and will happen to throw a hero in her way" (p.18). As well, in: "...when in the verge of being launched to all the dangers and difficulties of a 6-week life in Bath..." (p.19) Once more, Austen used sarcasm for highlighting that those experiences and events that have been undertaken by Catherine Morland were not constituted as an actual risk, nevertheless.

Catherine Morland was described as the novel's heroine, so readers would be able to observe Catherine's life from her own point of view. Readers become capable of perceiving her emotions and feelings; however, her opinions are usually not reliable. Nonetheless, Catherine's life can be understood through the rest of the main characters. Throughout Catherine's stay in Bath, she got to know two families because

of whom her experiences turn into the most significant events in this novel. Those families were the Tilneys and Thorpe's. Isabella Thorpe was viewed as the novel's anti-heroine. Nevertheless, Catherine admired Isabella when at their first meeting; she was overwhelmed by how much Isabella knew about the balls, relationships, and fashion. Those abilities were admired by Catherine, as she was completely new to them. "(...) Catherine then directly ran upstairs, and watched from the window of the drawing-room, how Miss Thorpe progressed down the street; admired her graceful walk, her fashionable dress, and figure, and felt blessed that she had a chance of gaining Miss Thorpe's friendship" (Austen, 1984:p32&33).

Therefore, Miss Thorpe was going to be having a significant role in the development of this story, as Catherine's most good friend and her role model, however, until she discovered that Miss Thorpe had not been that good of a friend. Catherine, as well as Isabella, enjoyed novel-reading; however, Isabella was not reading read equally as much as Catherine. Actually, Isabella pretends to have made out a list of 10-12 novels; however, later, she had acknowledged not reading them all and neither even making that list, but one of her friends. Jane Austen made reference to those novels, some of which were Clermont, the Castle of Wolfenbach, and Necromancer of the Black Forest, Mysterious Warnings, and Orphan of the Rhine, Horrid Mysteries, and Midnight Bell.

In the beginning, Catherine heard as well the stories about General Tilney himself, raising her expectations about him. She was expecting the General to be a friendly and charming person; however, General Tilney turned out to be entirely opposite to that, as has been suggested by Blair: "The willingness of Catherine to be supposing that Tilney was charming did not stay such for a long time, as soon as she was at the Northanger. Where Jane Austen unleashed Tilney amongst his possessions and status signifiers to shocking effect" (Blair, 2000: xii). John Thorpe, one of Catherine's acquaintances in Bath, gave her a positive view of General Tilney: "a fine old fellow, upon my soul! Stout, active – appears as young as his son. I greatly regard him. I assure you; a very good gentleman like" (p.60). After Catherine had met the General herself for the first few of times in Bath, she has been impressed by him and did not have anything bad to say about him, similarly to everybody else: "That he has been very good-natured and agreeable, and altogether quite a charming person, did not

admit of a doubt, for he was handsome and tall, and of course Henry's father" (p.82). Nonetheless, just like the abbey that did not turn out as Gothic and impressive as Catherine was expecting, the General was not what others were describing and thinking he was, and that has become evident with the progress of this novel.

The General represents the epitome of patriarchal control. On his own estates, he assumes complete control of everything, right down to how time is spent by everyone present. Eleanor Tilney is very much aware of her father's controlling ways, "hinting at her fear of being late" to Catherine before the two of them rush down to dinner. In fact, her "alarm [is] not wholly unfounded" as Tilney is "pacing the drawing-room, his watch in hand" (p .120). Eleanor knows that her father is obsessed with control, and she is afraid of disrupting it. In the novel's overall scheme, General Tilney's estate is a microcosm of the British Empire, with the General representing patriarchal control over the people and the land within its boundaries. Indeed, the General acts as a commander of an army, moving his soldiers around his domain in any way he sees fit, and punishing any resistance against his control. Catherine is someone he comes to see as an interloper; ultimately assuming that she is poor and undeserving of his attentions, his reaction is to send her away. Notably, Catherine realizes from the very beginning that General Tilney is a tyrant. Her only real mistake is that she assumes he murdered his wife in the traditional Gothic fashion, in a dramatic and fantastic way.

The General's role in the *Northanger Abbey* associated with John Thorpe for several reasons. Firstly, Thorpe was the character was the one who told the General that Catherine was well-positioned and rich, even though it was untrue. This is why Tilney believed that untrue statement and he began to have an interest in Catherine. The General wanted the marriage of Henry and Catherine, mainly driven by material interests. In addition to that, Tilney and John shared the characteristics of villains, which are usually described in Gothic novels. Rather than the use of one villain only, Austen used two. John's character, who was acting the role of one main villain. The characterization of Thorpe was rather usual of the Gothic writings: he was the man who usually persecuted the protagonist and endangered her safety, where Jane Austen parodied the Gothic villain's figure. From the start, Thorpe is characterized as conceited, egocentric, ill-mannered, and arrogant. He only talked about the horses, and

his major concerns were the money and the carriages. Actually, greed was viewed as a fundamental novel element. Ambitions contributed to the most significant novel events, where the characters were motivated by greed. Therefore, Catherine was influenced by the greed of the other characters. Thorpe's manners were not appropriately displayed with Catherine, neither with his sister and mother. Once more, the narrator used sarcasm for describing that behaviour: "fraternal tenderness" that rather than of greeting his family members, he "was asking every one of them how they did, and noticed that they both seemed quite ugly" (p.48). He exhibited his constant egotism and obsession with his properties, but most of all when he asked Catherine about Mr. Allen's wealth:

Thorpe's saying quite suddenly, "Old Allen is as rich as a Jew—isn't he?" Catherine did not quite understand his phrase—and he asked the question again, explaining, "Old Allen, the man you are with". "Oh! You mean, Mr. Allen. Yes, I think so; he is quite wealthy". "And without any children?" "No—not any.". "A famous thing for the next heirs. He is your godfather, right? (p.48).

It was possibly from that moment on that Thorpe imagined Catherine to be the heiress of Mr. Allen, which is why she would be in a good position in the future. Nonetheless, suspicions of Thorpe were not correct. Catherine has been brought up by modest parents having no great possessions. Moreover, Mr. Allen has not been as wealthy as John was imagining, and Catherine has not been either his heiress. Thorpe imagined facts which have not been true, and he has been in fact, interested in Catherine only for pretending to be having elegant and privileged connections.

On the other hand, Eleanor and Henry fostered the development of Catherine and have been conceived as her real mentors, the ones enabling Catherine to perceive truth. Henry played the typical hero role of the Gothic writings. He was characterized as very handsome, and it has been stated as well that there has been "a pleasantry and archness in his manner that interested, though she barely understood him."(p.25), Unlike Thorpe's character, who was not capable of arousing Catherine's curiosity, Henry did from the beginning, nearly right the moment she saw him. Catherine fell in love with Henry at first sight. As it has been suggested by Butler, "she did just the

thing that she shouldn't be falling in love with a man without him making the first step..." (Butler,2003: xviii), however, her love has been accentuated through some sentimental features of the novels, where the feelings and the emotions were the major factors. Henry was a clergyman who loved to read history texts as well as novels and affirmed that he had read all novels that have been written by Radcliffe. Shortly, he has been represented as a noble character. He understood as well about fabrics like the muslins, and that has been quite uncommon in men due to the fact that the fabrics are usually part of feminine interests. Catherine was dreaming about Henry even before she really met him due to the fact that "it must be quite inappropriate that a young lady would be dreaming of a gentleman before that gentleman has been first known to be having dreamt of her"(p.29). Jane Austen was emphasizing that fact for the purpose of creating a sentimentalism parody in this novel.

Henry, as well as Eleanor, taught Catherine about the subjects that she has been completely new to. Catherine was not willing to be admitting her unawareness; however, the easy-going tone of her conversations with Henry and Eleanor made her be relaxed and overlook her insufficient level of the culture. Henry has been contributing to the development of Catherine's character, "Henry's address, had more clearly opened her eyes to her late fancies extravagance than all their many disappointments did" (p.187), towards making Catherine aware of what is happening. However, Henry helped the heroine be aware of the real intentions of Isabella. Catherine's brother, James, engaged Isabella; however, when he travelled, for the sake of seeking his parents' approval, Isabella rejected him and was flirting with Henry's brother. She was showing that her major goals have been possessions and wealth, and the Morlands were not capable of offering her the things she was aspiring to. Therefore their engagement has been cancelled, and due to the fact that Isabella has been guilty of all of those facts, her and Catherine's friendship has been ruined.

However, after Catherine's arrival to *Northanger Abbey*, the heroine began imagining the mysterious and dangerous elements which have been so usual in Gothic writings; some of the examples were "...when her eye suddenly fell on a large high chest, that stood back in a deep recess on one of the fireplace sides [...] This is really odd! I didn't expect such a sight!—an huge heavy chest!—what would it be holding?—Why is it placed here?—so pushed back, as if it was intentionally kept out

of sight!” (p.155), “The wind roared down the chimney, the rain beat in torrents against the windows, and everything seemed to speak awfulness of her situation” (p.160). Those examples were representing the moment where Catherine had arrived at that of Abbey, and throughout the first night, she discovered a simple box that has been locked. This is why she began imagining that the box was hiding a secret within it. Nonetheless, that idea has been from her own imagination, and it contained nothing of relevance.

When we are Speaking of women's ignorance, and Catherine's in particular, Austen's narrator states that “because coming with a well-informed mind, was coming with an incapability to administer to others’ vanity... A woman in particular, if she had the bad luck of knowing anything, should be hiding it as much as possible” (p.81). In that case, Austen is ironic, poking fun at the idea that women should have to feign ignorance for the sole purpose of making men feel good about themselves. And yet, in this scene, Catherine truly is ignorant, and Henry happily teaches her about natural aesthetics, providing a lesson she genuinely enjoys. However, the endpoint of this part of the conversation, being comical rather than serious, points to the facetiousness of Austen's previous comments about ignorance. Austen is, in a way, mildly critiquing the masculinist idealized mastery of knowledge by making fun of it. Although Catherine goes along with this idea of the masculinist monopoly on knowledge, in fact, the narrator said, “It was no effort to Catherine to believe that Henry Tilney could never be wrong” (Austen, 1984: 83).

In *Northanger Abbey*, Catherine learned from the new experiences which she has gone through that she has the ability to control her reactions, demonstrating the fact that the various experiences and self-reflection in life play a role in a better sense of self. In addition to that, *Northanger Abbey* provided strong evidence that self-education, self-learning, and learning from one’s experiences and mistakes have been of great importance in women’s education. *Northanger Abbey* was mainly written by Austen for satirizing the Gothic writings and their heroines; nonetheless, she continued demonstrating that the women’s education is of great importance. Catherine has quite little success with the accomplishment; She has not been devoted to her studying and displayed no developed skills or taste in the drawing. Her insufficient education has been obvious in several of her incorrect quotes from famous writings (p39&p40).

Catherine did believe that she had abundant knowledge about the Gothic novels and Gothic heroines; however, her pursuits were not successful in teaching her enough about society. She had travelled to Bath and read more Gothic works, in addition to learning new things from the Tilneys. Prior to Catherine's trip to Bath, "her mind [was] as uninformed and ignorant as the girl's mind is usually at seventeen" (p.42), which has suggested that the upcoming adventures that Catherine had faced will be informing and shaping her education. Through the period where Catherine had stayed at the *Northanger Abbey*, she learned how to be controlling her fancies. Even though she remained to be taking the pleasures in reading Gothic novels, Catherine began understanding that her life isn't similar to the Gothic stories. Her growth has been evident once in the abbey, at night, when Catherine heard a noise at the doors, she "trembled at the thought of anybody coming closer that cautiously; but resolving not to be again overcome by the trivial appearances of the alarm, or deceived by a wild imagination, she quietly stepped forward, and opened the door" (p.216). She realized the fears she has been experiencing earlier in the abbey have been affected by her readings and understood then, after thinking, that she was capable of mastering her sentiments. Her personal growth has been greatly supported by her experience at *Northanger abbey*.

In *Northanger Abbey*, the courtship and education have been tightly paired as well. The education has been exposed through the conversations amongst characters that are courting, demonstrating the transformative and distinct changes. The conversations of Catherine both with Tilney as well as with the Thorpe families allowed her to get the wisdom through the novel's development and provided her with new experiences by which she has been growing and changing. Her education wasn't about knowledge and facts only or even accomplishments; however, experiences which will be causing her to be reflecting on her character and behaviour.

In her six novels, Jane Austen was little to remember nature and her picturesque scenery in detail, but when she talks about landscape, it has a unique denotation in the context of the novel. In these cases, these descriptions were not just to know how many different trees and landscapes were the descriptions of Jane Austen's landscapes to have a symbolic metaphor trying to tell the reader more than expected through these landscapes. Landscape and architecture are among the concerns

of Jane Austen when looking at her work; we may see this interest in this aspect. Not surprisingly, nature was showed obviously in her novel, such that, “liked this landscape to the point where she sometimes said that she considered it should be a delight of the heaven” (Patty 9).

Nature was playing a significant part in Jane Austen’s life as well as the society she had grown up in, due to the fact that “when Austen was born, English landscape gardens have been at their renown peak, and scenic vogues have been in their initial stages” (Duckworth, 2005: 278). A selected number of the people have been captivated by the landscapes, and due to the fact that such fascination has been at the peak during Austen’s growth, it isn’t surprising that she has developed interests in architecture and nature. One of the significant names in the eighteenth-century landscaping world was William Gilpin, therefore Henry Austen, in his “Biographical Sketch of the Author,” which has been published posthumously alongside *Northanger Abbey* and *Persuasion* (1818) by Jane Austen, provided the readers with the information about the fact that Gilpin formed his the tastes of this sister (p.7), also, the critics did not see any reasons to be doubting his words, due to the fact that the sceneries in Jane’s novels seem apt to be reflecting the aesthetic preferences of the reverend. Jane, as Henry had described her, “was a judicious and warm landscape admirer, in nature as well as on the canvas. At quite an early age, she has been enamoured of Gilpin on Picturesque” (p.84). Throughout her growth, Jane Austen learned to look at the landscapes in terms of picturesque through reading Gilpin’s pieces and kept holding onto those ideas when she became older. The landscapes would be possible to alter, with the condition that they ultimately keep looking natural, and that was what the picturesque concepts were suggesting. Gilpin had inspired some writers such as Austen, as did Radcliffe, as she “was the first, or at least the best, who had applied the lessons of Gilpin by the translation of picturesque in the literature” (Battaglia,2009:17). Jane Austen was aware of all rules about the way of describing picturesque landscapes, she knew as well, the ways of mocking those rules, due to the fact that Gilpin’s concepts became one of the social trends that have been a thing that she was not fond of. In Jane Austen’s writings, picturesque rules as well as the improvements of the estates appeared in a number of the cases and have been a significant factor in her uses of the landscapes in her fictions. Nonetheless, novel readers could be questioning the degree of Gilpin’s impact on the creativity of Austen, taking under consideration that the works of those two

authors have displayed various priorities and strength levels. Jane Austen was a virtual master of the character portraits, to which the natural sublimity and beauty are forming a simple backdrop, whereas Gilpin had been focused upon the picturesque representations and provided only short sketches about their emotional impacts on observers.

Gilpin In his book about the Observations on River Wye, and Numerous South Wales Parts, etc. which has been mainly Relative to the Picturesque Beauty; which has been written in the Summer of 1770, he had used picturesque for inspiring the people to start to look at English landscapes in a certain way. As Valihora had represented the picturesque as, “the art of observing, which is precluding an objective and disinterested view; rather than that, it is absorbing the viewers in the scene, which actively involves them in constructing the entirely illusory and highly imaginative—entirely interested—prospects and observations” (2007: 90).

One more significant example of the landscape uses by Jane Austen in the novels she had written interesting relations that have been established by her sometimes between the variety of the heroines and the architecture and nature that are surrounding them. Examples of that have been the link between seasonal landscapes in *Northanger Abbey*; Austen used the *Northanger Abbey*'s estate descriptions to tell more about the character of its owner. Nonetheless, now it all worked in a negative way, as the architecture and landscape description may be viewed as a representation of the General's actual character. Those detailed descriptions were helpful for the novel's heroine in realizing her actual feelings or used by the author as a form of the warning, in Catherine's case. Jane Austen used to describe landscapes and architecture to emphasize the personality of the landlord, and this is what she did at *Northanger Abbey*. The description of the landscape was used to confirm the true personality of General Tilney, as well as Gilpin, had a specific notion of natural beauty: “stunning beauty is a phrase, but it is not much understood. We mean exactly the kind of beauty that will look good in the picture. There are no such foundations and are not improved by agriculture. The original, for such passages, go beyond the complete garden walk” (Gilpin, adapted from Guy p.48). Austen had faith in similar ideals, that appears when taking a nearer sightsee its architectural, engineering interpretations in her novels,

never favour real estate improvement, and preferred a natural appearance, such as Gilpin.

The depictions used in *Northanger Abbey* about the estate to learn additional around the character of its owners so that the description of the landscape and architecture shows and warns of the evil character of General Tilney. In the case of Catherine Morland, Jane Austen uses these descriptions to perceive her true feelings toward the evil character in the novel. The general had utilized his “improving hands” (p.118) for changing this old abbey in several manners, for the sake of having all the things bigger, newer, and better compared to his neighbours. The significance of the wealth and luxury in comparison with the comfort have already suggested the shallow character of the General: “the fashionability and the modernity of the furnishings and the interior fittings, which have been detailed in the running commentaries of Tilney, could be displeasing to the heroine by being ‘non-Gothic’; however, the author has been subtly directing the attention of the reader’s to the busy, shallow, ostentatious materialisms of the General” (Blair,2000: xiii).

There have been specific estate’s aspects, the gildings in a number of rooms as well as the windows’ shapes, for instance, and those were all enhancements that the General talked about more than the rest. Those enhancements were too modern and were not enriching the building, in the heroine’s opinion, like Tilney’s materialistic and shallow side, were not doing anything for his character. Catherine, similar to Austen, appeared appalled by all of those enhancements: “Catherine could have raved at the hand that had swept away what must’ve been more than the value of all the rest, for the mere domestic economy purposes; and would’ve been willingly spared the embarrassment of a walk through such fallen scenes” (p.119). The heroine was shown the gardens as well, which were described by Tilney as “unrivalled in the kingdom” (p.115) and a few of other most expensive and elegant rooms of that building that has been “most handsomely and completely fitted up; everything which tastes and money would be able to do, for giving the elegance and comfort to the apartments, had been bestowed on those” (p.120). Although she has been overwhelmed a little by all of that, Catherine started thinking about this abbey more critically. Nonetheless, although Jane Austen used the descriptions for the purpose of already giving readers a hint of the real

character of the General, the heroine continued being naive and kept believing that the General is a friendly and nice person, as she believed when she first saw him.

It is observed that the General did improve and change that building. Nevertheless, the basics of the monastery are static there. It is obvious that Austen also used the ancient basics of the building and connected with the character of General Tilney. Tilney is not a Gothic novel villain. He was a realistic person, a wealthy real estate developer who had an obsession with wealth and has only been interested in Catherine as a potential rich daughter-in-law due to the fact that she was believing that she had a rich family. His greatest pride in the *Northanger Abbey* that he had re-decorated personally. He has been focused on earning as well as spending the money. William Deresiewicz's argues in his book (*Jane Austen and the Romantic Poets: 2004*) that Gilpin has been focused on the picturesque places and provided only brief descriptions of the emotional effects that they were having on viewers, whereas Jane Austen has been extremely realistic in showing character portraiture, where the sublimity and natural beauty are merely backgrounds. In this way, she had the ability to rotate whole psychological narratives out of the personal responses for characters in natural beauty.

In Austen's novel, Catherine and Henry discuss the very green space within which they walk, including all its associations with the sublime and the beautiful. Austen notes of Catherine's understanding of the picturesque: "Catherine was very hopeful, that when they have gained the Beechen Clifftop, she would voluntarily reject the entire city of Bath, as undeserving of being making part of a landscape" (p .81). The city of Bath has no part in the sublimity or beauty of nature except in parody. It is somewhat comical that Catherine rejected the entire city of Bath as inconsequential to the picturesque. Due to the fact that in this work, Jane Austen paid a smiling tribute to the eighteenth century (Gothic) writings, where identity formation issues have similarly taken precedence throughout nature depictions, it could be more conclusive, looking at works that have been written by those peers, instead of the ones that have been written by Gilpin, in the case of the exploration of ways by which landscape aesthetics were informing stories of maturation and personal development of Jane Austen herself.

Northanger Abbey is indubitably a story that contained different devices such as a parody and satire wherein Jane Austen attains to succeed in her chief purpose of realistically describing the ripening of the main female protagonist. Throughout the analysis above, Austen, inspired by the Gothic novel genre, criticizes and ridicules its common traditional characteristics by juxtaposing them with realistic interpretations. At the same time, the novel discloses the social structure and the gender features prevailing during the eighteenth century as controlled by the male principle. This is the reason why the novel reveals proto-feminist notions which have been more apparent in relation to the key characters and their attitudes. As examined in this chapter, Catherine is an audacious and self-governing figure despite all her weaknesses, and she eventually triumphs and does not let her patriarchal environment encroach upon her and shape her conduct and decisions. Fulfilling the traditional feminist objectives, she proves to be a strong-willed and independent woman.

CHAPTER FOUR

AN ANALYSIS OF *WUTHERING HEIGHTS* BY EMILY BRONTE (1847)

It was not enough for Emily Bronte to write a few lyrics, to utter a cry, to express a creed. In her poems, she did this once and for all, and her poems will perhaps outlast her novel.

“Jane Eyre and Wuthering Heights” (Virginia Woolf’s 2003:131)

As Duthie, in his book, *The Bronte’s and Nature* (1986), suggests, Emily, like the other artists, had borrowed her materials from several sources. There is no doubt that Sir Walter Scott, William Shakespeare, and the Bible are the main source of Bronte’s inspiration, as well as Eva Hope, describes Emily Bronte’s character in “Queens of Literature of the Victorian Era” as “an unusual mix of the Spartan-like courage and timidity,” and adds, “She was painfully shy, but physically she was brave to a surprising degree” (1886:168). Emily Bronte (1818-1848), an English novelist in the nineteenth century, has been one of the well-known “Bronte sisters” of literary history in Britain. Emily Bronte quietly left the world this woman writer spent only thirty years, did not live much, and died early, Emily’s only novel, *Wuthering Heights* (1847), had resulted in establishing her place in English literature and the history of world literature. At the beginning of the publication of this novel was considered fiction and not realistic, but soon gained critical acclaim, and readers received the subject of the novel warmly.

She was born in Thornton, Yorkshire, England, existed a calm life in Yorkshire with her clergyman father; her brother, Barnwell Bronte; and two sisters, Anne and Charlotte. All those sisters take great delight in writing poetry and novels and publishing their works under pseudonyms. The Bronte sisters were affected by the gothic style as a whole in their works. In 1820 the family removed to Haworth in Yorkshire, eighteen months later her mother died and her father asked to her aunt, Miss Elizabeth Branwell who came from Plymouth to care for his children but in a strict and authoritarian way, and so the brethren were feeling the lack of kind-heartedness, “once, Charlotte had spoiled the sewing and has been scolded strictly by

the aunt, as she said that Inattention was a gate-way to the hell” (Morgan 2009, p. 22). The Bronte children with the exception of Charlotte suffered from tuberculosis. Emily for a short time joined the Clergy Daughters’ School at Cowan Bridge in 1824–1825 but due to her suffering from an illness that she was given an education at home. Beginning in 1826 the Bronte children, enchanted by a toy soldier that has been brought by their father to their brother, it was imagined of a fictional African kingdom that has been named Angria; after then Anne and Emily have imagined an isolated kingdom in the Pacific which has been named as Gondal, They have all authored poems and prose drawings of those imaginary kingdoms for all their lives (Bloom, 2008, p.10). Emily dedicated herself to authoring poetry on Gondal. Part of that poetry has been full of some cruel and violent characters which have populated *Wuthering Heights*. Emily Bronte’s life is of a particular type of artist. She lived enthusiastically in the world of her imagination but never lost her hold on reality. She had a deep knowledge of emotion but as an artist, she was never overwhelmed by it. She died from tuberculosis in 1848 but her novel was printed in 1847 under the alias name of Ellis Bell.

Emily is frequently depicted as an enigmatic, enormously quiet person wherein the ordinary of what has been recognized about her and her life came from what the others have written, few letters and journals about her, as well as her upbringing and living on the parish by a cemetery, has definitely left its mark on the short life of Emily. The gravestones and crosses have been the only scene that the children would be able to observe from the windows. Faith and death have been reflected in Emily’s works quite repeatedly; in addition to that the main characters, as well as other ones in *Wuthering Heights* novel, have died. This is why some of the authors have classified her writings as being of a Gothic genre. (Adams 2000). Although her novel is first and only authored, but has reflected its distinctive poetic style, despite much criticism directed at this novel since its publication, but most readers resemble the story of Shakespeare plays like *Romeo Juliet* (Watson, 1949), as well, she described, “she was remarkably more talented compared to her sisters, and the *Wuthering Heights* has been the heart and the soul of romantic spirit” (Burgess, 1974:10).

Emily Bronte’s writing style was metaphorical and itself-effacing intermixed with the poetic prose. She has been well known for the romantic poetical style due to

the fact that she had examined the themes of solitude, nature, religion, romanticism, death, loss, revenge as well as the social classes. The passionate traditions control in her works, and it combines with realism, and thus, modern conflicts; her talent of showing manifested hidden psychological characteristics of her characters and romantic signs. Emily Bronte's works were related to her life and her passion; for this reason, when talking about her life mentions talking about her works. She inherited her religious beliefs from her father, Patrick Bronte. She was learned that religion is the main foundation for gladness; there is punishment for the sinners. Emily's father believed that he/she ought primarily to reflect upon his / her life and activities and then takings necessary measures for self-enhancement. Thus, the person goes into heaven in his / her afterlife due to accomplishing God's acceptance. Emily's aunt, who came to raise the children of the Bronte family after the death of their mother, had a great influence on Emily's thoughts on religion. As a result, the afterlife was a recurring theme in Emily's writings. She composed more than 120 poems during her short life; about thirty of them dealt with the concept of the afterlife. Thus, it can be said that Emily experienced religious influences during her upbringing. Her poems, as well as her only novel, *Wuthering Heights*, are full of God's allusions (Crosser, 2012: 1). "What you touch at present you may have, but my soul will be on that hill-top before you lay hands on me again." (Bronte, 1995: 93) In Emily Bronte's poetry, there are many signs of piety that makes a man respect all living creatures.

Wuthering Heights, Emily's masterwork, combined romanticism and realism with a strong gothic style; it was authored in the Victorian period, But this work wasn't accepted when it was firstly published because the Victorian era is known for its insistence on conventionality principles, self-discipline, strict sexual morality, patriarchal authority, and masculine control. After feminist study and the further study for a novel from critics, its strong emotions, plot suspended narrative technique, and portrayed characters made it reinvigorate magnificently. England in the nineteenth century was the time of the Victorian Age. During the Victorian Age, England was becoming an industrial and modern country. People were moving from the countryside to the cities. The community was changing. Gothic novel was changing in a conformable way. The settings were dislocating from the castles to ordinary places. The main characters were not only people connected with the Catholic Church. The Gothic novel was moving from the dark to daily life. Especially that parts of London,

which were urban as the result of people believed that those places were not fully modernized. Those places reminded them of medieval times. (Killeen, p.12&13)

Wuthering Heights, a work fully owning gothic colour, typically reflected the features of the gothic novel. According to Longmans noted that,

Gothic narrative novels involve the notions of paranoia, taboo, and barbaric. This genre of fiction always involved a persecution theme, which is usually rendered in an ambiguous manner, with the persecution victim being transformed into an oppressor or the other way around. An undercurrent of the insanity is a staple of any of the Gothic plots, with the revenge and ambitions being the drivers of a minimum of one character to edge of the madness (Longmans, 1980:15).

The novel is intricated with some of the essential Gothic concepts like wide sceneries nature, and gloomy and windy weather. Emily created *Wuthering Heights* as a story inside a story; the most exciting feature of this fantastic novel is the exceptional multi-layered narrative structure. Bronte usages the literary approach of a double narrative - a form of narrative that contains two different viewpoints from two different people of different points at the same time to engage their readers directly by producing distance and objectivity. By integrating the traditional ways used by oral traditions that depend enormously on dialogue and delivery, due to its portrayal of the “intrusive correlations between the past and the present” (Sedgwick, 1986: 99). The moors in the novel depict to provide a psychological scenery nature for the emotions of the characters and their desiring for liberty. Moreover, the distinctive description and scattered throughout the novel and its strong images give a unique distinction to her work.

The heading of the novel is “*Wuthering Heights*,” which emphasizes on the fact that the female author stresses her interest in the irrationality of human nature. But Wade Thompson (1963: 71) called “*Wuthering Heights* world ... as a world of violence, sadism, and wanton cruelty”, as Virginia Woolf remarks on a novel, and says that Bronte desires, “for saying something toward her characters that were not merely ‘I hate,’ or ‘I love’ instead of that ‘we the entire human race’ and ‘you, the eternal

power” (Woolf, 1964: 76). By means of fanatical and in some cases, outrageous behaviour of differences between the characters which Bronte has been capable of transferring important lessons on the universe as a whole, instead of merely the characters’ lives. *Wuthering Heights* is incompatible with the values that prevailed at the time. Compared with the Victorian mainstream novel, Emily inherited romantic traditions and used vivid characters, inclement weather, and terrible plots, reflecting the characteristics of Gothic novels to the reader accurately. Its detailed artistic concept, stunning choices of subject, emotional characterizations, and successful applications of Gothic technology have made *Wuthering Heights* reveal strong vitality that goes beyond space and time. As Victorian novels described,

Victorian novels have been mainly depictions of the hard lives, in which the love, hard work, and luck are ultimately the winners. Not in fact in Bronte’s novel, in which the complex story had come to a sad ending. Even though Emily has been affected by the romantic poetries, Wuthering Heights has been written at the turn of the Victorian Era and the romanticism, which is why it has been categorized as Literature of the Early Victorian Era (Burgess, 1974:11).

Gothic had consistently approached supernatural like as if it was a mode of realism. Through the novelization of the monstrous, supernatural, and unspeakable, gothic attempts for inscribing feelings of terror and fear. (Ellis, 2000: 21&22). Even though this novel had succeeded in the rise as well as the decline of Gothic fiction, there have been evident evidence and impacts of the Gothic elements in that story, which has arisen from Emily’s reading habits as well as her fascination with romantic and Gothic genres (Miller, 2002: 195).

This novel starts with Mr. Lockwood, a man who has come from the city, rented the Thrushcross Grange, an estate which is located deep in the wild countryside of Yorkshire in England. Mr. Lockwood went for meeting Heathcliff, his landlord, who lived at the Wuthering Heights, an estate which has been located across the hills. Lockwood returned the following day, he arrived right when it began snowing. This weather forced him to spend that night there in a bedroom that turned out haunted by a

ghost which is named Cathy. Lockwood's screaming brought Heathcliff to his room. As strange as it is, Heathcliff cried out for the ghost to come inside. After this curious supernatural encounter, which infuriated Lockwood's curiosity, so he asked Nelly Dean, a servant who had grown up in the Wuthering Heights and now was taking care of the Thrushcross Grange, to tell him Heathcliff's history. Nelly tells the main novel's plotline. Nelly recalls memories of childhood. As a girl, she labours as a servant at the Wuthering Heights for the owner, Mr. Earnshaw, and his family include Earnshaw's kids, a girl named Catherine, and her older brother Hindley. Someday, Mr. Earnshaw departs to Liverpool and then go back home with an orphan, who was Heathcliff whom he raised with his kids. In the beginning, his kids hated the dark-skinned Heathcliff. However, Catherine speedily starts loving him, and expenditure their days playing on the moors. Mr. Earnshaw began preferring Heathcliff to Hindley, and due to that, Hindley continued his meanness towards Heathcliff, and Mr. Earnshaw sent his son away to the college. (Bloom, 2008:21)

Three years later, Mr. Earnshaw died, and his son inherited the place, goes back with his wife, Frances, and thoroughly seeks vengeance over Heathcliff. One night Cathy and Heathcliff sneak to their only neighbours at Thrushcross Grange, the Linton's family that have two children, Edgar and Isabella, the children are caught. The Lintons take Cathy after hurt herself but sent Heathcliff back, rejecting him due to his status of the lower class. After Cathy's return, 5 weeks after, she had transformed into a woman of the upper-class, with elegant clothes and suitable manners. Cathy admires and interests to Linton's son Edgar, then Cathy accepted his proposal for marriage although she had confessed to Mrs. Dean her strong love for Heathcliff, who overheard only part of that conversation and ran away. Cathy has been distressed because of Heathcliff's disappearance. Right after Cathy's marriage to Edgar Linton, three years later, Heathcliff returned. He had turned to an attractive and rich man with a gentleman's appearance and manners.

Through this time, Hindley wife gave birth to a boy who has been called Hareton, later she died, Hindley started to drink and to become a miserable alcoholic and after Heathcliff goes back with the aim of obtaining vengeance on everybody whom he felt has mistreated him, he starts to lend money for Hindley to raise the amount of his debt, and obtains Wuthering Heights as imbursement after Hindley's

death. Heathcliff married Isabella Linton, whom he mistreats, she ran away to London and gave birth to a boy that she had named Linton, and Catherine became ill, gave birth to a girl named Catherine, and then died, making Heathcliff despondent. When Catherine became nearly 13 after Isabella dying, Heathcliff, son Linton goes back to live at Thrushcross Grange, but Heathcliff demanded raising his own son and forced him to live at the Wuthering Heights, Catherine meets Linton once when the two of them were out on the moors, she likes Linton until she finds out that he is her cousin. Then Edgar is dying after trying to force Linton and Catherine to marry. Heathcliff loses his will to live after Cathy's death, and until he was moseying around the moors speaking to her ghost; he was found lying next to an open window in his room with rain pouring in. Hareton and Catherine regained their estates after their marriage, Wuthering Heights and Thrushcross Grange respectively (Bloom, 2008:29).

Emily Bronte deals primarily with the women's movement and has chosen a broad theme in this regard. In the *Wuthering Heights*, the wrestle between reason and unreason and the problematical of humanoid nature world is discussed. There is a model of choosing a female in the novel, Catherine to explicit the contradiction of man in society at that time and female attitude in love and marriage. *Wuthering Heights* wasn't a Gothic fiction a traditional however, it was a "Gothic element model and atmosphere which has infiltrated other writing forms", chiefly showed in consciousness imaginal or women Gothic fiction. (Smith 2007:p72) but at the same time, it is considered a Gothic novel, typically in terms of landscapes, the typical Gothic novel setting was characterized as a far location, which is separated from the city. In fact, *Wuthering Heights* has been represented as an isolated location that has been enclosed by a depressing atmosphere. Jessica Yopp (2007:7) argues that "chiefly using and purposing the Gothic literature was for the induction of specific emotional responses from readers, writers believed that the only way for accomplishing those strong reactions has been using the suspense, horror and supernatural elements." and "The Gothic is resonating with the anxieties as well as terrors of the past and fears about changes in the present and the term ambivalence can be viewed as one of the main terms for this genre." (Kadlecová 2014:5)

Wuthering Heights can be considered one of the great texts that shook the most important foundations and principles of the patriarchy. since the time its appearance in

1847, the novel had been regarded not as a story depicting the tumultuous love that ends in disaster, but also faced with the challenge of everything written in the past about love stories. The condition of women in the age of Emily Brontë's novel was the Victorian era was Women were exposed to hard discrimination and totally relegated to the domestic sphere. Education was not something they could have access to, only women of a high social class could have some access to limited academic knowledge. They could only work as "companions or governesses, but these positions were invariably poorly paid and the governesses could expect to be treated little better than a household servant" (Wollstonecraft 2004, xxv). Throughout this feminist perspective, readers started to become aware of the fact that women were not happy with the fate that society had imposed on them or had decided that it was the best for them. Brontë's strong language was the most important focus on interpretations and analysis by literary critics, especially feminist critics who considered the text as a powerful voice against patriarchy. However, revenge becomes the most protuberant idea in the story as Ramsden calls "Wuthering Heights a romantic and passionate novel that turned later to revenge, however, the elements of the romance remain till the end" (Ramsden, 1982). Heathcliff's revenge is shown as follows in the novel, "I don't care how long I wait if I can only do it at last. I hope he will not die before I do!" (Brontë, 1995: 44) The critics like James Phillips saw *Wuthering Heights* as a love novel, which displayed "the distinctive love components" (2007:97). Phillips explains the male characters' cruelty as an "absolute love" expression (p.101). Phillips sustains that Catherine loved Heathcliff "since her childhood and persisted in loving him even after she died. He was the first object of love for her, and he certainly was the last" (p.102). Nonetheless, it has been a warfare novel which was launched against the women as well as the spaces that are related to them, as well as to nature and home, as enemies to be conquered by the men for the sake of proving how superior and powerful they are.

It is of great significance to point out what the main objective of Emily Brontë was when she wrote *Wuthering Heights*. Through its reading, it can be perceived how she wants to transmit to the reader what the situation of women in that age was and to which pressures and female stereotypes, based on a patriarchal ideology about women, they were submitted to. Nevertheless, she is going to challenge this patriarchal world. Firstly, she is going to present as the main character of her novel, a woman who is Catherine, in a moment in which the main characters of the novels were always men.

Women only appeared portrayed in relation to men as their wives, mothers, daughters, etc. Their values, skills, and personal achievements were completely ignored. For that reason, she presents a character who defies the female stereotypes because she does not want to become a proper lady. She does not want to raise and become “the angel in the house”. She does not want to follow the rules of the patriarchal society, marrying a man and becoming a mother because this is not what makes her be happy. “Bronte has set up Catherine as a woman who had the wish of being mistress of her world, instead of being controlled by anyone else” (Thilmany, 1998:15).

In the opening of the novel, Catherine is not a type of female enablement but is rather a character obliged by the restrictions of her masculine- reigned society. In fact, it was considered “this novel’s theme [as] a female personality development from childhood to the adulthood” (Stoneman, 1992: 148). Catherine's character is only just grownup when it begins necessary for her to decide selections about her future life and which man she will marry to keep her wealth with, and her social status. She is started to admire Edgar Linton and accepts him, have faith in a life with Heathcliff (the man she truly loves) to be impossible due to his low social status and refusal from her family. Moreover, Emily Bronte seemed to say that the women are choosing those economic security or convention relationships oversee the things that will actually be best for them in the future, particularly in the emotional contexts. Although young Catherine realized even when she was pondering the betrayals of herself as well as Heathcliff over her unsuccessful marriage to Linton: “I love him (Heathcliff) ... because he is more myself than I am. Whatever our souls have been made of, his soul and mine are same” (p.65), she chose Linton and brought the destructions upon all of them. She refused to marry Heathcliff due to the fact that she was going to be degraded by a marital bond to a person who has been inferior to her in social status. Catherine argued when she was talking to Nelly, “did it never strike you that if Heathcliff and I married, we should be beggars?” (p.66). Catherine convinced herself that marrying Linton is going to turn her into “the greatest woman of the entire neighbourhood” (p.55), while Heathcliff “does not know what being in love is” (p.65). The power of women is shown by the character of Catherine Earnshaw. The power of Catherine resonates in the pages of the novel, for example, when Heathcliff is still at the mercy of a painful woman for him Catherine until after her death: “He has come to bed, opening a lattice exploding, as he attracted her, to a passion for tears You can't control

it. 'Enter! Come!' Cathy, come. Oh, again! Oh! My heart, darling! Hear me this time, Catherine, finally!' (Bronte, 1995: 875) This passage, presented in the first chapters of the novel, obviously mentions that the extremely important selections and consequences of the novel will centre on a women's entity.

Catherine Earnshaw was a very powerful female but tenacious; she had an extremely rebellious nature. Nelly described her, "Catherine has been a mischievous girl who had wild nature and high spirits; however, she had a very sweet smile." (Bronte, p.49).according to her nature as a defiant female that has been more harmonious with Heathcliff; therefore through her married life, she has always felt uncomfortable. When Heathcliff goes back a few years later, the love and emotion that Catherine had gone back as well. She recognizes her mistake of rejecting Heathcliff all these ago and eventually begins feeling asphyxiated in a society with the hypocrisy, where the man is permitted to love and marry an inferior class woman or a servant as Hindley did, but would never allow her to make the same. She realized how she loved Heathcliff deeply, as she said:

My love towards Linton is like foliage in woods: the time will change it, I'm quite aware, as the winter changes trees. My love towards Heathcliff resembles the eternal rocks beneath a little visible delight source, but important. Nelly, I am Heathcliff! He is in my mind, always: not as a pleasure, any more than I am always a pleasure to myself, but as my own being (Bronte, 1995:74).

Catherine clearly embodies the suffering of many women during the marriage in that era, firstly, because she is unhappy with the man she had chosen and, secondly. After all, marriage at that age resembled a cage. Women were missing the little freedom they had when they got married. Catherine is forced to change because she was totally the opposite, "Her spirits have always been at high-water mark, her tongue always going – laughing, singing and plaguing everyone who wouldn't be doing the same" (Bronte, 1995:42). In fact, she herself states to Nelly how unhappy she is: "Oh, I'm burning! I wish I were out of doors- I wish I were a girl again, half-savage and hardy, and free... and laughing at injuries, not maddening under them! Why am I so changed?" (Bronte,1995:125). Marriage was connected to give birth to children and

also was associated with death because, in the nineteenth century, there were so many cases of women's deaths after giving birth to children. It was like a risk to become a mother. This aspect has been represented in this novel, firstly, by the character of Frances, the wife of Hindley, who died after giving birth to her baby, Hareton. This is what Catherine probably feels when she does not accept that she is an adult. She fears adulthood because she links it with marriage and the consequent death and this thing happened when Catherine died after giving birth to her daughter.

The female characters need nature as a substitute for the available social system, which has been originated on unfair property and family laws that have been giving the possession of the children and the properties to the man with full control through the deprivation of the wives from their legitimate rights and yielding them depending upon the husband for accessing their properties and children. Taking courage from those laws, the men saw nothing mistaken with the ill use of their children as well as their wives. Lewis stated: "the thing that is called Men's power on Nature appeared as an exercise of the power by some of those men over others with Nature as the instrument" (1944:28). The female nature of Bronte has been obliged to be undergoing a procedure of the masculinization and became a power landscape, a place showing appropriation and re-configuration of nature as one of the properties. Making moors an Edenlike place for Catherine is that those moors have not been restricted nor regulated by taboos or rules which are endorsed by the patriarchal society. For this reason, it has emerged like a female place, where she has not been a possessed or dominated object, and she was an independent and liberated subject instead, which has been free to be experiencing her own feelings without any paying attention to the gender and social propriety and decorum. Nonetheless, the mother, as well as her daughter, who were quite dedicated towards moorlands, was not granted access to them because of the conventional patriarchy; Catherine was denied that access by her brother as well as Cathy, who has been denied so by her father. Even though Cathy has been firmly prohibited to ever go out into moors, she was not capable, like her mother, of overcoming her attractions to secretive realms of these moors with such a strong desire for exploration. Whereas Cathy has been rambling on them for the sake of finding the birds' nests, Nellie as a patriarchy guardian, tried redirecting Cathy to a refined nature: "The moors, where you ramble with [Edgar], are much nicer; and Thrushcross Park is the finest place in the world" (p.146).

One of the main characters of this novel, Heathcliff, proved to have violence against the men, especially against himself, due to the fact that he was in love with Catherine. Such violence against his own self, due to which he had always been unhappy, has proven to have greater harm and more destructiveness compared to it against social norms which have denied him his normal rights as a human as well as denying him Catherine his only love. A great deal of the novel's power, in addition to a lot of critical confusions, has been emanated from Heathcliff who was the central character. The reader is attracted as well as repelled by Heathcliff's dark presence. He isn't a hero, and he isn't a villain as well; he was a mixture of both. He was a combination of the best as well as the worst in human nature. Nelly remembered Heathcliff's apathetic endurances: "Heathcliff appeared as a patient and sullen child; hardened, possibly, to the ill-treatment: he would stand Hindley's blows without shedding a tear nor even winking, ... and opened his eyes as if he had hurt himself by accident and no one was to blame" (Bronte,1995:30). He approached the maturity as he was torn between those intense extreme levels of his hatred for Catherine's brother and his love for her. Heathcliff grew in hardness and cruelty in his overwhelming desire for getting vengeance at any costs; Heathcliff stated; "I have no pity! I have no pity! The more the worms writhe, the more I yearn to crush out their entrails! It is a moral teething; and I grind with greater energy, in proportion to the increase of pain" (p.125). Heathcliff's pain had reached a peak when Catherine – his love died, birthing her little girl. His pain turned into rage as he cursed his love again after deserting him once more. He cried, "Oh God! ... I can't live without my soul!" (p.137)

Bronte challenges the patriarchal society of the Victorian age, also through the character of Isabella, who also defies those female stereotypes. Although she is raised under a patriarchal female education, she decides to escape from the torture to which she is submitted exerted by Heathcliff after marriage. Isabella is breaking the stereotypes and gender roles. She chooses to be free. She chooses to escape from that toxic love masked as romantic love. This is the moment in which Isabella leaves Heathcliff and decides not to stay there beside him, she fled to London and gave birth to her by lonely. And not only this but also that she burns her wedding ring as a sign of rebellion. She firmly says to Nelly:

O, give the poker! It is his last thing that I have about me: " she slipped the gold ring from her third finger and threw that ring on the floor. „I will smash it," she continued, striking with the childish spite. „And then I will burn it! " and she took and dropped the misused article amongst coals (Bronte, 1995:172).

However, Isabella defies that domesticated female education she had received, and she decides to escape from Heathcliff's mistreatment although she was really scared of him as she herself expresses in one of her letters: "I assure you, a tiger or a venomous serpent could not rouse terror in me equal to that which he wakens" (p.144). She demonstrates she is courageous. In this way, she is rebelling against that education, but also against the patriarchal society, which is oppressing her and saying that she is weak and that she has to stay with her husband even though he mistreats her. So, she has courage and strength in spite of having been educated to become the perfect lady: quiet and subjected. She breaks with the Victorian rules and ends with her suffering. This hints at female empowerment, which Emily uses in order to empower women of the Victorian era. It is true that the two female characters die before the male ones. Isabella was punished for the transgression of the socially customary class and racial limitations, and she was banished to uncivilized and untamed nature and unprotected from such spiteful nature's hostility. Then again, Catherine got tamed and enjoyed the civilized nature of Grange in the form of a reward due to her rejecting Heathcliff: "The contrast was resembling what you see in the exchange of a bleak, hilly, coal country for beautiful fertile valley" (Bronte, 1995:54).

However, Bronte empowers them throughout their deaths because they both achieve some kind of relief because they end with their suffering. In the case of Heathcliff and Edgar, the two are condemned to torture after the deaths of Catherine and Isabella because they are going to die on earth. They are not going to be able to live without them and to rest. Heathcliff is not going to be able because he is obsessed with and addicted to Catherine. In fact, he asserts that: "2 words would be comprehending my future-death and hell- existence, after losing her, would be hell" (p.148). And Edgar because she is in love with Catherine and also because he feels guilty for the torture her sister had to suffer due to Heathcliff's mistreatment. Throughout this novel, Emily wants to show a new perspective of what romantic love

really is different from that which literature and female education until that time transmitted. This kind of love is like torture for women. Emily demonstrates how dangerous could be this kind of love through Catherine's own words about Heathcliff: "I am Heathcliff- he's always, always in my mind-not as a pleasure, any more than I am always a pleasure to myself- but, as my own being" (Bronte, 1995: 82).

Religious assessments that have been made by Emily Bronte in this novel, especially with regard to the patriarchy, have increased the feminist discourse. This discourse is reinforced by supernatural elements as well as religious differences in various texts. In other words, the main female figure suffers from the constraints of a patriarchal male-dominated society; she is trying to free herself from these constraints from her available resources. The supernatural elements are among the best resources that help to liberate and empower female characters in novels. The supernatural elements, Ghosts, and Spirits in Victorian era literature are a repeating topic and conveying the author's own concepts and views. Where some critics consider ghosts as a signal of life after death, other authors see that "incoherences of their appearance" merely interrupt the tranquillity of existing's. Additionally, if the ghosts indicate that there is immortality, "stories about ghosts, by the women is an indication of their suppressed conditions". (Auerbach, 2004:281); Emily's representation of the ghosts mentions to every one of the denotations that have been mentioned directly above. Catherine sustained her life as a ghost after death, as she haunted the *Wuthering Heights* and Heathcliff's memories; though allusions to the paranormal were partial, there were parts in which paranormal forces are clear; for example, the terrifying part in the novel contains Catherine's ghost which haunted the narrator, Lockwood. His replying, "pulled its wrist on the broken pane, and rubbed it to and fro until blood ran down and soaked bed-cloth" (Bronte, 1995:25). The illogical faith in ghosts has been referred to once again at the final of this novel as Nelly tells Lockwood that the character of "Heathcliff and a woman" (Bronte, 1995: 336) were noticed by one of the local boys.

Bronte did not describe the female characters of this novel as easily manipulated, weak and controlled women, who were incapable of defending and protecting themselves as it has been expected usually from the female characters. In spite of all patriarchy efforts, Emily ended this novel promising that women have the

ability to overcome any external nature which might be turning against those women through regaining the controls over their bodies as well as their homes and nature. Isabelle and Catherine's experiences opened a way for the emancipation and self-discovery for Cathy. Cathy and her mother's rages have been revolutionarily and unprecedentedly "advanced" (Bronte, 1995:418). To *Cory Wuthering Heights*, a greatly revolutionary novel for the dissolution of limitations (p.24). Reparations and mending came from Cathy, who was similar to Catherine in being a rebellious and free spirit. England was an extreme male-controlled society at the starting of the nineteenth-century. Females were oppressed: no matter in which class the women were born, these circumstances effect of the novel topic a lot. Women in the Victorian era were submitted to continuous male control since the beginning of their lives. Firstly, they depended on their fathers, and when they passed to maturity, they had to focus on finding a husband who will represent the power and authority in the family they would create in the future. Marriage was an obligation. Even it was considered as the main objective in life, and it was deeply associated with the social classes. Indeed, the mentality of the age, according to this, that marriage was "the only way how the women will be rising in this world" (Wollstonecraft, 2004: 15).

Catherine's revolt against the patriarchal society can be seen from her rebellion versus the two men. The first was her brother, Hindley, as the result of the patriarchal authority in society, and after her father died, Hindley inherited all family wealth and became the master of the Heights. By comparison with Catherine, they never obtained anything. Since then, Catherine had to depend on her brother and live under his authority. And she marries Edgar as a way to "escape from a comfortless and disorderly home to another wealthy and respectable one" (Bronte, 1995:79). Hindley was an autocrat, so Catherine was suffering extremely from him; she said that: "how little did I dream that Hindley would ever make me cry so!" (p.20) "my head hurts until I can't keep it in the pillow; still I cannot give over." (p.20). that mentions one of the major features of Emily as a writer, which is that she is extremely realistic. She wants to generate references for women who really represent women of that time, not the portrait that men had constructed about women. In this method, she creates a feminist novel whose main objective was to awake women from the nightmare of the patriarchal world and thus empowered them. She was the one who had negotiated this novel to Thrushcross Grange, moors to enclosed, cultivated garden, wilds to

civilization, and nature to culture. At first, she was making fun of the fact that Hareton was unable to read, and his coarseness aroused her disgusts: “The fool stared, with a grin that hovered about his lips and a scowl that gathered over his eyes, as if not sure whether he might not join in my mirth” (Bronte, 1995:190). The harshness and rudeness that were in Hareton were deepened by the fact that there has been a lack of the feminine impact on him.

Similarly to her mother, Cathy learned her lessons from the difficult experiences that she lived with the men and showed how determined she was not to be controlled by the authority of the men. For the purpose of making sure that such this would never be the case, instead of accepting Hareton, who was left out by the patriarchy similarly to her, she undertook the role of his educator and had helped him gain a new personality that would be free of oppressive influences of the capitalistic patriarchies, and that won't be threatening her desires and freedom under the excuse of the training and improvements. For the sake of doing that, Cathy wrapped a book and asked Nelly to get that book as a gift to Hareton, for the sake of making peace with the boy: “And tell him if he takes it, I will come and teach him how to read it right...and, if he refuses it, I will go upstairs, and won't ever tease him anymore” (p.238).

The writer's gender in addition to with assumptions about her authorship was playing an important part in how *Wuthering Heights* was accepted. Critics wanted a way for resolving characteristic discordance through discussing this novel's unfeminine properties, and the writer's gender. Due to this novel's misattribution to a male writer as a result of the fact that Bronte used a male pen name Ellis Bell. None-the-less, after unveiling her identity, the unconventional and shockingly uncommon plot, as well as the unwomanly coarseness and unfeminine brutality, have resulted in rejection and disgrace due to the fact that this novel has not been reconciled with established customs of writing, which have been set up for the female writers. In the book “How to Suppress Women's Writings” by Joanna Russ, she explained the denial and corruption of the agency were constantly used by men critics for discouraging and hindering the writings that have been submitted by female writers. Joanna Russ has stated as well, that the false categorizations have been often utilized for the underestimation of literary works that have been created by the female writers, and their work has been classified, on purpose, under the incorrect categories:

The 'regionalist' label, which has been so redundantly given to the female writers, indicated the fact that a certain writer has been concentrated on a certain region, as well as the fact that, as a result, this work was limited (and not of "broad" interest), thereby of interest primarily due to its sociological or quasi-historical interest instead of the literary reasons. That label has been a 2nd rate fictional work, a documentary-maker manqué (Russ, 1983:53).

British Victorian female novelist Emily Bronte has a forward-looking consciousness that transcends contemporary writers. As early as the nineteenth century, when the influence of the industrial revolution began to spread to the ecological environment, Emily carried out aforthought about the correlation between human and nature in her works, so-called ecological ethics, in a sense, is a reflection on the relationship between man and nature. The establishment of ecological ethics is generally marked by the publication of the French philosopher and Nobel Peace Prize winner Albert Schweitzer's book *The Philosophy of Civilization: Culture and Ethics* in 1923. According to Professor Zeng Jianping's book "The Thinking of Nature: Exploring Western Ecological Ethics," before this, "thoughts related to this kind of thinking can be called 'potential ecological ethics' is more appropriate". Therefore, the moral meaning of the relationship between man and nature reflected in Emily's works, in the strict sense, should also belong to the category of "hidden ecological ethics". Although Emily's creation is far earlier than the ecological definition and division, she explores the continuous development of human civilization in her novels. And in the case of beginning to endanger nature, she realizes the meaning of harmony between humans and nature, between human and human, and between man and self (Zhang M, 2009:23&24).

In Lu Shuyuan's "Ecological Literature," the social ecosystem is defined as "the ecosystem formed by social people and their environment." Coordinating the relationship between nature and civilization is the key to maintaining social and ecological balance. Human beings are the main body engaged in various social activities. Only by coordinating the relationship between people can we construct a harmonious state between nature and civilization, thus contributing to the balance of social ecology. In this sense, *Wuthering Heights* can be regarded as a social-ecological

fable, in which nature and civilization are embodied as two distinct worlds, *Wuthering Heights* and Thrushcross Grange. In nature's warfare against civilization, the *Wuthering Heights*, as well as its residents, were associated with nature. The *Wuthering Heights'* bond with the surrounding nature has been exhibited even in its name, *Wuthering Heights* that has been originated from the onomatopoeic adjective, which conveys the sounds of vicious winds of a storm. In one of the diaries, Lockwood described the word "wuthering" as "an important regional adjective, which has been descriptive of atmospheric tumult that its station has been exposed to in the stormy weathers" (p4; ch1); he wrote as well that "it is possible guessing the powers of northern winds, which blow over the edge, through excessively slanting a few small fires at the house's end; and through various gaunt thorns that stretch their limbs one way like they crave the sun alms".

The distance between the members of the moors society and people from the outside world is represented through the character of Mr. Lockwood. Lockwood, the narrator, "established our distance from the central Bronte world," representing the sensibilities and expectations of the normal, understand the world (Moers, 1978:101). Lockwood acts as an intermediary between the reader, the normal world, and the world Bronte creates on the moors. Lockwood serves as a reminder of what is normal and expected, in comparison to the monstrous people he meets on the moors. Moers asked, "What are monsters? Creatures scaring because they appear wrong, different, non-human" (p.101) In the case of *Wuthering Heights*, the people do not look like creatures but instead act like it, especially Catherine and Heathcliff. The inhabitants of the moors, most notably Heathcliff and Cathy, develop such an ingrained bond with the landscape around them that the landscape becomes more representative of themselves than Lockwood or the larger social body. The story of the novel took place in the wild natural environment of Yorkshire in the British, and the opening of the full text has a section depicting the natural landscape of *wuthering heights*, "the sceneries here are excessive tilt and small firs, and narrow windows which have been deeply embedded in the wall, corners protected with big protruding stone. With a layer of black ice, the land is frozen hard, and rugged and irritable Earnshaw lived here" (Haibo, 2017). When Lockwood visited *Wuthering Heights*, there is a chance of taking a better look in this place, which has been covered with dead rabbits and wild weeds. Thrushcross Grange and *Wuthering Heights* appear like representations of two polarized groups of

the negating characters, which refer to the Cartesian contrasts between the spirit and the matter, mind and the body, and the culture and nature. Those two households were depicted as binary conflicts, which include “Hell and Heaven” (Gubar & Gilbert), “the land of the storm and the home of calm” (Cecil), “patriarchal societies and suppressed feminine power” (Lavabre), and “classless and hierarchical societies” (Winifreth) (qtd. in Levy p.159). In that logic, such novel may be observed as a war between nature and the culture, between the domesticated and the wild natures, civilized nature as the male culture has defined itself against nature. Shifting to the position of the otherizing from the position of the otherized, the wilderness has confiscated rebellious women characters violating taboo gender codes, race and social classes.

The two families who have been depicted in the novel, Earnshaw and Linton, are so isolated from “regular” society that it becomes necessary for them to interact with each other. Due to this interaction, the members of these families create their own society and, consequently, their own societal standards. The exile of the two families is essential to the novel in that it produces a confining and narrowing of the family lines. The two families are excluded from society due to their location on the moors, and as a result, the characters only have to learn from each other and attempt to understand and impress. The characters experience an exclusion from society that leaves a sense of loneliness and loss of humanity. Out of necessity, they turn their isolated, exiled state into an inner world or community. According to “The Disappearance of God” by Miller, Emily Bronte’s novel reflects the idea that “none of the humans can be self-sufficient, all of the sufferings was ultimately derived from the loneliness,” and that an individual can only be himself in the case where he “participated most fully in the life of something which is outside himself” (Miller, 1976: 103). Although they are living in this space of otherness and separateness, as Miller would argue, the characters still require a community to be a part of. Shut out of the larger social body, the characters in *Wuthering Heights* form their own social body, consisting of the Earnshaw and Linton families. Ultimately, they cannot re-join society because their state of exile has transformed them into incompatible others when compared to citizens of the larger social body. Therefore, the characters must create a community in their exile in order to have something outside of themselves to become a part of, as Miller argues, to maintain their humanity. The isolation of the location and the difficulty of travel and communication in this late eighteenth-early nineteenth-century location are essential

for the story. If the characters were located in the middle of eighteenth-century London, or even the moors of modern-day Yorkshire with access to cars and technology, the novel would be a completely different tale of these characters. The situation of the characters within their specific circumstances, this specific location in this specific time period, is what makes the novel.

Several critics believed that, in nature's warfare with the civilization, the *Wuthering Heights'* Heathcliff and Catherine in the first generation had been associated with nature, due to the fact that their deep correlation with nature, which has been depicted by moors, storms, and winds, has been quite impressive. Pritchett said that Bronte had a "concept of a union between the humans and nature" (1946:453). The thing drawing the attention here is the fact that Heathcliff and Catherine that are usually amongst the natural things have been tightly associated with nature's sounds, showing life's power, which natural phenomena, winds, storms, streams, and animals, for instance. Forster suggested that Heathcliff and Catherine have been associated with nature's sounds, like the sounds of the wind and the storm, which says that their feelings are tightly related to nature's forces:

Catherine's and Heathcliff's emotions are functioning in different ways to other fiction emotions. Rather than the inhabitation of characters, surrounding them such as the thunderclouds, and generating explosions filling this novel from when Lockwood dreamed of the hand at window down to a moment where Heathcliff, with that same window open, has been found dead. WH has been filled with the sounds of — rushing wind and storms (Bronte, 1995:83)

Wuthering Heights' landscape acts as a mirror through which Catherine can come to know and judge herself in relation to her surroundings. Moers described Female Gothic as a genre where "woman has been viewed with a woman's eye, woman as a girl, mother, sister, and self" (p.109). In *Wuthering Heights*, Cathy has few females, human options to compare herself to because of her exile in a space disconnected from the larger social body. Instead, Catherine finds herself in relation to the land that has "given the visual type to fear of self, for holding the anxiety up to

Gothic Imagination mirror” (Bronte, 1995:107). Due to their shared connection to the landscape, Cathy and Heathcliff develop a strong connection with each other. Catherine cried in a severe storm that resulted in fierce winds after Heathcliff left. Catherine wanted to be returned to nature, in which she has been capable of exposing her passion and return to herself as the original version of times where she was running wild on moors with Heathcliff. She was recalling her child years while hearing the sounds of winds from lattice windows and asked Nelly to open the window for the sake of feeling winds that Catherine described as "sounding": “Oh, if I were but in my own bed in the old house! she went on bitterly. . . . `And that wind sounding in the firs by the lattice. Do let me feel it — it comes straight down the moor — do let me have one breath!” (Bronte, 1995:96) Catherine, as well, has been tightly related to the natural phenomena. When Heathcliff heard Catherine saying that her marrying him is going to "degrade" her and left (p.62), Catherine ran out and exposed herself to the storm, as she cried out for Heathcliff. The violent rains, storms, and thunder have been the disturbed states of Catherine and her strong feelings for him, whom she was greatly missing. The Passion, which has been usually discussed while criticizing this study, has been tightly associated with the natural phenomenon powers. Goodridge said that the human had been joined with nature via the strong feelings of that scene: “As often in the Wuthering Heights, there is a genuine interaction here between the human passions and the natural phenomena. An uncontrollable passion drew her out of the house defences to the storm . . .” (1964: p71).

She, at length has taken up as an everlasting case on a wall side, near the road, in which, a rash of . . . growling thunders . . . and massive drops which have begun plashing around her, she stayed, calling at the intervals, and after that, listening, and crying outright. She had beaten Hareton, or any child, at a passionate fit of crying (Bronte, 1995:66).

In that case, the fierce storm where Catherine was crying has been represented in words that have expressed this sound, as "plash." And "growling." Those onomatopoeic phrases have described the roaring thunder sounds and strongly pouring rains corresponding to her wild "callings" and "tears" for Heath cliff, which she has

loved strongly. She has been exposed to raging natural events, and the strong feelings that she was having have been strongly associated with fierce thunderstorms and torrential rains, which were as powerful as can be seen in their massive sounds. The unity of the human and nature was striking in this representation.

Heathcliff was a man that was attached to nature. He had taken a rebellious approach towards civilized life, in which the people have been a separate unit from each other. In Heathcliff's child years, he was running with Catherine on moors all day. After leaving that place, Heathcliff acquired the manners and the literacy, with one goal, that when he comes back to Catherine, she would see him as a cultivated man; nonetheless was still tightly attached to nature and did not change on the inside. His strong attachment to nature has been reflected obviously in his bonds with the animals like the wolf and the dog. Goodridge pointed out that there has been a strong pointing out of the bond that is linking amongst the animals, or nature, and the humans, in Catherine and Heathcliff's case particularly: "it has to be considered the way throughout the novel humans were depicted, particularly by Heath cliff Catherine, in the images of the animals that Bronte was using as symbols of breaking down the boundaries between humans and animals" (p.70). Heathcliff too, cried just like a raging beast after Catherine died. In the Grange garden in which he has been staying to stay close to dead Catherine, he was "howling" and emitting an agonized and long sounds like a wounded wolf that was almost dead: "He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast that got goaded to death with spears and knives" (p.129). Reed wrote that in that scene "he suggested a precivilized savagery form" (1989:223). The onomatopoeic term "howls" has shown that even when Heathcliff became literate and learned the good manners and seemed sophisticated, he remained strongly attached the nature.

Heathcliff did not like the books that were symbols of the civilization: he did not read any books and even "destroyed" the ones that were brought Cathy, who loved to read like her Linton. The answer that Cathy made when bookish Lockwood, a Thrushcross Grange tenant, has given her a small note from Nelly clearly showed that there wasn't anything associated with the literacy world at Heathcliff's *Wuthering Heights*:

You [Lockwood] must tell her [Nelly] that I [the second Catherine] would answer her letter, but I have no materials for writing, not even a book from which I might tear a leaf." "No books! "I [Lockwood] exclaimed "I was always reading, when I had them," said Catherine, "and Mr Heathcliff never reads; so he took it into his head to destroy my books. I have not had a glimpse of one, for weeks. . . . (Bronte, 1995:228).

In this real-world in which the male has been inextricably associated with the civilization, Catherine's death, the rebel against the civilization, was unavoidable. Longing to return to her "savage" self on moors (p.97), however, entrapped in this civilized world, the only way which has been left to herself is death. In accordance, when Edgar demanded Catherine is choosing Heathcliff or him entirely, she lapsed into the mental disorder. In delirium, her true self has been set free from real-world restraints; therefore, she yearned to get away from the civilized world and desired feeling winds that blow from the Heights. However, when Edgar comes from the library to the room, he is surprised to see mad Catherine standing by the window which is wide open in the middle of winter, so that he shouts, "Shut the window, Ellen!" (p.98). Catherine can neither bear being separated from nature nor stand being surrounded by people who do not have union with those around them. Furthermore, characters not only rely on the emotional state to make landscape but through imagining them they acquire autonomy since is solitude what gives rise to the imaginative as Bachelard notes that "imagined images are sublimations of archetypes rather than reproductions of reality" (1957: 21). Characters in *Wuthering Heights* work in the constitution of landscapes that resemble their own subjectivities and lead readers to their own search for a realistic environment where to place their interpretations. Metaphors only have sense, according to Ricoeur, "if we avoid literal interpretations of expressions; they exist only through the interpretation of its second sense, which appears as a sort of inconsistency of the metaphorical expression literally interpreted" (1997:58). Based on Homans, for Emily, nature has not been a thing which has to be written about in a direct way, which has been the reason why she had chosen to use the "metaphors" (1978:12). So Emily's novel, different from the social mainstream concept of the conquest of human conquest of nature at the time, nature is not the

object of human utilization and transformation, but a mother who is connected with the human mind. "Nature" makes the weak get rid of the weak position by becoming the source of the weak power, and finally achieves the harmonious coexistence between man and nature.

From this perspective, in the "*Wuthering Heights*" created by Emily in the mid-nineteenth century, the metaphor of nature is compared to the mother's metaphor has a positive meaning beyond the times. Because in Emily's writing, the natural alliance between the ruling "other" and "nature" in the patriarchal society has already had the meaning of rebelling against power. They communicate with nature through a unique language, and "Nature" becomes the source of strength for the ruler to fight against the ruler and change the weak position. In *Wuthering Heights*, almost all mothers died before their children died, and "nature" became a powerful mother to support and protect children who lost their motherly love. Women and the weak can gain strength from "Nature" and thus win in the struggle against the ruler. The source of the metaphor of nature as a mother can be traced back to ancient Greek mythology. However, in the male-centred society, both nature and women have become the targets of male conquest and domination. This situation has worsened with the development of human civilization. By the time human society entered industrial civilization in the nineteenth century, nature and women have been completely and completely reduced to being enslaved. Since the mid-nineteenth century, enslaved women have begun to fight for equal rights for themselves. Until more than a century later, ecofeminism emerged when women were able to face and accept their own femininity. As a product of the combination of environmentalism and feminism, ecofeminism emerges from the positive meaning of nature and women, especially with mothers. Comparing nature to the metaphor of raising mothers of all things, but in a deeper sense, it increases the meaning of women and nature working side by side against male power (Tytler G. 2014:11&21).

Through the above analysis of the novel, the main objective of Emily Bronte in writing *Wuthering Heights* was an attempt to show how she wants to transmit to the reader what the situation of women in that era was and to which compressions and female stereotypes, based on a patriarchal ideology about women, they were submitted to. Emily challenged those female stereotypes through the main female characters she

presents in her work. However, she conveyed her ideas within the limits of being in the Victorian age, the era in which she was raised and educated. Through her work, the novelist exhibited a degree of forward-looking consciousness that transcends contemporary writers especially after when the influence of the industrial revolution began to spread to the ecological environment in terms of social ethics, values and principles. Emily carried out a forethought about the correlation between consciousness and nature in her works.

CONCLUSION

Through their fiction, the females examined in this thesis portray their communities in a way that would enable the contemporary female living at the time to adapt herself to her social environment and reconcile her objectives and her personality to the dictates of her milieu. The methods these authors prescribed in their works can be clearly revealed through the application of the feminist and Ecocritical theories to their texts. It is the female characters in these literary works, the authors' representation of women according to their understanding of their contemporary communities, and the reaction of these characters to their social restrictions and their personal sufferings that sets up the scope of this research. In addition to the social environment delineated in these novels, the landscapes depicted not only function as a means of invoking elements such as the supernatural. They also bear a pathological impact on the characters in the novels, which is intently connected with the principle of the sublime. With the rise of the novel genre, questions about its purpose arose and were highly debated. The genre at its embryonic stage was partially viewed as a rebellion of the imagination against the tight-set conventions and rules of the society at the time. It also became the topic of dispute over the moral risks of reading. On the other hand, a number of critics regarded the genre as immature and infantile. Nevertheless, regardless of the wide gap between these views and that fact that many were not in favor of the genre in general, the new genre gained popularity and was quite attractive, among middle-class readers, especially the female ones.

The feminist and Ecocritical aspects in these works were shaped by the turmoil and major changes that took place in eighteenth-century England, such as the outbreak of the French Revolution, all of which threatened the stability of the country and had a great influence also on the progress of the feminist movement. The gothic came to be employed as a tool for women writers due to its ability to reveal an alternative expression of the reality of women's conditions at the time, where women were depicted as victims of restrictions and inhibition. Gothic heroines can be regarded as traditional females who have become symbols of resistance to male oppression. Their courage and audacity to escape and overcome their fears of the horror surrounding them has become an example to free themselves from the constraints of society. These notions and beliefs were expressed by these female authors expressed through

characterization, themes, symbols and setting, particularly the theme of female inferiority and lack of resolution as a result of male patriarchy in marriage. Women's destiny was wholly linked to their parents' choices. Matrimony was administered by the girl's father through which her captivity was transferred from the parent to the spouse.

The correlation between the development of Gothic fiction and the philosophy of Horace Walpole is met in Ann Radcliffe's *Mysteries of Udolpho*, in which the novelist, with the aid of her lyrical approach and extended suspense, integrated the genre into her narrative technique. Radcliffe's conscious concern of her female audience brings out her own contemporary cultural model that puts an end to male persecution. Radcliffe believes that the majority of women cannot separate themselves from society, and she fictionally confers upon them a tinge of heroism, moral supremacy and intellectual accomplishment, qualities that render females more respectable in their families and social environments. Since Emily's view and moral position are paramount in Radcliffe's work, her moral justice ultimately triumphs. In fact, the construction of this stereotype, dedicated to the Convention, is a kind of realization of the author's own desire. Emily, who emphasizes the exemplary role of female integrity in the eighteenth century, can be seen as a projection of the author's personality.

Inspired by *The Mysteries of Udolpho*, Jane Austen composed *Northanger Abby*, where friends and acquaintances are portrayed as gothic villains and victims with amusing results. The work developed into Jane Austen's favourite theme, the initiation of a young woman into the complexities of adult social life. Her near-obsession mirrors that of her contemporary community. In *Northanger Abbey*, Austen reflects the unequal position of the sexes by delineating two types of women and by indicating that virtues inherent in women of that time only demean and abuse them in the larger social environment. At some point in the novel, the ignorance experienced by Catherine was so embarrassing to her owing to her inability to adapt and compete in intellectual discussions. Judging by the community standards at her time, Austen held the belief that women are supposed to know less than men regardless of her intelligence; she must act irrationally in order to be qualified for the ideas and traditions that prevailed. Austen's use of literary techniques and devices is intended to

confirm her inevitable succumbing beliefs expressed in *Northanger Abbey*. Such beliefs indicate a contradiction that women are fully adapted to societal norms. She is, however, assured that women must have equal rights to men

It is of great significance to point out what the main objective of Emily Bronte was when she wrote *Wuthering Heights*. Through its reading, it can be perceived how she wants to transmit to the reader what the situation of women in her era was and to which pressures and female stereotypes, based on a patriarchal ideology about women, they were submitted to. Emily, the female protagonist in the novel, tried to stand against those female stereotypes. However, she expressed her ideas within the limits of the Victorian frame of mind. The novel was penned in an age totally male dominated where women had to publish their own works under pseudonyms due to the fatal risk of being brutally criticized and lampooned by male critics. Nevertheless, she challenged this patriarchal realm she lived in, firstly by presenting a female for the main character of her novel. In contemporary fiction, female characters appeared portrayed in relation to male protagonists as their wives, mothers, daughters, etc. Their values, skills and personal achievements were completely marginalized. Secondly, she presents a character who defies the female stereotypes dictated by her society, a female protagonist who chooses not to become a proper lady. She refuses to become another "angel in the house". She chooses to preserve and take her childhood with her into adulthood, for it is the only alternative for her to free herself from social restrictions

These texts, to conclude, show how women authors bring to light the general views held either by women or against women at the time. From a feminist and ecocritical perspective, these novels incorporate traditional Gothic heroines into the Victorian presentation of women, and into the physical and social environment in order to convey their beliefs.

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