T. C. KOCAELİ ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

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İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

KRISTEVAN READING OF ANNIE DENTON CRIDGE'S *MAN'S RIGHTS; OR, HOW WOULD YOU LIKE IT? COMPRISING DREAMS*

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ÖZET

Bu tezin amacı toplumda gücü elinde bulunduran kesim tarafından kendi pozisyonunu korumak amacıyla geliştirilen söylem ile cinsiyet rollerini Julia Kristeva'nın teorisi ışığında Annie Denton Cridge'in *Man's Right; or, How Would You Like It?* (1870) eseri üzerinden incelenmesidir. Bu eserin özellikle seçilmesinin nedeni, eserin geç Viktorya döneminde yazılması ve toplumdaki endüstri devrimiyle gelen ilerlemeler ile birlikte cinsiyet eşitsizliği gibi önemli bir konuyu başarılı bir şekilde yansıtmasıdır. Diğer bir deyişle, Cridge eserinde toplumda gücü elinde bulunduran erkekler tarafından kadın üzerinde uygulanan baskıyı ve kadınların sosyal hayattan nasıl dışlandığını cinsiyet rollerini tersine çevirerek anlatmıştır. Buradaki amacı okuyucunun özellikle erkek okuyucuların toplumdaki cinsiyet eşitsizliğini bir gözlemci olarak incelemesini ve bunu düzeltmek için ya da herkesin mutlu bir şekilde yan yana eşit koşullarda yaşadığı iyi tasarlanmış bir dünya için çalışmasını sağlamaktır.

Bu çalışmanın birinci bölümünde feminist edebi kuramın kısa bir tarihçesi ve yıllar içinde feminist eleştiride erken yıllar, dünyada farklı feminist görüşleri ele alınırken, ikinci bölümünde ise psikanalitik feminist kuramın nasıl geliştiğinden bahsedilerek Kristeva'nın bu çerçevede nerede durduğundan bahsedilmiştir. Ayrıca eser Kristeva'nın teorisine göre incelenmek istendiğinden, psikanalitik feminist kuram bölümünde onun için ayrı bir alt başlık açılarak eserin feminist kuram içindeki konumu bazı önemli çalışmalarına atıf yapılarak incelenmiştir. Üçüncü bölümde, eser yazarın ailesiyle Amerika'ya göç etmeden önce yazıldığından ve yazarın eserde hangi koşullara karşı çıktığının daha iyi bir şekilde anlaşılması için Viktorya döneminin koşulları açıklanmıştır. Daha sonrasında eser özellikle bu dönemin en önemli problemi olan ana tema cinsiyet eşitsizliği üzerinden Kristeva'nın kuramına atıf yapılarak incelenmiştir. Bu incelemenin asıl amacı daha önce belirtildiği üzere kültürün etkisiyle güçlü olanın var olan konumunu koruması için oluşturulan ideolojilerin ve normların toplumda yarattığı fırsat eşitsizliğini gözler önüne sermektir.

Anahtar kelimeler: Julia Kristeva, Cridge, cinsiyet eşitsizliği, feminist kuram

ABSTRACT

The aim of this thesis is to analyse the gender roles shaped by the powerful to protect their superior positions in Annie Denton Cridge's *Man's Right; or, How Would You Like It?* (1870) in the light of Kristevan theory. This work has been chosen intentionally to be analysed since it's written in the late Victorian time and it successfully depicts both developments that came with Industrial Revolution and important ills just like gender inequality. In other words, Cridge depicts how women are depressed and excluded from social life by men, who hold the power, by reversing the gender roles. She reversed the gender roles because she aims to make the readers, especially men in this condition, observe the inequalities experienced in the social life, and by doing so, she also makes them take a step for a better well-designed world in which everyone lives happily side by side in equal conditions.

In the first chapter of this study, a brief history of feminist literary theory is given to show how it is evolved. Within this frame, the subheadings of early times in feminist criticism, and its growth in the world will be analysed to show the position of Kristeva. Moreover, as it is stated earlier, the work will be analysed in the light of Kristevan theories, that's why psychoanalytic feminist literary criticism to state her position and understanding by referring to some of her important works are discussed in the second chapter. In the third chapter of this study, the conditions of the Victorian time are discussed because it is written in that era before she emigrated to USA with her family and to show which problems are discussed in this work. Further, this work is analysed in terms of gender inequality in the light of Kristevan theory. As it is asserted, this study aims to depict the gender inequality that takes place because of the social norms and ideology shaped by the powerful to protect their superior positions.

Key Words: Julia Kristeva, Cridge, gender inequality, feminist literary criticism

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INTRODUCTION

The Victorian period was an age that consisted of various changes with the beginning of modernity. The growth of urbanization, the industrial revolution and technological developments gave rise to many changes in the period. With respect to these changes, in *The Emergence of Victorian Consciousness: The Spirit of the Age,* George Levine states that "in the first quarter of the nineteenth century politically, socially, intellectually, and spiritually a new society was growing up in England" (1967: 2). Owing to these changes and circumstances, the structure of the society was not fixed or stable and they had great impacts on the issues of gender and the formation of identity concerning taking a part of the society. These considerable changes and significant issues were revealed by the writers through the literature of the period. Thus, the Victorian literature reflected the unstable structure of the Victorian society. Regarding the Victorian literature, there were various genres such as prose, poetry and drama; however, it was the novel that was the most influential and reflective genre in terms of the changes and the conditions of the Victorian society. The novelists reflected their perspectives and attitudes to the social structures and circumstances of the period. Further, some of them used novels to reflect the conditions of the era and some chose utopia or satirical utopia to criticize the conditions, especially the oppressed position of women.

Moreover, "utopia's contrasting worlds offered an apt of metaphor for the highly polarized society of a nineteenth-century middle-class woman, in which the division" between the two groups is harshly criticized. (Lewes, 1993: 19) In short, it is aimed to show the readers the oppressed position of women in a patriarchal society. Therefore, they want to show that human beings, women in that condition, have a tendency to hope for a better future. According to them, what they wish will become true one day or they imagine that they will reach their goals such as. The equality of all human beings, stability, harmony, maximum peace, good working conditions, and so on. Devising a perfect system

for everybody is the underlying aim beneath the utopian thought. To find out why people have written utopias is crucial in order to perceive the utopian thought. In general, utopia as a literary term is a place or a state which establishes its moral and material institutions in the search for perfection. It is an idealization of social life in action. Also, progress as the starting point of utopian writing refers both to criticize the present ills of a society in which its author lives and to offer alternatives to what is going wrong. Within this frame, utopian writing takes action and tries not to be didactic. This kind of progress in utopias always takes place in an imaginary land and it is the dream of all humanity looking for what is missing in the societies they live in. So, all visualizers of ideal societies are concerned to maximize harmony and contentment and minimizing conflict and misery. In other words, the target in utopian thought is to create a society open to improvement and perfectly well organized from every perspective.

The word "utopia" derives from two Greek words "eutopia" meaning good place and "outopia" meaning no place. (Madden, 2006: 7) Further, Thomas More is the creator of the work, *Utopia* (1516). He combined "ou" which is a negative prefix with "topos", a place in order to produce the title of the book (7). It has twofold meanings: nowhere and perfect place. Utopia can be defined an ideal and perfect place that does not exist anywhere on earth. Utopias are impossible social organizations and remain only as dreams. These are the dreams of people who want to create perfect places to live. Utopias are "man's dreams of a better world" (Eurich, 2013: viii). In the definition, the concept of "dream" is related to the fictional aspects of utopias, and the concept of "better" is related to the idea of perfection.

Utopias are conceived as imaginary societies that are closer to perfection. The underlying philosophy is to make people happy as much as possible. There are no evil things in utopian states and everybody is satisfied with the living conditions. Although different utopias see the future in very different ways, there are certain themes that are common. Utopias imagine a time when human beings are productive rather than idle, and they also imagine the removal of the kings, corrupt landlords and evil things. Answers to the question "What is the ideal society?" will variably end up looking alike. Therefore, a nineteenth-century utopia like Edward Bellamy's *Looking Backwards* (1888) shares

similar features with More's *Utopia*. It is because they made similar assumptions and came to similar conclusions and because they chose a common mode of an ideal society. The common feature in utopias is the description of the ideal society.

The utopian literature has general characteristics and a nearly five hundred year-history of continuity and change. The history of utopia spans More's *Utopia*, Bacon's *New Atlantis* (1627), Condorcet's *The Tenth Stage* (1796), William Morris' *News from Nowhere* (1890), H.G. Well's *The Time Machine* (1895), and Margaret Piercy's *Women on the Edge of Time* (1976). Krishan Kumar has important views on utopian thought and says that "the desire for change and the hope maybe possible." (1991: 107) Desire and hope are two crucial elements of utopian thought. With the help of these elements, the desired ideal life can be attained and there may not be any problems that cannot be overcome. The dream of creating utopias is as old as human history. In general, the idea of perfection is seen in the novels. Also, as it can be understood from the following quotation "The great utopia is able to be recognized as conceivable, apart from hope and desire revolution, evolution, violence, a new faith, free will, and human freedom are also intrinsic to utopian thought." that utopia consists of a great deal of components (Manuel, 1979: 3). Briefly, it has a large scope. Hope and desire are necessary for the desired world. Without revolution, evolution and violence, people cannot understand the significance of a happy society and they will be away from dangerous events. There must be a new faith for the beginning of a new life. Besides these, free will and human freedom help them to organize a world that is hoped. All are indispensable for the occurrence of a great utopia.

Further, utopias propose alternative correct solutions to the reality that is not very good and hopeful. Also, there exists a conflict with the reality, thus Mannheim puts forward that "A state of mind is utopia when it is incongruous with the state of reality within which it occurs" (1991: 173). Mostly, utopias are not the pictures of reality, in fact, they are generally away from reality because people are not satisfied with the conditions they are living in and utopias are used as a response to the society. Many utopias are satires that ridicule the existing conditions. Utopian thought "can satirize and criticize conduct thought experiments, to try out new possible arrangements of social life; can pick out and project hopeful trends, inject new values into the life of community" (Kumar, 1991: 96).

The dissatisfaction with the present situations and criticism of the society are common features that are seen in utopias. As a result, in the desired utopian countries, there are not any problems such as unemployment, war, poverty, etc. The inhabitants are portrayed as free and happy. The utopian writers explain the ill conditions of their time, and therefore, suggest perfectly ideal states where everybody can live in peace and happiness. Virtually all utopias deal with major aspects of living like government, love, work, education, marriage, religion, social life, and war. The details of these topics are mentioned by the writers. The common idea is harmony and order in every field of life.

Besides, the search for an ideal society always exists. Utopias have attracted many philosophers, scientists, poets, and theologians. The word, utopia has applied to many different ideal societies. For instance, in the seventeenth century adventurers were attracted to the New World because they thought that America was the Garden of Eden. It is apparent that utopian thought has a relation with religion. The origins of utopianism are found in religious ideas with the ideas of hope and desire for the better. Golden Age and the Garden of Eden are used in utopian works in order to devise such ideally perfect states. Further, Hertzler categorizes utopian writers into three groups "differing in placing emphasis on things past, things present or things to come" (1926: 125). The third group is the prospective reformers with a basis of utopian thought. Their only concern is the future. Similarly, utopian writers imagine the things to come. To utopian writers, the future must be taken under guarantee so that peace can be assured. Emphasis on the things to come is so crucial that a marvellous state from every perspective can be obtained. Moreover, utopia as a structure of thought is relatively unchanging. Thus, emphasis must be given to its sameness and its constancy. Utopia has rarely changed, but some of the details such as modes of transport, communications, economic organizations, and leisure pursuits have varied. Utopia can be the human beings' guiding philosophy. Striving for the best is a common principle nearly in all societies. The significance of the utopian thought cannot be denied in literature. As a common starting point of utopias, the pursuit of change for a better world has become the lodestone of not only humanity but also authors, too. W. H. Hudson states that utopias "are born of a very common feeling, a sense of dissatisfaction with the existing order of things, combined with a vague faith in or hope for a better one

to come" (1907: v). Shurter also comments on Hudson's statement, and draws attention to the role of writers in utopian writing and states utopias are a must as a social construction and states that "Writers from the time of Plato to Bellamy have stressed the state as a method of giving men proper environment and opportunity for advancement. In this respect, they prepared the way for modern philosophies of government" (Shurter, 1936: 5). Every crisis, war, or rough time has whipped communities up to look for an escape route. Communities have always dreamt of a well-organized state where they can live equally and happily. So, nothing has changed and from ancient times to today people have been in the pursuit of their archaic dreams; abundance, peace, joy, and order. Also, women writers use this genre to designate an ideal and perfect state while depicting and criticizing the ills of society. Thanks to their works, better societies can be acquired just like Annie Denton Cridge's *Man's Rights; or, How Would You Like It? Comprising Dreams* which is the first utopian novel written by a woman (Morris, 2004: 172). In this book, she designed a better world in which all human beings live happily and equally. After she published her book, which consists of nine dreams, she emigrated with her family to the United States in 1842 (Edelson, 2015: 153). As Kessler puts forward that "A major concern in Utopia by women for this period is women's awareness of the constraints that domestic responsibilities place upon women's social equality" (1995: 68). As it is stated in this quotation, Cridge also wants to show the inequality by reversing the gender roles and giving the domestic responsibilities to men in her book.

Moreover, the aim of utopias is not only to create a life full of happiness, but also to criticize the existing order in a state. As the citizens of that place are not content with the living conditions, utopias sometimes serve the role of satires. They ridicule the ill conditions; nevertheless, there is hope for the better. This hope is for an ideal society in which everything is well organized. In the essence of utopia lies dreaming to live in a world where all the wishes are performed. Imagining a life away from reality makes the utopian thinkers creating an imaginary island or state. For example, Cridge depicts a society on Mars, "where men are confined to housekeeping and baby tending, while women run the government and enjoy all privileges" in the first seven dreams (2008: 4).

She criticizes the male authority and the oppressed position of women in her work. Her criticism will be analysed in terms of Kristevan concepts.

According to Julia Kristeva, a person is always in a position of the "subject in process," in which the person searches for the identity throughout his/her life (1984: 27). Linguistic changes reveal the changes in the subject's status regarding his relation to others. Unlike a unitary being, Kristeva's understanding of language is based on the speaking subject as a heterogeneous self. In *Revolution in Poetic Language*, Kristeva states that "the speaking subject *makes* and *unmakes* himself" via language (27). Therefore, Kristeva's theory of language cannot be separated from her theory of subjectivity since they are related to one another in terms of their notions and functions. Regarding the theory of language, Kristeva explains two modalities as the semiotic and the symbolic. The semiotic is the way in which physical energy and impulses exist in language. The semiotic consists of both the drives and utterances of the subject. The semiotic might be conveyed orally; however, it is not bound to the systematic rules of syntax (27). On the contrary, the symbolic is the mode that is made up of a sign system, systematic syntactic rules and grammar (29). These modes of the theory of language constitute the basis of Kristeva's theory of subjectivity.

The first indication of the theory of subjectivity is the infant's recognition itself and differentiating itself from the other and this notion is referred to variously by Freud, Lacan, and Kristeva. Freud calls this phenomenon the "fear of castration" while Lacan calls it the "mirror stage." Kristeva calls this point as abjection in terms of the formation of subjectivity. In *Powers of Horror: An Essay on Abjection*, Kristeva explains "abjection" as "not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (1982:4). In other words, the abject is the one who has the characteristics of in-betweenness and ambiguity and disturbs the boundaries, orders and laws unlike the majority of the society.

Regarding the feminist literary theory, Kristeva also refuses both essentialism and biologism. Kristeva summarizes the feminist struggle in three phases. In the first phase,

women want equal entrance into the symbolic order as liberal feminism. In the second phase, women reject the symbolic order of the male as radical feminism and femininity is praised enthusiastically. In the third phase, in which Kristeva includes herself, women refuse the distinction between masculine and feminine as metaphysical (Moi 2002: 12). In other words, Kristeva does not support the differences between men and women as opposed to liberal feminism and radical feminism. At this point, Kristeva and Cridge share similar attitudes and views about the woman question and traditional gender roles.

Furthermore, Kristeva wrote her important article "Le Temps des Femmes" which was translated into English as "Women's Time" in 1981. In this article, Kristeva explains her opinions about the question of feminism, femininity, and the symbolic order. Regarding Kristeva's "Women's Time," in *Julia Kristeva*, Noelle McAfee explains that Kristeva locates first-generation prior to 1968 and it is called equal rights and equal treatment. There should be equal treatment for both men and women as there are not any important differences between the sexes. The first generation does not want to reverse the system; it wants to participate in it. Besides, Kristeva borrows James Joyce's phrase, "father's time, mother's species," to indicate two distinct domains that humans have experienced (McAfee, 2004: 94). "Father's time" is associated with the linear time that men have traditionally occupied in terms of progress, history, and destiny. "Mother's species" refers to the space that produces the human kinds, in which time is repetitive in a circle and the species are eternal (McAfee, 2004: 94). In other words, women are entrapped within the limited place and the cyclical time by being excluded from the public sphere and linear time. According to Kristeva's periodization, Cridge's satirical utopia can be placed within the notion of "father's time, mother's species" since she depicts the oppressed position of women by reversing the gender roles and giving domestic responsibilities to men. In short, her aim is to show what women have experienced in real life by showing how men are excluded from the public sphere while women enjoy the joys of life in this dreamland.

Further, this study attempts to evaluate Cridge's satirical utopia, *Man's Right, or, How Would You Like It?* in the light of the Kristevan theories and terms to indicate the construction of gender and identity with respect to the structures and conventions of the

Victorian society. It comprises three chapters. In the first chapter, it is aimed to set up the theoretical framework of the study regarding the feminist literary criticism. Thus, this chapter is divided into three parts regarding to historical background, early times in feminist criticism, different feminist standpoints. Firstly, the early times and growth of feminism will be discussed by referring to some important theorists. After that, modern feminism will be explored as American, British, and French feminism in terms of their basis, purposes, and methods. In the second chapter, psychoanalytic literary criticism will be studied to understand the position of Kristeva in a better way. After that, Kristeva's theory of language that refers to the semiotic and the symbolic, the theory of abjection, women's time, melancholia, revolt, and strangeness will be examined through her writings.

In the third chapter, the historical background of the Victorian period will be given to evaluate Cridge's work and her position as a female writer in that era. In addition, in this chapter, Cridge's satirical utopia will be investigated in the light of Kristevan theories and terms. In other words, this work will be discussed in view of Kristeva since this work reflects the protagonist's familial relations, gender dilemmas, as well as the ambivalence of identity, and social pressure she faces due to the circumstances and conventions of the conservation Victorian society. Cridge criticizes the traditional gender roles, the social construction, and the position of the sexes. So, there will be two subheadings in the last part to portray the problems that women have experienced while building their separate identity in a patriarchal society and Cridge's solution to this problem. In the first one, it is aimed to depict the problems giving examples from the work and referring Kristeva's the theory of language which includes the semiotic and the symbolic, the theory of abjection, and melancholia. In the second part, deconstruction of the Western dualism will be analysed by giving examples from the book in the light of Kristeva's theories on women's time, revolt, and strangeness. In short, Cridge's satirical utopia will be investigated with respect to Kristevan criticism by underlining Cridge's depictions and attitudes of the protagonist to show that a better world in which there is not any superiority of one group over the other can be build.

CHAPTER I

1. FEMINIST LITERARY CRITICISM

1.1.   Historical Background

Throughout the history of Western culture, traditional arguments of masculine supremacy have been used in justifying the subordination of women in patriarchal societies. At this point, it is crucial to analyse how gender is constituted in western societies and to comprehend the role of it in literature. It is an old story remaining from Adam and Eve. The gender roles of both sexes were defined at the beginning of the universe, in Genesis, the rest was a performance of this creation. God created man, Adam, first and then Eden, the paradise, for him to live in. Adam named all the creatures and things on earth created by God. However, he was alone and in need of a helper so that God created woman from the ribs of Adam and subjected her to Adam's flesh and bones. In short, woman was named after man because she was born out of the ribs of Adam, man. Adam and Eve were happy in their Eden until the woman was tricked by the serpent. Then, she convinced Adam, and they both rebelled against their creators. However, it was the woman who was punished with being in severe pain and obedience. So, it is not surprising that the Western world "envision their world to be a place where men retain control. The world has always been conceived as a male construct, with women being defined by their relation to those with power and providing a permanent class of secondary citizens created" (Kolmerten, 1998: 2). They are expected to serve men by doing all the trivial work without questioning. Within this context, it can be asserted that cultural forces shape societies. All boys and girls would display alike behaviours if it was not imposed. Thus, woman would be able to do everything men can do; and men would not refuse to do so-called feminine jobs. In short, male and female distinction is biological, but gender is

socially constructed. Although women have proved their limitless strength in lots of fields such as science, literature, sport, and art, many people still think women are inherently inferior. In other words, patriarchy naturalizes sexual identity by reproducing women in a subordinate position. Also, there exists a conventional male literary history that resulted in the domination of the male point of view in the literary texts. So, feminism develops as an intellectual mode and a political movement in reaction to this attitude. It soon turned into a movement arguing that something was wrong with the social attitude towards women. Moreover, people associated with the movement have been struggling to change the unjust treatment to women since then.

What is feminism? The term feminism derives from the Latin word "femina" a concept that means women or having female qualities. To characterize a feminist literary approach, feminist critics differentiate sex from gender. So, the difference between sex and gender should be questioned, too. Gender is learned and performed involving normative meanings that are given to sexual differences by different cultures whereas sex is a biologically based category. The term sex refers to two concepts: it means the gender that determines either male or female identity, and it is used to refer to sexual activity, lust, intercourse. Michel Foucault also asserts that sexuality is "a set of effects produced in bodies, behaviours, and social relations by a certain deployment of a complex political technology" (qtd. in Halperin, 1989: 257). In short, sex is a natural, bodily, physiological fact, an attribute of the body; nevertheless, gender is cultural, constructed by social experience.

After taking on some social responsibilities and having some experiences, women begin to discover the role designated for them. Thus, they start to question their position in the society. There emerges the controversy and consequently conflict between men and women, and between women and society. Women's questioning the settled patriarchal norms and claiming equal rights with men, and emancipation of women from a man-based world began in the mid-nineteenth century. In short, feminist ideology includes specific strategies and goals related to women issues. It has been developed over years according to centuries and their necessities which differ in attitudes to gender equality. Later, the movement yielded several fractions of feminism.

Concerning the historical development of feminism, gender discrimination towards women has long been rooted in Western culture from the Ancient Greeks as it was thought that women were submissive to men in terms of physicality, intellectuality and professionality. Aristotle believed that women were false begotten men, and naturally, they were inferior. So, Aristotelian concept of women's social status was not very different from the Biblical notion. In his Politics, he likens man to souls and woman to the body, and asserts that "the soul governs, and the body is governed" (Olsen: 2014, 29). Also, the eminent Christian theologian St. Thomas Aquinas adopted Aristotelian views, and he argues that women were defected creatures that are put to men's service by the divine command. He asserts that the only mission of women is to serve their so-called superior companions. Similarly, Susan Fenimore Cooper states that "Women in natural physical strength is so greatly inferior to man that she is entirely in his power, quite incapable of self-defence, trusting to his generosity for protection" (qtd. in 34). So, she believes that women should accept their inferior positions in each sphere of life. Further, the traditional non-feminist approach put emphasis on the absolute difference between the two sexes, favoured men as norm and determined woman's position through her function with man. To the classical notion, women were incapable of owning property, keeping wages, making contracts which shall be binding on themselves or their husbands, inheriting from their husbands, and child-caring after the death of their husbands. Cooper states that "A woman cannot now in the States of New York, appoint a guardian for her child, even though its father is dead" (qtd. in 34). In short, the traditional approach associates mind with man, body with woman; culture with man, nature with woman; stoical reason with man, emotional intuition with woman.

In the fourteenth century, Christine de Pisan challenges gender discrimination with her *Epistre au Dieu D'amours* (1399) by criticising Jean de Meun's representation of woman in his *Roman de La Rose* (Bressler, 2007: 171). In her *La Cite des Dames* (1405), Pisan asserts that men and women were created as equal beings by God. Besides, in his *Two Treatises of Government* (1690), John Locke theorises the classical liberalism as the philosophy of culminating independent and equal individuals that pursue their self-interest guided by their reason. Reason was the most distinguishing mark of the secular notion

introduced by the era of the Enlightenment. A good liberal society is the one in which each individual can pursue his or her self-interest in competition with others limited only by the requirements to respect the right of others to do the same. People are awarded in accordance with the competence and effort they display. The marked values of liberalism are equality, freedom, and justice. Members of liberal society agree on a social contract compromising on some common ground to assure their protection. Theoretically, individuals govern themselves autonomously through some bodies such as parliaments or legislative organisations. In return for procuring their security, the members of the community relinquish certain liberties. So, a liberal society assures its individuals' civil rights such as the right to own property, the right to vote, freedom of association, freedom of speech, and freedom of religion.

Classical liberal feminists, like Mary Wollstonecraft and John Stuart Mill, developed a new philosophy on the views above. They said that men are by nature unequal in height, weight, and intellect, but they are politically, economically, and socially treated equally. Following the same logic, women are naturally different from men, but they should be considered like men regardless of their sex. In other words, liberal feminists proposed that differentiation in society should not be based on gender. The core of this new approach suggested culminating "free and equal independent individuals – both men and women – who pursue their own self-interests guided by their reason, principles included in the Declaration of Independence (Stanton, 1970: 184). They stressed the similarities between men and women, not differences. They put human into the heart of things as the norm believing that women are oppressed by man-dominated culture and left behind. Consequently, humanity should have been given chance to make use of women's contribution. They rejected man's superiority over women, and did not see woman from a gender-based point of view but as a human.

This means that the starting point of the feminist movement was not the women's movement in the 1960s. It was the regeneration of old thought and tradition which was embedded in classics portraying the unequal treatment to women because of gender discrimination. These classical books are Wollstonecraft's *A Vindication of the Rights of Women* (1792) discussing male authors such as Milton, Pope and Rousseau; Virginia

Woolf's *A Room of One's Own* (1929) describing the unjust treatment to women in terms of marriage and maternity; and Simone de Beauvoir's *The Second Sex* (1949) examining the description of women in D.H. Lawrence's novels. Male authors such as John Stuart Mill's *The Subjection of Woman* (1869) and Friedrich Engels' *The Origin of the Family* (1884) contributed to this feminist writing tradition (Barry, 2009: 116). Within this frame, the feminist movement examines power relations between men and women socially, culturally, politically, economically, and psychologically in terms of the power of masculinity and the lack of power of femininity. Feminist literary criticism deals with women's roles, women's rights, and gender constructions in order to eliminate the oppression and repression of women through literature.

The feminist literary theory that starts with Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792) is also classified as the first wave, second wave, and third wave feminism. The first wave is interested in the matter of suffrage. The second wave of feminism, reaching its top in 1960, dwells on human rights, particularly being equal socially and economically. Lastly, third wave feminism, arising in the late 1970s, examines a wide and different range of issues such as gender, sexuality, and subjectivity regarding Freudian, Lacanian and Derridean point of views (Castle, 2007: 94-99). However, in this study, the feminist literary theory will be investigated in two periods of time as early feminist criticism and modern feminist criticism through several significant philosophers, intellectuals, and literary critics. So, early times of feminism and its growth will be analysed in the next parts.

1.2. Early Times in Feminist Criticism

In this section, feminist ideology will be discussed in terms of three different feminist movements in the nineteenth and the twentieth centuries. During these periods and movements, feminism is shaped as an ideology in the contemporary world. Feminist ideology will be dated back to the seventeenth and the eighteenth century as a starting point. The seventeenth century was an age of Rationalism, Civil War, and Restoration, as

well as a beginning of social changes especially in England. In addition to social changes, literary culture of the seventeenth century went in women's favour. The literary motif of women as characters was mostly based on the images of wives, mothers, and midwives. Women were not expected to participate in social life except the house. The writing was traditionally male and the portrayal of women was also limited in the sphere of private life in the house. Women writers of the seventeenth century were mostly born into an upper-class or aristocratic family or married to one of these families. Women were dramatically excluded from educational opportunities. The act of writing was possible only for personal amusement. Women writers had to be determined and brave enough to face society's harsh and sexist criticisms; at the end of the day, female dignity and virtue were the most precious properties of a woman in the seventeenth century. Margaret Cavendish who was a significant writer of her time satirically criticised the traditional tendency of patriarchal writing world with the following lines: "It cannot be expected I should write so wisely or wittily as men, being of the Effeminate Sex, whose Brains Nature hath mix't with the coldest and softest Elements" (qtd. in Pacheco, 2014: 135). These lines show that writing and publishing were actually a rebellion against the traditional perceptions of the female sex as naive, irrational and meek.

Women writers of the seventeenth century mostly chose a safe port to write, and that was religion as Pohl asserts that "Religious writings of the period did open up the field for women to contribute to social and political issues" (2007:10). Also, romances and poetry opened their doors to women writers and these two genres were seen as harmless for women and not a threat to the traditional image of the seventeenth-century women. This century was also a turning point for women writers who wrote autobiographies to justify their intellectuality in the public sphere. However, the details of women's personal lives were not welcomed by especially male readers who saw women's social life trifle and unworthy to read in terms of intellectual contribution. Anyhow, the autobiography was a shelter for women writers to develop their writing skills and to make themselves read in a way. Unfortunately, science, philosophy, and politics were not the subjects dealt with in women's writings. Knowledge and intellectuality belonged only to privileged men. However, social and political changes due to the Civil War also affected

women's demands in the public sphere and women of the seventeenth century obtained a political consciousness. Leveller women demanded justice and mercy for the tyranny, oppressions and injustices they had faced. Although it was declined, these ten thousand radical women signed a petition to demand basic human rights and gave it to the Royal Court. Especially women's education and their active participation in politics and science became a common point in women's writing and the feminist utopias of the seventeenth century became the first significant works and narratives in terms of the issues discussed. For instance, Margaret Cavendish (1623-73) was the first woman invited to the Royal Court to observe scientific experiments although she was not accepted as a professional and intellectual by her contemporary male colleagues. However, this acceptance opened the doors for Cavendish to write a utopia on science and education. She also wrote *The Description of a New World, Called the Blazing World* (1666) which is an allegorical tale of a young woman. A young woman marries the emperor of the Lost Eden discovered by her. As a queen, she has an unusual authority and freedom. She also exercises her scientific experiments and out-of-body excursions. As it is also asserted by Pohl that this work "raises questions about woman's education and intellectual perfectibility" (2010: 61).

In the eighteenth century, the status of women was restricted economically and politically. Domestic life was the only private sphere of women; they were valued in terms of their roles within their reproductive capacities. A daughter of a wealthy aristocratic family was precious for the profits she would gain through a proper marriage. Unfortunately, women were neglected and deprived of cultural and political developments of their time. Woman image was confined to domestic figures of patriarchal mentality, in other words, female sexuality was limited within female chastity and virtue. However, it was the Age of Enlightenment, and the advancements in knowledge and education became prominent in especially European societies. Women began to participate in the public sphere with new literary forms like novels and autobiographies. Writers like Wollstonecraft questioned women's absence in education and politics. In her *Vindication of the Rights of Women*, she advocated woman as a citizen and struggled for women to receive a formal education according to the proceeds of the Age of Enlightenment. Women writers of the eighteenth century also constructed their utopias mostly on an

imaginary world in which women could value themselves as subjects and could contribute economically and socially to their society. Although the feminist utopias of the eighteenth century seem unsatisfying to meet the fundamental demands of a more egalitarian state, women writers responded radically to political, economic and social changes of their age. Individualism of the eighteenth century broke new ground for literary writers. Especially women writers found a voice in literature. Many magazines for women were published at this time. Some writers like Mary Astell (1666-1731), Sarah Fielding (1710-1768), and Sarah Scott (1723-1795) published their works and planted the seeds of modern feminism. Scepticism urged women to question their own position in the society. Women of the eighteenth century could not attend the university and they were much more illiterate than their male companions. Also, the oppression of the old dogmas, especially of Christianity pushed women and women intellectuals to be self-educated. Women writers and intellectuals established a literary club called Blue Stockings Society which was "a group of largely upper-class eighteenth-century women and men who helped shape the artistic, literary and philosophical tastes of the late eighteenth century" and Blue Stockings Society emphasized women's unique role as "a civilizing force and key motors of social development" (DeLucia, 2014: 114). The main topics dealt with in their writings were primarily one-gendered educational institutions, the tyranny of manly world against women of all strata, the diligence of country women against idle aristocracy and patriarchal customs rooted in the civilization which are the outcomes of the feminist ideology in the eighteenth century. For instance, Scott wrote *Millenium Hall* as an epistolary fiction in 1762. It is "a pastoral county estate in Cornwall inhabited by a group of energetic, artistic, and highly virtuous celibate women, whose grim histories graphically illustrate women's dismal condition in eighteenth-century society" (Lewes, 1995: 132). Millenium Hall is a charity community that is established for all disadvantaged people: for the poor, disabled, sick, dwarfs and giants, and even wild animals. The founders of the Millenium Hall are Miss Mancel and Mrs. Morgan who have been close friends once and reunited after suffering many financial and emotional losses in their lives. The novel opens with an unnamed male narrator's letter to a bookseller in London. The narrator/visitor is advised by a physician to take a journey to the western part of the kingdom for health issues. During this journey, he and his company, Mr Lamont,

encounter with a village house ornamented with flowers and the mixture of perfumes exhaled from these flowers. They see women working in the fields. They are astonished by the cleanliness and neatness of these women. These two visitors received politely by women in the Millenium Hall begin their observations in this village. The very first expressions given by two male visitors reveal the features of this all-female society; women's attitudes and physical appearances are described with the words like "serenity, delicacy, and elegant, graceful, sweetness, pleasing, genteel and delicate" (Brown, 2001: 470). These women in the Millenium Hall are "as happy as princesses" (470). They help the people in need. Poor and old peasants, for instance, are given houses and children to take care of. The disadvantages of these people are used for their own good and the community's sake. Scott also made some charitable works for women in her own life. Scott and her friend "set up a school for working-class girls and distributed the girls' needlework to other poor families. The girls received basic instruction in writing, arithmetic, and Bible studies. Scott also attempted to help individual working-class women who had been disadvantaged by social or sexual injustice" (470). In short, she created her utopian Millenium Hall in the society and showed the possibility of a better life for women.

Equal political and educational rights were the primary demands of women who witnessed social improvements in the eighteenth century. Their achievements repositioned women's status in the public sphere and women writers spoke out their demands in utopian writing. Within this context, women's social and cultural transformation opened a new road for emancipation movements in the nineteenth century. The primary demands of women in the nineteenth century were equal rights of emancipation, education, and property which were guaranteed in the *Declaration of Independence and Declaration of the Rights of Man and of the Citizen* written by Olympe de Gouge in 1791. She suggested equality in work and education, and the rights of property, security, and freedom of speech. She defended that women must have similar citizenship rights to men. Article 10 declares that "if [. . .] woman has the right to mount scaffold, she must equally have the right to mount the rostrum" (Pohl, 2010: 70).

Moreover, women's suffrage movement which is also called as the first wave feminist movement started at the end of the nineteenth century and continued until the first quarter of the twentieth century. Women were highly subjected to gender and class discrimination. Their property rights of land and custody were at the hands of their fathers and husbands. Only a limited number of women who belonged to the privileged class could receive education. It was generally a home education consisting of painting, music, Bible, and sometimes French or Latin. All these naive subjects were suitable to train a proper wife for an advantageous marriage in the very eyes of patriarchal parents. As for emancipation, women and slaves were excluded from the public sphere and voting as a political right was out of question.

Women of emancipation movement had to struggle for both voting rights and slavery at the same time. These women were called suffragettes, especially in Europe. As the most important constituent of political liberty as a citizen, women should have had a voice in choosing the politicians who hold legislative power in their hands. These women defended that the direct representation of the citizens could not be reflected legally and equally without women's participation in this process. Limitation of women in the public sphere was questioned for the good of the states. Women of the nineteenth century united in small organizations which would turn into a movement in years to demand their constitutional rights. However, they were not welcomed in public; they were continuously insulted by patriarchal attitudes. Their meetings were broken in by police forces and furious anti-suffragettes (both men and women). They were captured, imprisoned, and tortured. If they were not kept within the bars, they were harshly humiliated on the streets. It was like a walk of shame for a suffragette woman to be on the streets. However, all these limitations and oppressions empowered women to unite. They founded unions and organizations with extensive support. The feminist forerunners gathered at Seneca Falls in 1848 as a formal organization for the first time to claim women's rights and this meeting started the process of women's movement which has been still in progress. Women of the nineteenth century opposed "Cult of Domesticity and True Womanhood" which defined "True Woman" with piety, purity, submission, and domesticity (Welter, 1966:152). Also, Welter characterizes the roles of "true" women as in the following lines,

> The attributes of True Womanhood, by which a woman judge herself and was judged by her husband, her neighbours and society could be divided into four cardinal virtues-piety, purity, submissiveness and domesticity. Put them all together and they spelt mother, daughter, sister, wife-woman. (152)

As it can be analysed in this quote given above that home was the only proper sphere of women and the place where they could perform pious, pure, submissive, and domestic attitudes without being in need for an outside world. In other words, all these features located women in the house, and the public sphere was forbidden for obedient true women. However, one of the most striking female leaders of the suffragette movement, Emmeline Pankhurst founded the Women's Social and Political Union in 1903 in Britain with a more public awareness among women. She summarized the destructive power of patriarchy as "being mobilized for savage, unsparing, barbarous warfare – against one another, against small and unaggressive nations, against helpless women and children, against civilization itself" (Pankhurst, 2015: 5). Pankhurst and her union defended suffragettes' militant attitudes that brought no harm or destruction on humanity as the so-called civilization of men; "it is a battle of righteousness" (5). The feminist ideology at the beginning of the twentieth century was founded on this basis.

During this movement, anti-suffragettes defended the exclusion of women from the public sphere and based their statements on "natural causes" which signify that women and men are naturally different and their participation in public management should be different; men as superiors should manage the inferior one, women. In *Women's National Anti-Suffrage League Manifesto*, they support this idea with these statements:

> Because by the concession of the local government vote and admission of women to County and Borough Councils, the nation has opened a wide sphere of public work and influence to women, which is within their powers. To make proper use of it, however, will tax all energies that women have to spare, apart from the care of the home and the development of the individual life. (27)

The anti-suffrage manifesto reveals that women were imprisoned in domestic life as subordinates in the public sphere. Women were obliged to the development of individual life within their homes. However, suffragettes pursued their sisters in the first wave movement to achieve their natural democratic rights. After World War I, in twenty-one countries including Turkey, USA, England, Germany, and Russia, women's right to vote was legalized. However, after World War II, social and political changes in the world repositioned women to their former domestic sphere limiting them in their reproductive

activities. Unfortunately, ballots failed to satisfy the demands of equality in the economy, politics, and education.

Forerunners like Elizabeth Cady Stanton and Susan B. Anthony led women of the century to control their properties, and fight for equal pay and privileges at work. Access to employment was an obstacle for women from all classes and races. Political involvement as a citizen, financial independence, and equality in education were all out of question. This economically and socially oppressive attitude towards women was the most essential motive for these subjugated women to defend that ballots would secure them in all terms. However, the subject of "women issues" was limited to the middle-class white women. Working class and coloured women were excluded from women movements by their sisters. Next feminist waves would pay attention to the issue of inequality regardless of class and race. As a result, it can be asserted that although women of the nineteenth century were limited in terms of embracing all women within the movement, they were determined to demand equality in relation to educational privileges, financial independence, political capability or right to elect and be elected, and domestic responsibilities.

Furthermore, second-wave feminism started in the 1960s especially in America and Europe. The feminists of the 1960s were more organized compared to the suffragettes. They had learned from their sisters in the first wave feminism that united women were a danger in front of patriarchy. They organized demonstrations, protests, and meetings. They also published leaflets and posters. Women's liberation movement aroused attention among people especially via the media's great interest for these liberal women. Emancipation movement gave its way to liberation movement which signifies that the limited rights in the emancipation period were broadened to all parts of life. They adopted the motto "personal is political" to take women out of their domestic spheres (Firestone, 1970: 27). The women in the 1960s were still subordinate citizens who had only the right to vote but not the civil rights. Accordingly, Shulamith Firestone, one of the most significant figures of the second wave feminism, asks that "how did the Myth of Emancipation operate culturally over a fifty-year period to anesthetize women's political consciousness?" (27). New Women in the pre-World War I period were "creating with a

gay determined spirit a new identity for women – a life for their own with the spirit, courage, independence, determination" (Friedan, 1963: 34). However, two world wars sent women to their so-called proper places; as a result, they returned to their Victorian age roles. Great Depression in 1929 also affected women's economic integrity. The majority of women disengaged themselves from the outside world and some of them found freedom in dancing, alcohol, and smoking, and the flapper woman image damaged her New Woman image who fought for her political rights only ten or twenty years ago. Women who stood aloof from politics, economy and science also forgot their political roles and rights. The women who had been working in the factories due to the absence of men during World War I were sent to men's homes after their arrival.

During 1955 and 1968, American people witnessed the Civil Rights Movement and the Vietnam War. These social and political changes in the society revolutionized women's movement, too. The second wave liberation movement realized the discrepancies in terms of civil rights, but the theory did not satisfy the practices especially for women and Afro-Americans. Within these terms, Firestone summarizes the woman image of second wave feminism as follows,

> This radical movement was built by women who had literally no civil status under the law; who were pronounced civilly dead upon marriage, or who remained legal minors if they did not marry; who could not sign a will or even have custody of their own children upon divorce, who were not taught even to read, let alone admitted to college (the most privileged of them were equipped with a knowledge of embroidery, French, and harpsichord playing); who had no political voice whatever" (1970: 18).

These women were restricted to have abortions and take any kind of contraception pills, also, they who were underpaid and exposed to negative discrimination in the workplaces. The feminist ideology of the second wave feminism was a political outcry uttered by women to gain civil rights related to the "personal is political" motto (Firestone, 1970: 27). The feminist ideology of the second wave movement was a new resistance of women who were seen dead in political terms. The women who could not gain a political identity had two options; they could fight for civil rights or could turn to their ahistorical roles. The female was deprived of social values and meaning related to her self-realization, and masculinity meant only alienation of woman to her "self." The only option left to them

was being either the subordinate or the "other". The feminist ideology of the second wave movement aimed to eliminate these misogynist options.

Moreover, Boston Women's Health Book Collective published a handbook titled *Our Bodies, Ourselves* in 1973. This book was a turning point in terms of women's reproductive health and sexuality. This revolutionary handbook provided an opportunity for women to speak up about their sexualities and reproductive options. They also embraced the issue of abortion within this process. As Bell Hooks, using her penname instead of her real name Gloria Watkins, who is an outstanding figure in both second wave movement and black feminism states that "if women do not have the right to choose what happens to our bodies, we risk relinquishing rights in all other areas of our lives" (Hooks, 2000: 29). Unfortunately, women were not allowed to take contraception pills as a birth control method nor those who had unwanted pregnancies had a choice of abortion. Also, they were captured within Christian doctrines which command you should not kill. So, women were directed to illegal abortion which ended mostly in the death of the mother. Man-dominated health system controlled women's reproductive capacities through pain, unnecessary hysterectomies, pre and postnatal depressions, and health problems related to caesarean. At this point, second wave feminism demanded what their previous feminist sisters had remained silent about; sexual and reproductive freedom. The feminist ideology of the 1960s and 1970s was "the inevitable female response to the development of a technology capable of freeing women from the tyranny of their sexual reproductive roles" (Firestone, 1970: 35).

As a result, it can be argued that the feminist ideology of the second wave feminism treats the they women issue focusing on the woman as an individual and the women as a social group in the 1960s and 1970s. Feminist ideology defends anti-sexism against gender discrimination. Their primary demand is to gain their civil rights which are constituted by the laws irrespective of gender, race, class or any kind of discrimination. The feminist ideology of liberal women draws attention to tyranny of reproduction, equality in the workforce in terms of salaries and positions, the establishment of a new and united language among women, and fundamental rights and freedoms. The women who can control their bodies, show their full potentials in the public sphere, and succeed

to transform this potential into the workforce, unite as sisters and establish the language of sisterhood, and also realize civil rights are the embodiments of the feminist ideology of the second wave feminism.

The third wave feminism started in the late 1970s and 1980s and peaked in 1990s as a reaction to the limited practices of the first two feminist waves especially in terms of race and class. The feminist ideology in the emancipation and liberal movements ignored the women of colour and unprivileged, only white middle-class women claimed their natural rights and created their others in a way. The third wave feminism eliminated this highly class-and-gender-conscious mentality and based its ideology on everyone who experienced any kind of oppression and discrimination in this patriarchal world. Women perception in man-dominated world was an issue related to all women and also men. The universality of women issue was the basis of the third wave feminist ideology. As Tong defines their attitude of embracing all women,

> As part of their study of interlocking forms of oppression, third-wave feminists engage in research and writing that attends to the lives and problems of specific groups of women. Like multicultural, postcolonial, and global feminists, third-wave feminists stress that women and feminists come in many colors, ethnicities, nationalities, religions, and cultural backgrounds. Thus, a typical third-wave feminist text will include articles about women who represent a wide variety of multicultural perspectives: Hispanic American, African American, Asian American, Native American, and so on" (2009: 285).

The differences among women were their starting point to universalize the issue of gender inequality. Establishing a language of sisterhood among women was possible through embracing all these women united under one roof. The experiences that belong to one specific group failed to satisfy the issues rooted in the patriarchal society. For instance, black feminists made themselves and their experiences heard during the third wave feminism. They claimed that women experience in a patriarchal society cannot be universal; the attitude of a common experience in the first and the second wave feminisms failed to unite all women in a melting pot of feminism. The dominant factors differ in every woman's own experience. They were also organized like their sisters in the second wave feminism and established organizations like Black Women Organized for Action and the National Black Feminist Organization which aroused consciousness among women of all races and classes. Black feminism criticized European-centred "white feminism" due to its insufficiency in dealing with the issue of gender and race; their "being

a woman is not necessarily a black woman's worst problem. Her "blackness," more than her "womanness," may be her paramount enemy" (286).

Third wave feminism aimed to end the failures of former feminist movements in defining gender issue as a problem limited to a specific class and race. Not only gender but also race, ethnicity, class, and also religion are remarkable factors in the institutionalization of inequality in androcentric societies. Solidarity among women became prominent under the motto of sisterhood. For instance, magazines like *Bitch, Venus Zine* and *Bust* covered by punk and hipster female figures were the alternatives of women magazines which constitute women in oppressive stereotypes like passive, faithful, and meek in the 1990s (293). They were quite radical in conveying messages of the third wave feminist ideology. These female magazines were completely different from other long-term woman magazines owned and published by male directors. Conveying feminist ideology through a male's eyes restricted the women to reach millions, and that was the reason why they established all-female magazines which were owned, directed, and published by only women editors. Media as a significant medium to construct gender-specific mentality on femininity, gender, masculinity, and womanhood among its readers and watchers was actively utilized by the third wave feminists to deconstruct the derogatory and pornographic language and images of women. The mediums of media like magazines, punk music bands and movements like Riot Grrrls or Guerrilla Girls revolted against the traditional sexist images also related to race and class by answering all these attitudes through a furious and ironical language. Young new media users with the new media mediums like the Internet, blogs, and e-zines changed the ways of struggling against sexist discriminations and oppressions in a more inclusive attitude.

The twentieth century witnessed three different feminist waves and literary traditions were also affected by feminism as well. In the first half of the twentieth century, women writers dealt with issues related to educational privileges, suffrage, and financial independence of women. In the second half, feminists and women writers shifted their vision to the daily lives of women as a result of the second wave feminism's motto, "personal is political." They touched mainly on the subjects of sexual freedom, environmental awareness, gender-specific language, reproductive tyranny, and parenting

which also portray the general tendency of the third wave feminism. A detailed portrayal of daily life in the twentieth-century feminist utopias became the constituent element of the self-fulfilment of the female sex. Two world wars, economic depressions, a rapid change in technological developments and the misuse of it, globalization, and socialism have identified women and their roles limitedly within their daily routines. However, feminist narrative has also achieved to re-identify women and nature which are closely related to each other. The literature, especially utopian narrative, influenced by feminism made it possible for women writers to imagine more egalitarian worlds. So, the feminist utopias of the twentieth century mostly responded to the issues raised by the feminist movements of the 1920s and 1970s. Feminist utopias have gone under a social transformation in terms of personal issues, especially the feminine issue, and the hegemony of sexist norms has been eliminated in the utopian traditions. In other words, women writers discovered the power of written language to transform the contemporary world and establish an ideal new one. The contribution of women writers in utopian writing broadened the subjects dealt in classical utopian writing. So, women writers used utopian narrative tradition and utopian writing led them to the creation of alternative worlds and visions. The feminist utopias of the twentieth century spoke out that male oppression and its institutionalized sexism are the primary reasons of female degradation and suppression. Women writers highlighted male violence committed on women, nature, and all living creatures through culture and technology. Patriarchy itself is institutionalized in every aspect of life: in culture, language, reproductive activities, and also in technology. So, feminist utopian writers argued in their utopian works that whether it is socially produced or it is "by nature" destructive and exploitive and the root of oppression is hidden in the depths of institutionalized sexism. They had to go beyond the limitations of man-dominated utopian tradition to create cooperative and egalitarian societies independent of institutionalized sexism because classical utopian writing tradition was dominated by male authors and stereotypes related to biological sex and gender.

In this section, different attitudes in feminist ideology in terms of three feminist waves and movements in the nineteenth and the twentieth centuries have been discussed.

The developments in science and education in the eighteenth century due to the Age of Enlightenment have led the way for women to participate in the public sphere. The first wave feminist movement has succeeded to gain emancipation rights and at least proved the existence of women as a citizen. The second wave feminist ideology has taken gender issue a step further and discussed civil rights as a part of human rights. This ideology has humanized women in terms of equality in education, the workplace, and reproduction. The third wave feminism has also bridged the gap between different feminist ideologies by uniting them under the motto of sisterhood. Each feminist philosophy related to women's movement has also shaped the literary form of its age. Feminist utopian writing has come to the fore as a result of developments in women's issue. They have dealt with issues like political rights, education, reproduction, motherhood, sexuality, language, and family which are the outcomes of feminist movements and ideologies. In other words, it can be argued that feminist utopian writing has varied in terms of the issues discussed according to the demands of the centuries they have been written.

1.3. Different Feminist Standpoints

In the previous chapter, the beginning of the feminist criticism and the three waves of it were discussed, however, this thesis aims to shed light on modern feminist criticism, especially Kristevan theory and concepts. Hence, the evolution of it will be analysed in this part to understand the Kristevan theory in a better way. Modern feminism can be categorized geographically as American, British and French. These geographical divisions do not serve as various theoretical or practical limitations. Nevertheless, they have made primary historical markers in the development of feminism. Elaine Showalter claims that American feminism was essentially textual, emphasizing repression; British feminism was essentially Marxist, emphasizing oppression; and French feminism was essentially psychoanalytic, emphasizing repression like American feminism (Bressler, 2007: 177). However, the goal of all these groups was the same and they aimed to rescue women from being considered as the other. The aim of this division is not to constitute geographical

strains among modern feminist movements but to constitute feminist schools in terms of their basis, purposes and methods.

Questioning of the position of women in the American society was deeply influenced by the Civil Rights Movement of the 1960s and it was different from its counterparts in Britain and France. Betty Friedan's *The Feminine Mystique* (1963) described American women's entrapment in domestic life and the exclusion of women from public careers. Other primary feminist works of this time are Mary Ellman's *Thinking About Women* (1968), Kate Millett's *Sexual Politics* (1969) Germaine Greer's *The Female Eunuch* (1970), and Shulamith Firestone's *The Dialectic of Sex* (1970) (Habib 2005, 670). These texts make use of gender instead of class as the principal category of historical scrutiny. Other feminist texts that analyse substitute and ignored attitudes of female writing have contained Patricia Meyer Spacks' *The Female Imagination* (1975), Ellen Moers' *Literary Women* (1976), Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979), and Elaine Showalter's *A Literature of Their Own* (1977). Showalter identifies three phases of women's writing. The first one is the "feminine" phase dated as 1840-1880, in which male authors were imitated by woman authors. The second is the "feminist" phase that covers the years 1880-1920, in which male models and values were challenged by women authors. In other words, women protested, advocated minority rights and they provided separatist positions. The last one is the "female" phase which is dated from 1920 onwards, in which women have defended their own point of view. Also, it can be said that this phase concentrated on female writing and experience. So, the focus on uncovering misogyny in male texts has been replaced by a turn inside for identity, which resulted in the discovery of women and women's texts. Besides, American feminists such as Showalter, Lillian, Robinson, Annette Kolodny and Jane Marcus have been interested in the requirement for a female language and feminist theory, the relation of female authors to male theories, and the relationship between feminism and post-structuralism (Habib, 2005: 670). In other words, modern feminist criticism in America stresses the repression of women within domesticity and the exclusion of women from professional domains such as writing.

Instead of stressing repression, British feminism emphasizes oppression. Influenced by the Marxist theory, British feminism claims that art, literature, and life cannot be divided. Some British feminists consider that reading, writing, and publishing are a kind of material reality or being part of the real life. That a woman is described in literature has influence on treating women in real life. These critics assert that the traditional Western family structure exploits women through literature in addition to economic and social exploitation. Thus, these critics aim not simply to criticize the society, but to change the economic and social status of women in this society as well (Bressler, 2007: 178). British feminists realize the relationship among art, literature, and real-life owing to the influence of the Marxist theory, so their purpose is to alter women's social status in the society in order to prevent the exploitation of women by traditional Western families.

Twentieth-century British feminist criticism may be said to start with Virginia Woolf. Her significant work "Women: The Longest Revolution" was broadened and produced as *Women's Estate* (1971) by Juliet Mitchell analysing patriarchy with respect to Marxist categories of production and personal estate along with psychoanalytic theories of gender. Furthermore, Woolf improved and expanded Wollstonecraft's ideas, related to the foundation of the present-day feminist criticism in her seminal work, *A Room of One's Own* (1929). Woolf notified that men treated women as inferiors. According to Woolf, many men underestimated the power of women; nonetheless, if a woman has economic and social power, she can be incredibly successful in many fields of life. Nevertheless, men defined women through masculine criteria and identified themselves as the controller of the political social, economic, and literary structures. Concurring with Samuel T. Coleridge that great minds own both male and female characteristics, Woolf hypothesizes that Shakespeare has a sister that is as gifted an author as Shakespeare. However, her gender prevents her from possessing "a room of her own" (677). Since she is a woman, she cannot be educated or employed profitably. Being economically incapable of affording her own room, her inborn artistic skills will never develop. The ability to have her own room symbolizes the loneliness and self-determination to separate herself from the world and its social restrictions by aiming at thinking and writing. Being unaware of

her personal artistic talents, Shakespeare's sister dies lonely in Woolf's text. She is buried in an unmarked grave for being a female (Bressler, 2007: 172). Woolf states, whether a woman had had a genius potential, she "would certainly have gone crazed, shot herself, or ended her days in some lonely cottage" (Woolf, 2014: 55). Shakespeare's sister, Judith, kills herself owing to her tenderness and disappointment that root in her father's rage and men's abuse in the theatre (Habib, 2005: 677). According to Woolf, the reason of this situation is society's thought that insults women intellectually. Woolf declares that women must challenge the social construction of femaleness and establish their own identity. For this reason, they must reject false cultural notions of their gender identity and improve a female discourse. Nevertheless, the disasters such as the Great Depression in the 1930s and World War II in the 1940s replaced the focus of humans' attention and resulted in the delay of the improvement of these feminist ideals (Bressler, 2007: 172). In other words, Woolf exemplifies social restrictions and unequal treatment to women with Shakespeare's genius sister that dies alone although she is as talented as Shakespeare.

Besides, The British feminism that starts with Virginia Woolf is expanded by other feminist literary critics with the integration of Marxism and psychoanalysis in order to analyse and influence the representation of gender. Other significant critics are Jacqueline Rose and Rosalind Coward, who have merged particular insights of Jacques Lacan with materialist feminism. In addition, Catherine Belsey has also dwelled on Lacan in order to evaluate Renaissance drama through a materialist feminist point of view. Toril Moi has improved insights from Woolf, humanism, and implicit essentialism of some American feminists. Besides, Judith Newton and Deborah Rosenfelt have struggled with male stereotypes and retrieve female traditions. Lastly, some critics such or Cora Kaplan, Mary Jacobus, and Penny Boumelha have constituted the UK Marxist feminist collective in order to constitute a materialist aesthetics, and they have dwelled on unifying Marxist class analysis with feminism in examining and affecting gender representation (Habib, 2005: 671).

Furthermore, French Feminism foregrounds social and political activism in order to supply equal occasion and equal justice for women. Even though French feminism has been progressively noticeable in Anglo-American feminism, French feminists have

focused more powerfully on the philosophical aspect of women's matters than British and American feminists. The focus of French feminism has had two distinct forms as the materialist feminism and the psychoanalytic feminism. The materialist feminism concerns with the economic and social oppression of women whereas the psychoanalytic feminism focuses on the psychological experiences of women (Humm, 2005: 114). French materialist feminism analyses the conditions and constitutions of patriarchy which oppress women within the frame of rules and traditions that manipulate marriage and maternity. Simone de Beauvoir didn't name herself as a materialist feminist, but her work *The Second Sex* (1949) constituted a theoretical ground for the materialist feminism for upcoming decades (Tyson, 2006: 96). Influenced by existentialism that stresses the essentiality of responsibility and freedom for each person, she investigates femininity by beginning with German philosopher Hegel's proposition that "each conscious being enters into a struggle for recognition with every other conscious being and each concludes that he or she is the essential subjects (the 'self'), whilst all others are the inessential objects (the 'other')" (129). So, men as so-called rulers of the society believe that women must accept their roles as a mother or as a wife. Beauvoir declares that the man is invariable "the subject-self," the "I"; however, the woman is routinely the object, the other. This kind of belief pervades through the Western philosophical world (Tolan, 2006: 321). In other words, the relationship between males and females resembles the relation between the centre and the margin. While males are at the centre as subjects, females are on the margin as objects or the other. She expressed various obstacles for women's freedom that are psychological, philosophical, historical, anthropological, and economic. So, she states that "her wings are cut and then she is blamed for not knowing how to fly" (2012: 645). As it can be seen in this quote, Beauvoir emphasizes that if a woman is expected to be perfect at all the fields of life, she must be given all the opportunities and privileges as equally as men. Instead of being given any chance in their own lives, they are mercilessly oppressed and suppressed. According to Beauvoir, the reason may be the fact that men are afraid of losing their social, political, and economic power in society, and she maintains that the real obstacle is the process in which femininity is produced in society. Beauvoir's famous sentence in *The Second Sex,* "One is not born but rather becomes a woman." supports how women are manufactured in society (283). In addition, she analyses the relationship

between the male and the female in her book and states that "she is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the subject; he is the Absolute – she is the Other" (129). However, she asserts that the situation of women must be transformed economically, socially, culturally, morally, and psychologically. Not only man but also woman will finally come into being as self and the other by reciprocally identifying one another as a subject, and each one will become an "other" in the view of the other. In this mutual identification, there is no room for the slavery, submission, or inferiority of women (Habib, 2005: 683-4). In other words, when the centre/margin relationship between males and females is distorted, there becomes mutual identification as an "other" in view of the other. In this way, the inferiority of women and the superiority of men will be annihilated.

All in all, instead of concerning the psychological circumstances of women, French materialist feminism opposes cruel unjust treatment to women economically and socially. Moreover, one of the thinkers affected by Beauvoir, Christine Delphy, puts forward a feminist critique of patriarchy concerning the Marxist principles. Coining the phrase materialist feminism in the 1970s, Delphy analyses family as an economic unit. She declares that women are the subordinates in families, just like the oppressed lower classes abused by the upper classes in society, regardless of their socio-economic class and conditions. According to Delphy, marriage is a kind of labour connection that restricts women to unpaid household work that is underestimated as household chores. The reason for this situation is not that housework is trivial or it needs less time or effort, but the reason is that women are defined as non-workers by patriarchy; thus, non-workers ought not to be paid (Tyson, 2006: 97-8). In other words, women do household works and they may work longer hours than men in the domestic sphere. However, they are unpaid workers owing to their gender roles defined by patriarchy.

As opposed to the materialist feminism, French feminist psychoanalytic theory is concerned with patriarchy's effect on women's psychological experience and ingenuity. It dwells not on group experience but the individual psyche because women oppression is not restricted to economic, political, and social dimensions, it also refers to psychological repression. For this reason, many French psychological feminists consider that the

possibilities of women's psychological liberation must be examined in terms of the ground of their psychological subjugation. The ground refers to language as it is within language that includes destructive patriarchal notions of sexual differences that are believed as essential or inborn differences between men and women (99-100). In other words, French feminist psychoanalytic theory concerns the experience and oppression of the individual with the influence of devastating aspects of sexual differences in language. Thus, French feminist psychoanalytic critics such as Helene Cixous, Luce Irigaray, and Julia Kristeva value language and the relations between language and patriarchy, which will be analysed in the next chapter.

CHAPTER II

2. PSYCHOANALYTIC FEMINIST LITERARY CRITICISM

The common issues that psychoanalytic feminist literary critics as Humm discuss are "psychic relations with mothers, fathers and children; the relation between sexuality and its expression; the instability of identity shared by authors and readers" (2005: 23). Feminist critics have always been attracted by the psychoanalytic approach and especially the theories of Freud and his successor Lacan. Freud's lecture on femininity aims at spreading some scientific light on the dark sides of femininity. Freud aims to analyse the scientific sides of femininity so he starts his theory about femininity by inquiring about the identity of woman by seeking the answers to the question of what woman is. According to Moi, Freudian sexual difference theory is based on the visibility of genitals (2002: 133). In other words, he tries to assert that a male has an obvious sex organ which makes him superior in Freudian thought while a female does not have one, which is perceived as an absence or negation for woman. So, Freud declares the female as the castrated male and claims that women have penis envy. In other words, Freud tries to give an emphasis to the theory of lack and absence in woman. Moreover, Moi asserts, "Woman is not only the Other . . . his negative or mirror image. This is why Irigaray claims that patriarchal discourse situates woman outside representation: she is absence, negativity, the dark continent, or at best a lesser man" (133). As it can be understood from this quotation that some feminist theorist such as Irigaray opposes the notion of penis envy and agrees with the idea about women's otherness.

Furthermore, the disadvantage and lack in Freud's psychoanalytic definition of woman, the penis envy, and the place of the woman writer in the 19th and 20th centuries are questioned by Sandra Gilbert and Susan Gubar in their works *The Madwoman in the*

Attic (Showalter, 1985: 257). They begin their book by questioning the metaphor of creating because according to many male writers, pen is a metaphorical penis. As it is stated,

> Is a pen a metaphorical penis? Gerard Manly Hopkins seems to have thought so. In a letter to his friends R.W. Dixon in 1886 he confined a crucial feature of his theory of poetry. The artist's 'most essential quality' he declared, is 'masterly execution, which is a kind of male gift, and especially marks off men from women . . . male quality is the creative gift.' Male sexuality, in other words, is not just analogically but actually the essence of literary power. The poet's pen is in some sense a penis. (1979: 3)

As it can be seen in the quotation above that they quote from one of Gerard Manly Hopkin's letters to his friend in which he explains his ideas about male creativity and its relation with pen. So, the creativity of creation is godlike and the male poet or writer is seen as a lesser God. In other words, the author fathers his creation like God fathers his creatures. Also, the author defines his work in language that he controls. Thus, the male author shapes his work and the work becomes his property. In the creation act, male authors traditionally assume patriarchal rights and use them to shape their female characters as well as the male characters. So, Gilbert and Gubar state that female characters are reduced to ornament or property because of their lacking both pen and penis (1979: 12). In the Western literary tradition female characters were mostly generated by male assumptions, which can also be seen in the following quotation;

> Like the metaphor of literary paternity, itself, this corollary notion that the chief creature man has generated is woman has a long and complex history. From Eve, Minerva, Sophia and Galatea onward, after all, patriarchal mythology defines women as created by, from, and for men, the children of male brains, ribs, and ingenuity . . . Throughout the history of Western culture, moreover, male-endangered female figures as superficially disparate as Milton's Sin, Swift's Chloe, and Yeats's Crazy Jane have incarnated men's ambivalence not only toward female sexuality but toward their own (male) physicality. (1979: 12)

So, reducing the female characters to mere images in the male texts springs from the male artists' ignorance about female lives. Coming forth from Ancient Greek stages, woman is institutionalized through patriarchy. In other words, the stereotypical treatment toward their female characters by male authors turns out to be a misogynist attitude. They argue that male authors' tool, in other words, his pen turns out to be his sword to suppress the female characters in misogynist patriarchal tradition. In short, as well as giving life to the female character, he metaphorically kills her by suppression. The killing of female characters finds its best example in the dream of generating the female character as the

angel in the house. Woolf draws a selfless, simple-minded, obedient, submissive woman image whose greatest pleasure is to please her father, husband or the men around her (Tosh, 2005: 85). Also, Woolf asserts that this image is the most destructive for the female self. The best examples of this representation are available in most of the canonical works; thus, this image serves for the patriarchal ideology. As Gilbert and Gubar state that "in the metaphysical emptiness their 'purity' signifies they are, of course, self-less, with all the moral and psychological implications that the word suggests" (1979: 21). This image springs in the Western culture and literature as the result of the Virgin Mary image. Young girls and women are taught to be angelic. The women in the 18th and 19th centuries were instructed about submissiveness, modesty, and selflessness by the books conducted for this purpose. Such an education manipulated women against the woman's rights activists in that era. Nevertheless, women continued to become the aim of misogynist attacks in the male texts.

Moreover, French intellectuals like Roland Barthes, Jacques Derrida, Jacques Lacan, and Julia Kristeva re-evaluated some basic classes and assumptions of the Western thought, particularly in the structure of language. These intellectuals defied conventional views of language. They examined Saussure's discrepancy and distance between signifier and signified, and they developed the notions of writing or "*l'écriture feminine"* which emphasize the connectional, sensory, physical, and traditional-historical aspects of language (Habib, 2005: 669). The radical structure and influence of Helene Cixous' work is based on the social and political turbulence of the 1960s. Cixous contributed to this radical project by promoting "*l'écriture feminine*" or feminine writing, as in her strong work "Le Rire de la Méduse" (1976) ("The Laugh of Medusa") (702). In this article, Cixous proposes that laugher, sex, and writing might have liberating impacts. As she is conscious of the consolidating effects of the patriarchal power, Cixous suggests a feminine or female writing that escapes the restraints of the phallocentric system. Cixous' recurring point through "The Laugh of Medusa" is to encourage women to create a female language and she states that "Women must write herself: must write about women and bring women to writing, from which they have been driven as violently as their bodies . . . Women must put herself into the text – as into the world and into history – by her own movement" (qtd.

in Leitch, 2001: 2039). So, it can be asserted that Cixous underlines the importance and the indirect indications of female writing in terms of text, world, and history. These radical assumptions and evaluations about the structure of Western thinking, especially the structure of language, root in the basic distinction of male/female in the patriarchal society.

With respect to the structure of Western thinking, Cixous maintains that language elicits polar opposites which she calls "patriarchal binary thought" (Eagleton, 2005: 11). So, this can be described as seeing the world concerning binary opposites and one of them is superior to the other. These hierarchical binary oppositions include head and heart, father and mother, culture and nature, intelligible and palpable or mind and body, sun and moon, and activity and passivity. For each opposition, Cixous asks in "Sorties:" "Where is the woman?" (Tyson, 2006: 100). For patriarchal thinking, the woman is associated with inferior terms on the right side of the oppositions while the man is associated with the superior terms on the left side. In short, these binary oppositions are intertwined in the patriarchal system and each opposition form a hierarchy that the feminine side is always considered as negative and powerless. According to Cixous, Western philosophy and literary thought have always been caught up in these limitless hierarchical binaries. She claims that one of the terms must destroy the other in order to acquire meaning. Finally, victory is paired with activity and defeat is equated with passivity. Under patriarchy, victory always belongs to the male. The equation of femininity with passivity shows that there is no positive space for women (Moi, 2002: 104). However, Cixous suggests plural heterogeneous difference as opposed to hierarchical binary thinking. In other words, the dual structure of binary oppositions places one in the centre and the other on the margin. The one at the centre is superior to the other which is on the margin. As opposed to this hierarchical distinction, Cixous proposes plural heterogeneous difference. These binary structures are not only utilized by Cixous but also utilized by Luce Irigaray.

Furthermore, Irigaray, as another French feminist, uses these binary oppositions in her article "This Sex Which is Not One" (1977) with a powerfully loaded pun. That means the woman is not the self (one or I) in the masculine language (Tolan, 2006: 336). However, by maintaining that the female does not have a unified position, Irigaray

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undermines the binary structure of positive/negative in masculine language. She thinks that the female is not one but many. The multiplicity of femininity challenges the masculine enforcement in order to create rigid limits between self and the other for a stable, unified self like the plural perspectives in "*l'écriture feminine*" that distort the sole unified voice and the unique truth of the one God/father/writer. The distinction between femininity and masculinity is explained as the difference between the unified phallus and the "two lips which embrace continually" by Irigaray (336). Femininity is not just the opposite of masculinity as the primary idea of binary opposites stems from masculine logic and desire to separate, to classify, and to create hierarchies. Instead of this, femininity is completely a different way of thinking. In "This Sex Which Is Not One," Irigaray states: "A woman 'touches herself' constantly without anyone being able to forbid her to do so, for her sex is composed of two lips which embrace continually. Thus, within herself she is already two – but not divisible into ones – who stimulate each other" (qtd. in 336). In other words, Irigaray associates the multiplicity of women language with the different parts of their sexual organs as opposed to the unified structure of the men's sexual organs.

According to Irigaray, women get only two options. The first is to keep quiet and the second is to imitate her representation in patriarchy that wants to see her in the inferior position in terms of sexual differences. For Irigaray, patriarchal power is clear due to "the male gaze" which means the woman is looked at and the man looks. Then, it is the one who looks, controls, gets the power to name the things, describes the world, and governs the world. And the one who is looked at is just an object to be seen (Tyson, 2006: 101-2). Therefore, in patriarchy, women are only tokens and properties that function to perform men's relations to other men. In other words, in the male world, women are bridges between men in order to interact with each other. Irigaray names her concept of woman's language as "womanspeak" which is based on the female body, particularly the contradiction between male and female sexual pleasure (102). According to Irigaray, female sexual pleasure is more varied, more multiple, and more complicated. For this reason, "womanspeak" is more varied, multiple, and complicated than masculine language (102). Irigaray connects language with sexual pleasure, and she maintains that female

sexual pleasure is more diverse and complex than male sexual pleasure, so feminine language is more diverse and complex than masculine language. All in all, Irigaray approaches language, patriarchal power, and femininity via a different perspective in terms of feminist thought.

Another French feminist Julia Kristeva has become one of the fundamental figures of French intellectuality from the late twentieth to the early twenty-first century as a linguist, literary critic, and psychoanalyst. Kristeva primarily contributes to the contemporary theory by associating bodily drives and effects with language. Kristeva has been interested in the relation between subjectivity and language like other structuralism and post-structuralism theorists such as Jacques Lacan, Roland Barthes, and Jacques Derrida. Kristeva has stressed the priority of preverbal, instinctive, and sensorial elements of signification and subjectivity (Leitch, 2001: 2165). In other words, Kristeva makes use of various domains in order to contribute to contemporary theory and she integrates linguistics, psychoanalysis, and post-structuralism with the influence of other important figures in these disciplines.

Within the frame of the feminist literary theory, Julia Kristeva rejects essentialism and biologism. Kristeva summarizes the feminist struggle in three phases. Firstly, women want to equal entrance into the symbolic order as liberal feminism. Secondly, women refuse the symbolic order of the male as radical feminism and femininity is praised enthusiastically. Lastly, including Kristeva's point of view, women refuse the distinction between masculine and feminine as metaphysical (Moi, 2002: 12). In other words, Kristeva does not support liberal feminism that demands equality nor radical feminism that extols femininity.

As opposed to Helene Cixous and Luce Irigaray, Julia Kristeva does not assert "l'écriture feminine" or "womanspeak" since she considers that a theory which "essentializes" women are not accurately representative for their infinite variety; thus, women become susceptible to the patriarchy's "essentialization." In fact, Kristeva does not believe in defining femininity as she defines femininity as unique for each woman. However, for Kristeva, femininity is "marginalized, oppressed" like the proletariat

(Tyson, 2006: 103). In other words, Kristeva does not accept the notions of "l'écriture feminine" and "womanspeak" because she considers that these notions essentialize women and she is opposed to the essentialization of women. Instead of "womanspeak" or "l'écriture feminine," Kristeva affirms two different dimensions of language as the semiotic and the symbolic.

2.1. Kristevan Theories and Terms

2.1.1. The Theory of Language

Kristeva first introduced the theory of language that contains the notions of the semiotic and the symbolic in her doctorate dissertation, *Revolution in Poetic Language*, in 1984. Kristeva's understanding of language is based on the speaking subject as a heterogeneous self unlike a unitary being. According to Kristeva, "the speaking subject makes and unmakes himself" via language (1984: 272). As a result, the theory of language cannot be separated from the theory of subjectivity as they are mingled together regarding their concepts and functions. When Kristeva compares her understanding of language to other theories accepted and she asserts that "Our philosophies of language, embodiments of the Idea, are nothing more than the thoughts of archivists, archaeologists, and necrophiliacs" (13). Besides, she explains that the archivistic, archaeological, and necrophiliac methods "show that the capitalist mode of production has stratified language into idiolects and divided it into self-contained, isolated islands" (13). In other words, language is treated as a formal object and the dynamic and mutual relation between language and the speaking subject is abnegated by "denying what is repressed in the social mechanism: the generating of significance" (13). The dynamism of language shows that language is not static but an active existence owing to the aspect of the generating of the significance.

In Kristeva's theory, the term "poetic language" is not well-defined by herself. This term is defined by Léon Roudiez, in the "Introduction" part of *Revolution in Poetic*

Language, as a term "stands for the infinite possibilities of all language, and all other language acts are merely partial realizations of the possibilities inherent in poetic language" (1984: 2). Kristeva's use of "poetic language" is not the same as the concept and the function of the word "poetic." According to Kristeva, the poetic is a characteristic of the whole language; it is not merely related to a part of a language that is rhythmic literary works described as poetry. Instead of this, Joyce and Sollers' novels, Lautréamont's prose instances, and the sign systems of music are qualified as the poetic language (Becker-Leckrone, 2005: 161). Then, all kinds of entities that are related to language are also included in poetic language by Kristeva even though they are not in the scope of traditional poetry.

Julia Kristeva borrows and changes several concepts from Freud, Lacan, anthropology, philosophy, linguistics, and phenomenology improving a new science, which is semi-analysis that refers to the dynamic aspect of language rather than a static entity. Kristeva uses some concerns of Freud by intentionally ignoring his patriarchal culture and understanding. "The semiotique" is described by Kristeva as an emotional force that is bound with the instincts of people. Lacan asserts that the semiotique comes into being in language prosody on its own, not in symbols. This signification process is a continuous procedure that utilizes diverse notions from Freud, Lacan, and linguistics. Kristeva carries on exploring the junction of language, culture, and the written word in terms of psychoanalysis in her recent writings (Bressler, 2007: 159-60). In other words, Kristeva continues to explore the relationships among psychology, linguistics, and culture concerning the human psyche, language, and society.

Further, signifying process is actually not a well-defined term by Kristeva; however, it is a significant concept regarding the theory of language. Linguistic changes demonstrate the changes in the "status of the subject" in terms of his/her relation to the body, to others, and to objects. Besides, it displays that "normalized language" is merely a way of expressing the signifying process that covers "the body, the material referent, and language itself" (1984: 15-6). As Kristeva explains, there is a close relationship between language and the speaking subject via the signifying process. The signifying process makes the unified self the speaking subject by changing the subject's status. Kelly

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Oliver explains Kristeva's signifying process in the "Introduction" of *The Portable Kristeva*,

> Instead of lamenting what is lost, absent, or impossible in language, Kristeva marvels at this other realm [bodily experience] that makes its way into language. The force of language is [a] living driving force transferred into language. Signification is like a transfusion of the living body into language. (2002: xx)

As it can be deduced from the quotation above that signifying process is a kind of tool in order to convey the energy and impulses that are tied to body as well as the subject's status and language.

Moreover, Kristeva coins the term "signifiance" from the word significance. It is used to describe "the heterogeneous signifying practices that attest to a "crisis" in representation and in the structure of the human subject" (Becker-Leckrone, 2005: 163). So, signifiance is not just a synonymous word for significance, which is described by Kristeva as follows,

> What we call signifiance, then, is precisely this unlimited and unbounded generating process, this unceasing operation of the drives toward, in, and through language; toward, in, and through the exchange system and its protagonists – the subject and his institutions. This heterogeneous process, neither anarchic, fragmented foundation nor schizophrenic blockage, is a structuring and de-structuring practice, a passage to the outer boundaries of the subject and society. Then – and only then – can it be jouissance and revolution. (1984: 17)

So, in Kristeva's theory, signifying process and signifiance reveal the generating process of language within the frame of the relationship between language and the speaking subject, and it results in a transition to the subject and society's external borders as well as the formation of jouissance and revolution.

Also, Kristeva explains the signifying process via two modalities as the semiotic and the symbolic. The semiotic that means semiotics or the study of signs is the way in which physical energy and impulses come into language. The semiotic contains not only the drives but also utterances of the subject. The semiotic might be conveyed orally, it is not liable to syntax's systematic rules (27). On the contrary, the symbolic is the mode of signifying process that is bound up with language made up of a sign system, systematic syntactic rules and grammar (29-30). It is a modality of signifying process in which speaking beings achieve to convey meaning with little ambiguity. The scientists and logicians' explanations are the instances of symbolic language while the expressions

included in poetry, music and dance are the instances of the semiotic. The symbolic might be considered as the conscious practice in which a person attempts to convey the meaning by using an established sign system such as written, spoken or gestured sign language; whereas the semiotic might be seen as the unconscious mode of conveying the meaning. However, these two modalities are not entirely unconnected. A position can be stated by being used the symbolic mode of the signifying process; however, this position can be bothered or weakened by the semiotic mode of the signifying process such as articulations and drives (McAfee, 2004: 17). Even before the subject starts to utilize language concerning its morphology, syntax, grammar, it makes use of various sounds and gestures. Kristeva explains the semiotic as follows: "We understand the term 'semiotic' in its Greek sense [. . .] distinctive mark, trace, index, precursory sign, proof, engraved or written sign, imprint, trace, figuration" (1984: 25). Regarding the semiotic aspect of signifying process, she further explains,

> Discrete quantities of energy move through the body of the subject who is not yet constituted as such and, in the course of his development, they are arranged according to the various constraints imposed on this body – always already involved in a semiotic process – by family and social structures. In this way the drives, which are "energy" charges as well as "Psychical" marks, articulate what we call a *chora*: a nonexpressive totality formed by the drives and their stases in a motility that is as full of movement as it is regulated. (25)

So, as it can be deduced from the quotation given above that the semiotic is associated with bodily drives and energy by Kristeva, and these drives and energy are constraints by social structures.

Kristeva correlates the semiotic with the chora. Moreover, Kristeva borrows the term chora from Plato and, in *Desire in Language*, she states that "Plato's *Timeus* speaks of a *chora*, receptacle, unnameable, improbable, hybrid, anterior to naming, to the One, to the father, and consequently, maternally connoted to such an extent that it merits 'not even the rank of syllable'" (1980: 133). In related with the semiotic, the chora is a mode of significance in which the linguistic sign is not articulated yet as the absence of an object and the distinction between the real and the symbolic. Also, it can be asserted that Kristeva stresses the organized notion of the chora. The vocal and gestural constitution of the chora depends on an objective ordering that is prescribed by the restrictions related to natural or socio-historical reasons like the biological difference between the family structure and the

sexes. Thus, it can be considered that social constitution is consistently symbolic, it may be posited that social organization is always symbolic, and it imprints its restriction with a mediator that regulates the chora via an ordering, not a law but as a term reserved for the symbolic (McAfee, 2004: 19). Initially, in the semiotic chora, the child conveys its feelings by cooing and babbling via sounds and gestures for energy discharging. It does not recognize the utterances and their meanings, and it does not separate itself from the diverse things surrounding it. However, as it starts to be aware of its difference from the things surrounding it, everything alters. At this point, the child starts to grasp that language can be used to signify things and incidents. Meanwhile, the child becomes conscious of the distinction between "the self (subject) and the other (object)" (Kristeva, 1980: 20). It perceives that language can signify the things surrounding it and language is possibly referential. This phenomenon is called as "the thetic break" by Kristeva (20-1). In other words, without being aware of the difference between the subject and the object, the child discharges its energy by babbling and cooing to express itself in terms of the semiotic chora. Following the semiotic chora, thetic break reflects the distinction between the self and the other regarding the signifying process.

Furthermore, Kristeva borrows the notion of the thetic phase from Edmund Husserl, the theorist that endeavours to define the establishing construction of consciousness in terms of the theory of phenomenology. Within this frame, Husserl assumes the existence of the world as a fact by suspecting everything. Thetic refers to the state of being active of the act with its opening, placing, and constituting aspects. However, Kristeva develops this term concerning the psychoanalytic theory. She underlines that the thetic phase refers to the dynamic structure of subjectivity and signification (Becker-Leckrone, 2005: 166). In *Revolution in Poetic Language*, Kristeva states that

> We shall call this break, which produces the positing of signification, a thetic phase. All enunciation, whether of a word or of a sentence, is thetic. It requires an identification; in other words, the subject must separate from and through his image, from and through his objects. This image and objects must first be posited in a space that becomes symbolic because it connects the two separated positions, recording them or redistributing them in an open combinatorial system. (1984: 43)

So, Kristeva develops the thetic phase making use of the work of the psychoanalysts such as Freud and Lacan as the thetic phase is significant not only for the signifying process but also for the development of a child's subjectivity, which can also be seen in the following quotation,

> In our view, the Freudian theory of the unconscious and its Lacanian development show, precisely, that thetic signification is a stage attained under certain precise conditions during the signifying process, and that it constitutes the subject without being reduced to process precisely because it is the threshold of language. Such a standpoint constitutes neither a reduction of the subject to the transcendental ego, nor a denial [denegation] of the thetic phase that establishes signification. (44-5)

At this point, Freud's "oedipal stage" and Lacan's "mirror stage" should be remembered since both result in a kind of awareness for the child. In the oedipal stage, the child notices that its mother does not have a penis, so it might lack its penis, too. This incident is associated with the fear of castration, and the oedipal stage increases the fear of castration naturally in the male child; thus, its adherence to its mother moves to its father. Lacan's mirror stage includes the loss of the perfect unity or perfect oneness between the mother and the child with its recognition of its appearance in the mirror (McAfee, 2004: 21-2). Being aware of the realization of its appearance in the mirror, the child separates itself from the other that surrounds it. Within this frame, Kristeva explains,

> We view the thetic phase – the positing of the imago, castration, and the positing of semiotic motility-as the place of the Other, as the precondition for signification, i.e., the precondition for the positing of language. The thetic phase marks a threshold between two heterogeneous realms: the semiotic and the symbolic. (qtd. in McAfee, 2004: 22)

As it is understood from the quotation above, the child is expected to enter into the symbolic from the semiotic chora by using language that includes the rules and structures as a sign system via the thetic phase. In other words, the thetic phase is the prerequisite for the constituting and situating of language.

In *The Seminar Book III*, *The Psychoses*, Lacan states: "the unconscious is structured like a language" (qtd. in Bressler-Leckrone, 2007: 153). Language eventually shapes and ultimately constructs the "conscious and unconscious minds" and forms the self-identity (153). Also, Lacan gives great importance to his project, the return to Freud, and he accepts the significance of structure and language in the unconscious. Lacan generally compiles his works on Freudian theory with his articles, collected in *Écrits*

(1966). In *Écrits*, Lacan assumes a structural language theory that influences the ego's relations with the world, which structures the ego as subjectivity. Lacan describes the forming of the subject as a process, and in this process, the subject becomes formed by his/her act of rising to "the symbolic order of language, law, and representation" (Castle, 2007: 235). In the symbolic, demand is removed by desire and "lack" is initiated as the basis for subjectivity. Besides, Lacan postulates an "imaginary order" which is qualified by "narcissistic desire and fantasy," and a "real order" where basic needs require and get to be fulfilled (236). The real, which is the foundation of human experience that cannot be representable, is an entirely outer to the symbolic and imaginary orders (237). Concerning the concept of Lacan's human psyche model that is related to the structural theory of language, it may be possible to find a correlation not only between Lacan's imaginary and Kristeva's semiotic but also Lacan's symbolic and Kristeva's symbolic. Within this frame, Kristeva makes use of Lacan's imaginary and symbolic order for her theory of language not the real order as the real order cannot be representable for the subject's experience.

Besides, Kristeva associates not only the semiotic but also the symbolic components with Lacan's symbolic order. She maintains that Lacan decreases the symbolic order to its symbolic components and he explains the symbolic order with regard to the symbolic function. However, Kristeva postulates that entering signification is not only to enter the domain of the symbolic element but also to enter the symbolic order that is formed heterogeneously. Entering the symbolic order is to get a location that is solely probable by means of the symbolic function. Nevertheless, not the whole signification contains getting a position, or the conception of signification is more than getting a position. Kristeva defines the symbolic in a more sophisticated way than Lacan. Kristeva suggests that the symbolic function, the ability to get a position or to judge is just one characteristic of signification. However, she affirms that Lacan's signification has the same meaning and concept as the symbolic function (Oliver, 1993: 39). It is obvious that all signification process cannot be related to merely the symbolic function for Kristeva, unlike Lacan's attitudes. In other words, Kristeva describes the symbolic order with both the symbolic and the semiotic aspects of language as opposed to Lacan.

With regard to the comprehension of the difference between the semiotic and the symbolic, the reader can consider more common dichotomies: "nature and culture," "body and mind," "the unconscious and consciousness," and "feeling and reason" (39). These dichotomies are generally described as extreme opposites through the history of Western thinking. One becomes either a brutal barbarian or a cultured human; one is taking action either with lust or with mind; one is acting out either by emotion or by reason. Kristeva's assertion about the distinction between these polarities is different from other preceding perspectives because she asserts that the first poles are the semiotic, nature, body (lust as a bodily drive), and the unconscious consistently make themselves felt into the second poles that are the symbolic, culture, mind, and consciousness. In this way, Kristeva does not aim at holding the dual structure of Western thinking, she aims to show the intertwined structure of these dichotomies (McAfee, 2004: 16-7). In other words, Kristeva does not intend to find the domination of one pole; on the contrary, she analyses how these poles intermingle within the frame of the dualistic structure of thinking in the West.

Moreover, Kristeva explains an offer to examine literary texts in *Revolution in Poetic Language* and she uses "genotext" and "phenotext" to express the aspects of literary texts. The distinction of the semiotic and the symbolic can also be utilized in literary criticism as genotext and phenotext. Kristeva connects the distinction between the genotext and the phenotext with the distinction between semiotic and symbolic that can be perceived in the following quotation:

> What we shall call a genotext will include semiotic processes but also the advent of the symbolic. The former includes drives, their disposition, and their division of the body, plus the ecological and social system surrounding the body, such as objects and pre-Oedipal relations with parents. The latter encompasses the emergence of object and subject, and the constitution of nuclei of meaning involving categories: semantic and categorial fields. (1984: 86)

So, the genotext is associated with the semiotic while the phenotext is associated with the symbolic by Kristeva. It is the phenotext that covers the semantic and syntactic features of the text. With respect to the semiotic feature of the genotext, Kristeva further explains that

> Designating the genotext in a text requires pointing out the transfers of drive energy that can be detected in phonematic devices (such as the accumulation and repetition of phonemes or rhyme) and melodic devices (such as intonation or rhythm), in the way semantic and categorial fields are

set out in syntactic and logical features, or in the economy of mimesis (fantasy, the deferment of denotation, narrative, etc.). (86)

The semiotic characterization of the genotext refers to the tools that are related to phonemes and melody in the text. Kristeva further asserts:

> The genotext is thus the only transfer of drive energies that organizes a space in which the subject is not yet a split unity that will become blurred, giving rise to the symbolic. Instead, the space it organizes is one in which the subject will be generated as such by a process of facilitations and marks within the constraints of the biological and social structure. (86)

In short, the genotext reveals the semiotic energy and drives of the writer through the text whereas the phenotext reflects the syntactic and semantic features within the frame of the symbolic. Therefore, a text can be examined in terms of two dimensions as genotext and phenotext.

2.1.2. Theory of Subjectivity: Abjection

Kristeva presented "theory of abjection" in *Powers of Horror: An Essay on Abjection* in 1984 and she asserts that abjection or the state of being "neither subject nor object" is one of the primary processes of the subject in process (McAfee, 2004: 17). Within this frame, the relation between the subject and language that is constituted by the signifying process should be explained. As it has been already discussed that the signifying process has two intersections, which are the semiotic and the symbolic. The semiotic is the extra-verbal way in which the energy and impulses related to the body bring into language. The semiotic contains the subject's drives and articulations. It can be expressed in the form of words, but it may not be formed in terms of the regular syntactic rules. On the contrary, the symbolic is a way of signifying based on language as a sign system made up of its grammatical structures and syntactic rules. Regarding the semiotic and the symbolic, in *Revolution in Poetic Language*, Kristeva states that

> These two modalities are inseparable within the signifying process that constitutes language, and the dialectic between them determines the type of discourse (narrative, metalanguage, theory, poetry, etc.) involved; in other words, so-called "natural" language allows for different modes of articulation of the semiotic and the symbolic. (1984: 24)

So, these components are significant for the development of subjectivity according to Kristeva. The semiotic, which is a type of language before language, is profoundly associated with the mother. Conversely, the symbolic is closely related to the father, actually the phallus (Becker-Leckrone, 2005: 163). Thus, the symbolic and the semiotic are interdependent in the process of development of subjectivity and language. The subject that does not refer to a unified self is the speaking being with two modes of language. Like language, the subject is not homogenous but heterogeneous. The speaking being is an unstable subject that refers to the state of the subject in process.

Regarding language and the speaking subject, Kristeva explains her term "semanalysis" in *The Kristeva Reader* (1986). She states that "semanalysis conceives of meaning not as a sign-system but as a signifying process" (162). Through semanalysis, language constituted by the signifying process is not a stable system owing to the effects of the speaking subject. Instead of the rules or structures of a sign system, semanalysis specifically seeks meanings.

Moreover, Freud and Lacan's psychological theories have profoundly influenced Kristeva's views on the theories of identity formation. For instance, Kristeva borrows Freud's view that "primary narcissism" is a structure in which the infant thinks that its mother's breast belongs to itself. As Kelly Oliver states,

> Kristeva compares the infant's incorporation of the breast to the subsequent incorporation of "the speech of the other." She explains that through incorporating the speech of the other the infant incorporates the pattern of language and thereby identifies with the other. In fact, it is the incorporation of the patterns of language through the speech of the other that enables the infant to communicate and thus commune with others. And through the ability to "assimilate, repeat, and reproduce" words, the infant becomes like the other: a subject. (1993: 72)

So, the child's possession of its mother's breast is compared to the child's upcoming integration of the other's speech. It can be understood that the child tries to enter into the symbolic via the patterns of language even when it is in the semiotic chora before it becomes a subject.

With regard to the theory of subjectivity, Freud claims that the child distinguishes between the self and the other as the child notices that its mother does not have a phallus. According to Lacan, the child realizes its difference from its mother as the child recognizes

its reflection in the mirror during a time from six to eighteen months of age, which is referred by Lacan as the mirror stage of the subject development. Kristeva does not agree with Lacan about the time at which the infant starts to separate itself from its mother. She maintains that this break occurs before the mirror stage when the infant starts to get rid of the unpleasant things it has. This process is called as abjection by Kristeva (McAfee, 2004: 35). In other words, for Kristeva, abjection is an initiating point in subjectivity for an infant. The infant's recognition itself from the other is called variously by Freud, Lacan, and Kristeva. Freud calls this phenomenon as the fear of castration while Lacan calls it the mirror stage. Kristeva calls this point as abjection in terms of the formation of subjectivity.

Furthermore, the term "abjection" literally means the state of being cast out or a state of misery (35). With respect to abjection, in *Powers of Horror*, Kristeva explains and exemplifies that

> Food loathing is perhaps the most elementary and most archaic form of abjection. When the eyes see or the lips touch that skin on the surface of milk – harmless, thin as a sheet of cigarette paper, pitiful as a nail paring – I experience a gagging sensation and, still farther down, spasms in the stomach, the belly; and all the organs shrivel up the body, provoke tears and bile, increase heartbeat, cause forehead and hands to perspire. Along with sight-clouding dizziness, nausea makes me balk at that milk cream, separates me from the mother and father who proffer it. "I" want none of that element, sign of their desire; "I" do not want to listen, "I" do not assimilate it, "I" expel it. But since the food is not an "other" for "me," who am only in their desire, I expel myself, I spit myself out, I abject myself within the same motion through which "I" claim to establish myself. (qtd. in McAfee, 2004: 46)

In Kristeva's theory, abjection is "not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (46). In other words, the abject is the one who has the characteristics of in-betweenness and ambiguity and disturbs the boundaries, orders, and laws unlike the majority of the society. Also, Kristeva asserts that subjectivity is a perpetual work and her theory of subjectivity does not have certain initiations and endings. The dynamics she defines in the subjectivity formation remove from the father-centred structures that Lacan and Freud stand on like the Oedipus complex, castration, the phallus, and the appropriation of the name of the Father. Her early works alter the role of the maternal body in the process of the subject's formation (Becker-Leckrone, 2005: 27). Therefore, it is not surprising that the abject mother is the most appropriate case of

abjection as focusing on the maternal body. So, it can be said that the most definite incident of abjection is the abject mother. In order to identify the abject mother, the relation between the semiotic chora and the maternal body should be revised in view of Kristeva because she associates the semiotic chora with the position of the mother. In *Revolution in Poetic Language*, Kristeva describes the semiotic chora as "a nonexpressive totality formed by the drives and states in a motility that is as full of movement as it is regulated" (1984: 25). Also, in "Le Sujet en Proces," Kristeva writes that

> the chora is a womb or a nurse in which elements are without identity and without reason. The chora is a place of a chaos which is and which becomes, preliminary to the constitution of the first measurable body the chora plays with the body of the mother of woman, but in the signifying process. (qtd. in Oliver, 1993: 46)

The chora is linked with the semiotic, particularly the position of the mother. In *Reading Kristeva*, Oliver also explains that when the infant is in the semiotic chora, it is away from the symbolic and the name of the father. The mother regulates the infant's body. Firstly, the infant learns the social regulation via the mother's breast because she gives and gets back the breast. The infant is not familiar with the paternal regulation, so this process is the law before the law (46-7). In other words, the infant is in the space of the mother so the regulator is the maternal body.

When the infant is in the semiotic chora, it is also in the space of the mother that refers to the imaginary union of the other and the infant until the child recognizes its image in the mirror. When it recognizes its image in the mirror, abjection initially emerges and the infant starts to learn language by entering the symbolic domain of Lacan. However, the infant is not still a subject, and it is not even on the borders of subjectivity. Abjection helps the infant reach there and the first thing that the child abjects is its mother's body in which it is generated (McAfee, 2004: 47). In *Reading Kristeva*, Oliver further states that

> On the level of personal archaeology, abjection becomes a kind of perverse protection in the face of primal repression. The not-yet-subject with its not yet, or no-longer, object maintains "itself" as the abject. Abjection is a way of denying the primal narcissistic identification with the mother, almost. The child becomes the abject in order to avoid both separation from, and identification with, the maternal body both equally painful, both equally impossible. If the abject "is a jettisoned object, it is so from the mother." The child is this jettisoned object, the waste violently expelled from the mother's body. The "subject" discovers itself as the impossible separation/identity of the maternal body. It hates that body but only because it can't be free of it. That body, the body without borders, the body out of which this abject subject came, is impossible. (1993: 60)

As it can be deduced from the quotation given above, to be a subject, the child is obliged to abandon its narcissistic identification with the mother. Besides, it has to make a distinction between itself and its mother, whereas it is so hard for it to determine the borders between itself and the mother as it is outside her mother at that moment but it was previously in her that it came from. That is to say, the acceptance of separation from the maternal body is not a practical situation for the child; nevertheless, for its subjectivity, it has to reject its identification with the mother.

Besides, Freud considers that a great number of the subject's desires must be abnegated and declined for the improvement of the social organisation, culture, and subjectivity. So, regarding the relation among abjection, repressed, and uncanny, Kristeva's abject differs from Freud's repressed. (McAfee, 2004: 48) Freud deals with the permanent probability of the "return of the repressed;" nonetheless, on condition that the repressed doesn't turn back, it is not seen (48). This is not possible for the abject. The abject continues to exist on the periphery of consciousness like the situations of death and filth. Indeed, losing the identity that refers to the fear of falling back into the mother's body is described as "the ultimate source of the feeling of uncanniness, in German, das Unheimliche" by Freud (48). In "Unheimliche" Freud states that "We can understand why linguistic usage has extended das Heimliche into its opposite, das Unheimliche; for this uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind" (qtd. in McAfee, 2004: 48). Freud describes the most prominent unheimliche place as "the entrance to the former Heim [home] of all human beings, to the place where each one of us lived once upon a time and in the beginning [. . .] mother's genitals or her body" (48). Freud discovers the sense of uncanniness as "particular phases in the evolution of the self-regarding feeling, a regression to a time when the ego had not yet marked itself off sharply from the external world and from other people" (49). Freud further states that "the uncanny is something which is secretly familiar, which has undergone repression and then returned from it" (49). In short, this occurrence is named as the return of the repressed in view of Freud. Concerning the concept of abjection, this occurrence is named as maternal abjection in view of Kristeva. In terms of the formation of subjectivity, both the return of the repressed and the maternal abjection are associated

with the fear of returning to the maternal body, actually the probability of losing identity. In other words, the conception of the return of the repressed is the same as the conception of the maternal abjection concerning the subjectivity formation.

Kristeva further explains the dynamics of the relationships among the subject, abject, and object that can be seen in the following lines:

> When I am beset by abjection, the twisted braid of affects and thoughts I call by such a name does not have, properly speaking, a definable object. The abject is not an ob-ject facing me, which I name or imagine. Nor is it an ob-jest, an otherness ceaselessly fleeing in a systematic quest of desire. What is abject is not my correlative, which, providing me with someone or something else as support, would allow me to be more or less detached and autonomous. The abject has only one quality of the object – that of being opposed to I. If the object, however, through its opposition, settles me within the fragile texture of a desire for meaning, which, as a matter of fact, makes me ceaselessly and infinitely homologous to it, what is abject, on the contrary, the jettisoned object, is radically excluded and draws me toward the place where meaning collapses. (1982: 1-2)

It can be inferred that the abject does not directly refer to the subject or the object. The abject is qualified as the object merely in one aspect in which the abject is also opposed to I/the subject like the object. Also, for Kristeva, various abject identities are performed through literature. Thus, Kristeva establishes a relation between the conception of abjection and literature in terms of the cathartic influences on the abnormal identities, and she asserts that

> On close inspection, all literature is probably a version of the apocalypse that seems to me rooted, no matter what its socio-historical conditions might be, on the fragile border (borderline cases) where identities (subject/object, etc.) do not exist or only barely so-double, fuzzy, heterogeneous, animal, metamorphosed, altered, abject. (207)

Kristeva also considers that literature is a way of disclosure for various identities, so it reveals diverse maladies and sufferings of mind such as the incidents of depression and abjection. Kristeva further maintains,

> By suggesting that literature is [abjection's] privileged signifier, I wish to point out that, far from being a minor, marginal activity in our culture, as a general consensus seems to have it, this kind of literature, or even literature as such, represents the ultimate coding of our crises, of our most intimate and most serious apocalypses. Hence its nocturnal power. (208)

Identity and literature are reciprocally influential in terms of the relation between the signifier and the signified. Abjection can be the signified that is pointed out by literature, the preferential signifier. As a literary critic, Kristeva makes sense of the nocturnal power

of writing by discovering the veiled meaning, and as a psychoanalyst, she makes sense of the author's crises evaluating him or her as the subject.

2.1.3. Revolt

Julia Kristeva calls the concept of the subject as "the speaking being." The speaking being is shaped regarding the signifying process that includes the semiotic and the symbolic. Thus, the speaking being is not a stable unified self but a subject in process. So, Kristeva maintains:

> Because of its specific isolation within the discursive totality of our time, this shattering of discourse reveals that linguistic changes constitute changes in the status of the subject– his relation to the body, to others, and to objects; it also reveals that normalized language is just one of the ways of articulating the signifying process that encompasses the body, the material referent, and language itself. (qtd. in McAfee, 2004: 38)

The speaking being is not a stable subject but a subject in process with the influence of language because the alterations in language result in the alterations in the subject's status. McAfee also explains the notion of the subject in process in Kristevan theory. That the speaking being is a subject in process shows that the identity is never fixed at a certain point. The semiotic and the symbolic are on duty at the same time as the two modes of the speaking being. The symbolic mode is generally more remarkable; however, it does not always triumph. The semiotic energy is so vital that everyone must possess it sufficiently; nevertheless, one who is commanded solely by semiotic drives is psychotic. The subject in process must travel through an unreliable region, vitalized by "destabilizing biological and psychological charges," but s/he can consult successfully in the symbolic (105). However, semiotic drives and energy distort his/her efforts to be a subject who has a stable self-identity, but s/he has to continue as if s/he had. The subject must protect the semiotic chora but it must be controlled (105). In other words, as the subject is in process as a speaking being that speaks, acts, and thinks, s/he is not able to keep away from the semiotic charges. The semiotic and the symbolic work simultaneously, but the subject still tries to be a stable self in spite of his/her biological and psychological changes. With regard to the conception of revolt, borderline subjects are in a state of revolt against the

symbolic order owing to their semiotic charges since they are not able to maintain a stable identity or a unified self.

Kristeva first evaluates the term "revolt" regarding its etymology. In *The Sense and Non-sense of Revolt: The Powers and Limits of Psychoanalysis*, she defines the term:

> The Latin verb *volvere*, which is at the origin of "revolt," was initially far removed from politics. It produced derivatives with meanings – semes – such as "curve," "entourage," "turn," "return." In Old French, it can mean "to envelop," "curvature," "vault," and even "omelet," "to roll," and "to roll oneself in;" the extensions go as far as "to loaf about" (*galvauder*), "to repair," and "vaudeville" (*vaudevire*, "refrain"). (2000: 2)

Kristeva approaches the conception of revolt regarding different connotations. It gives rise to a turning point in the concept of the term. Moreover, Kristeva adds the conception of revolt in European culture that can be analysed in the following quotation,

> Europeans are cultured in the sense that culture is their critical conscience; it suffices to think of Cartesian doubt, the freethinking of the Enlightenment, Hegelian negativity, Marx's thought, Freud's unconscious, not to mention Zola's J'accuse and formal revolts such as Bauhaus and surrealism, Artaud and Stockhausen, Picasso, Pollock, and Francis Bacon. The great moments of twentieth-century art and culture are moments of formal and metaphysical revolt. (7)

The quotation above shows that how Europeans are cultured in terms of the analytical conscience. Nevertheless, Kristeva states that this tradition of revolt may disappear since it is found in the situation "the failure of rebellious ideologies, on the one hand, and the surge of consumer culture, on the other" (7). Kristeva believes in the need for the revolt and explains the necessity of this need through her writings even though the revolt culture is in danger of disappearing.

With respect to the necessity of revolt, Kristeva considers that revolt is necessary not only for the subject but also for the society in order to be transformed through external restrictions. Moreover, in *Revolution in Poetic Language*, Kristeva states that "the text is a practice that could be compared to political revolution: the one brings about in the subject what the other introduces into society. The historical and political experiences of the twentieth century have demonstrated that one cannot be transformed without the other" with language, revolt is a "structuring and de-structuring practice, a passage to the outer boundaries of the subject and society. Then – and only then – can it be jouissance and revolution" (1984: 17). In other words, revolt is necessary not only for the subject but also for the society to be transformed in terms of outer restrictions. The transformation of the

subject ensures the transformation of the society or vice versa. Revolt is the construction and destruction practice that results in pleasure and upheaval. In addition, Kristeva explains the requirement of revolt culture,

> Happiness exists only at the price of a revolt. None of us has pleasure without confronting an obstacle, prohibition, authority, or law that allows us to realize ourselves as autonomous and free. The revolt revealed to accompany the private experience of happiness is an integral part of the pleasure principle. Furthermore, on the social level, the normalizing order is far from perfect and fails to support the excluded: jobless youth, the poor in the projects, the homeless, the unemployed, and foreigners, among many others. When the excluded have no culture of revolt and must content themselves with ideologies, with shows and entertainments that far from satisfy the demand of pleasure, they become rioters. (17)

As it can be deduced from the quotation above that Kristeva associates the revolt with happiness that takes place after an incident restricting the subject's freedom. The culture of revolt is the determinant between being a revolutionist and being a rioter because the revolt culture is distinct from the culture of shows and entertainments. If the excluded are content with the culture of shows and entertainments, they become rioters that are far from being autonomous and free subjects.

Furthermore, the transformation of the subject and meaning is not far from the transformation of language, it is a revolution in poetic language owing to the socio-historical changes. Within this frame, Kristeva asks what kind of revolt we can have today. She starts her three works by questioning what revolt is today. So, she asked the question in the mid-1990s, in *The Sense and Non-sense of Revolt*; then in 1996, in *Intimate Revolt*; and lastly in 1997, in *The Future of Revolt*. In each book, she discusses revolt in terms of various aspects by asking this question. In *The Sense and Non-sense of Revolt*, she dwells on the requirement of revolt in order to improve and continue a psychic life. In *Intimate Revolt*, she examines the requirement of revolt for the experience of intimacy. And finally, in *The Future of Revolt*, she focuses on revolt with regard to the experiences of liberty through literature and psychoanalysis (McAfee, 2004: 114). In these works, Kristeva emphasizes the culture of revolt instead of the culture of shows and entertainments, and she devotes her three works to the revolt in terms of the requirements related to the development and the maintenance of a psychic life, the intimacy experience, and liberty experiences via literature and psychoanalysis. These works show Kristeva's different perspectives on the conception of the revolt.

Regarding the themes of the revolt, Kristeva describes the term as "the transgression of a prohibition; as repetition, working-through, working-out; and as displacement, combinatives, games" (116). Kristeva uses them to examine three authors of the twentieth century: the existentialist Jean-Paul Sartre (1905–1980), the surrealist poet Louis Aragon (1897–1982), and the theorist Roland Barthes (1915-1980). These significant figures are excellent models of a rebel culture that faces with becoming extinct. All three authors produce the revolutionary texts: "a revolt against identity, of sex and meaning, ideas and politics, being and the other" (116). For instance, Kristeva realizes a revolution in Barthes owing to the way he looks for resolving and replacing the sense of texts that others think natural. Barthes gets the subject matter in terms of alleged naturalness of sense. He questions the probability of the sense itself in addition to the union of any commentator. Barthes' revolt is opposed to the unity of any sense. These significant figures of the twentieth century make Kristeva hopeful due to their rebellious culture with respect to the structuring of subjectivity. Kristeva states that

> Another humanity, we might say peremptorily, can be heard not only in their thought but also – and this is essential, for it signals the depth of the phenomenon – in their language: a humanity that takes the risk of confronting religion and the metaphysics that nourishes it, confronting the meaning of language. (qtd. in 117)

In this quotation, she emphasized the necessity of revolt culture even for the structuring of subjectivity. She considers a humanity in which a subject is able to explain their opinions in their language and this humanity faces risky matters such as religion and metaphysics.

Kristeva separates the psychological revolt from the societal revolt in her recent writings. McAfee explains that, for Kristeva, both psychological and societal revolts are essentially significant even though these are different from each other. As opposed to many critics of the political revolution, Kristeva emphasizes the primary requirement of the psychological revolt that refers to the revolt against identity, homogenization, the spectacle, and the law. If an internal district is not kept alive, we do not keep alive an inner zone. If the individual does not protect their particularity, a revolution will result in bureaucratization and terror. Many revolutions of the twentieth century exemplify this situation such as the recent nationalist and ethnic upheavals (118). In other words, if the

individuals do not have the concept of the revolt in their minds, it may not be possible for a meaningful political revolt.

Besides, revolt refers to different phases of psychic development. It is the reconstruction of the initial stages of subjectivation through psychoanalysis. These are "the identification with the father of individual prehistory, the separation from the mother, the Oedipal prohibition of incest and the final revolt against the Oedipal father which establishes the autonomy of the self" (Brandt, 2012: 34). Subjectivation allows the reconstruction of the restrictions, and bans to our state as speaking beings, and it heals the subjects and provides them "a capacity for contestation and creation" (34). From the perspective of the speaking subject, the society can also have a capacity to contest and create by disengaging fixation in any situation by means of the various stages of psychic development.

2.1.4. Women's Time

Kristeva wrote her important essay "Le Temps des Femmes," which was translated in English as "Women's Time," in 1981. Moi writes that "From a feminist perspective, this is one of Kristeva's most important essays, not least because she here explicitly addresses the question of feminism and its relations to femininity on the one hand, and the symbolic order on the other" (2002: 187). In other words, in "Women's Time," Kristeva explains her opinions and attitudes about the question of feminism, the relations between feminism and femininity, and the relations between feminism and the symbolic order.

Furthermore, Kristeva categorizes European feminism as three "generations" in "Women's Time." She identifies the first generation of European feminism in *The Kristeva Reader*,

> In the beginnings, the women's movement, as the struggle of suffragists and of existential feminists, aspired to gain a place in linear time as the time of project and history. In this sense, the movement, while immediately universalist, is also deeply rooted in the socio-political life of nations. The political demands of women; the struggles for equal pay for equal work, for taking power in social institutions on an equal footing with men; the rejection, when necessary, of the

attributes traditionally considered feminine or maternal in so far as they are deemed incompatible with insertion in that history – all are part of the logic of identification with certain values; not with the ideological(these are combated, and rightly so, as reactionary) but, rather, logical and ontological values of a rationality dominant in the nation-state. (1986: 194)

The first phase of the feminist movement is associated with the political demands of women. Concerning Kristeva's opinion about the first generation, McAfee also notes that the first generation is located prior to 1968 by Kristeva, and it is called equal rights and equal treatment. There should be equal treatment for both men and women because there are not any significant differences between the sexes. The first generation does not want to reverse the system, it wants to participate in it. It wants all the rights that men have. In "Women's Time," Kristeva borrows James Joyce's phrase, "father's time, mother's species," in order to indicate two distinct domains that humans have experienced. "Father's time" associates with the linear time that men have traditionally occupied in terms of progress, history, and destiny. "Mother's species" refers to the space that produces the human kinds, in which time is repetitive in a circle, and the species are eternal (McAfee, 2004: 94). Kristeva's notion of "mother's species" refers to the non-linear female subjectivity with regard to the space or place rather than linear time. With regard to this reference of the place or space to the woman, Kristeva remembers the hypothesis of Freud that the stereotypical malady of women, hysteria, was tied to place, and she also recalls her theory of chora that she relates with the maternity (Becker-Leckrone, 2005: 117). In other words, women are entrapped within the limited place and the cyclical time by being excluded from the public sphere and the linear time.

In terms of the notion of maternity, Sara Beardsworth asserts that Kristeva tries to stress the revision of the discourse of motherhood is not the revision of the sense of maternity. Kristeva's own term "maternality" purposes to subvert the opposition between femininity and maternity. This opposition includes patriarchy, in which maternity refers to the entrapment or domesticity of women (2009: 264). In other words, Kristeva tries to subvert the opposition between femininity and motherhood, and she tries to constitute a kind of parallel relation between them as opposed to the first generation of European feminism.

The generation that comes after 1968 is called the second generation by Kristeva. She notes in "Women's Time" that "a difference in the relationship of subjects to the symbolic contract which is the social contract: a difference, then, in the relationship to power, language, and meaning" (1986: 196). So, Kristeva argues that women feel to be rejected from power, language, and meaning in the psycho-symbolic structure which can be analysed in the following quotation:

> They have been left out of the socio-symbolic contract, of language as the fundamental social bond. They find no affect there, no more than they find the fluid and infinitesimal significations of their relationships with the nature of their own bodies, that of the child, another woman or man. This frustration, which to a certain extent belongs to man also, is being voiced today principally by women, to the point of becoming the essence of the new feminist ideology. A therefore difficult, if not impossible, identification with the sacrificial logic of separation and syntactical sequence at the rejection of the symbolic – lived as the rejection of the paternal function and ultimately generating psychoses. (199)

The second generation of European feminism re-values the difference that the first generation struggles to minimize. Keeping away from the first generation's focus on linear time, the second generation has looked for taking back to both the cyclical time and monumental time of the species. In terms of the activity of maternity, the first and second generation's attitudes are also different. The first generation of European feminism rejects the conception of maternity. Kristeva states that

> The refusal of maternity cannot be a mass policy and that the majority of women today see the possibility for fulfilment, if not entirely as least to a large degree, in bringing a child into the world. What does this desire for motherhood correspond to? This is one of the new questions for the new generation, a question the preceding generation had foreclosed. For want of an answer to this question, feminist ideology leaves the door open to the return of religion, whose discourse, tried and proved over thousands of years, provides the necessary ingredients for satisfying the anguish, the suffering and the hopes of mothers. (206)

As opposed to the rejection of motherhood in the first generation of European feminism, the second generation embraces the activity of motherhood. The problematic point is that the notion of women resembles the mythic memory of archaic mother. In this way, the uniqueness, specificity, and individuality of the actual women are in danger of being lost owing to the monolith of woman (McAfee, 2004: 99). In other words, the second generation mythicizes the memory of archaic mother, and for this reason, women lose their singularity, particularity, and personality as actual human beings. In terms of the myth of the archaic mother, Kristeva asserts that

> If the archetypal belief in a good and pure substance, that of utopias, is the belief in the omnipotence of an archaic, full, total englobing mother with no frustration, no separation, with no break-producing symbolism (with no castration, in other words), then it becomes evident that we will never be able to defuse the violence mobilized through the counter-investment necessary to carrying out this phantasm, unless one challenges precisely this myth of the archaic mother. (1986: 205)

In short, for Kristeva, the second generation of the European feminism has tended to associate "good substance" with the archaic mother owing to her fulfilled, complete, and unified being.

As opposed to the second generation's notion of the monolith of woman, the purpose of the third generation is to achieve the particularity of every woman. Kristeva defines the purpose of the third generation in order to conjunct "the sexual and the symbolic, in order to try to discover, first, the specificity of the female, and then, in the end, that of each individual woman (196). The conjunction of the sexual and the symbolic initially contributes to the female particularity, then, the individuality of every woman. In terms of the activity of motherhood, Kristeva writes about the attitude of the third generation that can be seen in the following lines,

> The arrival of the child [. . .] the slow, difficult and delightful apprenticeship in attentiveness, gentleness, forgetting oneself. The ability to succeed in this path without masochism and without annihilating one's affective, intellectual and professional personality – such would seem to be the stakes to be won through guiltless maternity. It then becomes a creation in the strong sense of the term. For this moment, utopian? (206)

The third generation of European feminism values the desires of women to have children and to join in the male world at the same time. In other words, they become the producers of not only the species but also the culture (McAfee, 2004: 100). When motherhood is not harmful to one's affective, professional, and intellectual characterization, it really becomes a true creation; however, at this moment, it cannot be made possible.

Moreover, Kristeva explains her opinions about identity, sexual identity, and difference within the frame of the third generation of feminism as follows:

> In this third attitude, which I strongly advocate – which I imagine? – the very dichotomy man/woman as an opposition between two rival entities may be understood as belonging to metaphysics. What can 'identity', even 'sexual identity', mean in a new theoretical and scientific space where the very notion of identity is challenged? I am not simply suggesting a very hypothetical bisexuality which, even if it existed, would only, in fact, be the aspiration towards the totality of one of the sexes and thus an effacing of difference. What I mean is, first of all, the demassification of the problematic of difference, which would imply, in a first phase, an apparent

de-dramatization of the 'fight to the death' between rival groups and thus between the sexes. And this not in the name of some reconciliation – feminism has at least had the merit of showing what is irreducible and even deadly in the social contract – but in order that the struggle, the implacable difference, the violence be conceived in the very place where it operates with the maximum intransigence, in other words, in personal and sexual identity itself, so as to make it disintegrate in its very nucleus. (1986: 209)

According to Kristeva, the distinction between man and woman roots in the social contract, in which these entities are rivals for each other. Kristeva suggests internalizing this socio-symbolic structure instead of avoiding it. She calls this process "interiorization of the founding separation of the socio-symbolic contract" (McAfee, 2004: 101). Regarding this process, the other that is from another race, class, sex, or nation is not evil or a scapegoat. In other words, another personal or sexual identity shows the diverse structure of the socio-symbolic contract. Therefore, instead of refusing the other, it should be internalized.

2.1.5. Melancholia

Kristeva explains melancholia/depression and love in *Black Sun* (1989) as two dimensions of psychic space which forms the relation of the subject to language, to self, and to the social order (Barrett, 2011: 4). In *Black Sun*, Kristeva defines melancholia as the "impossible mourning for the maternal object" (9). Kristeva's fundamental examination suggests a loss theory of melancholia in Freud's tradition "Mourning and Melancholia." Like Freud and Melanie Klein, Kristeva maintains that early development ends with a separation of the infant-mother bonds. Kristeva describes this state of depression as "a mourning for the lost other (mother, breast)" which is called as "objectal" depression (Radden, 2000: 335). For Kristeva, the distinction between depression and melancholia is blurred and she uses these terms instead of each other. Melancholia is generally thought as a state which is not reversible without antidepressants as it is related to internal trauma while depression is thought as a state that comes out as a result of external incidents in a subject's life. The boundaries between these terms are blurred because the same impossible mourning emerges in both situations for the maternal object

(Barrett, 2011: 71). In other words, Kristeva uses melancholia and depression in terms of the same conception in her works.

For Kristeva, there is no rigid opposition between mourning and melancholia, but for Freud, such opposition is at the centre of his text "Mourning and Melancholia" (1917), in which the melancholic does not move beyond how he has lost an other while the mourning one is able to move beyond the grief and sadness of loss. With regard to this opposition, Freud explains in his "The Ego and The Id" (1923) the changes in his opinion that the ego subverts this opposition in an implicit way; however, he does not draw attention to the changes about the opposition of mourning and melancholia. For this reason, Kristeva does not make a rigid distinction between mourning and melancholia. In *Black Sun*, Kristeva shows that psychoanalysis is a method in which the problem of loss that is forgotten emerges with a psychoanalytic experience of melancholy and depression (Beardsworth, 2009: 96). Unlike Freud, Kristeva does not strictly distinguish melancholia and mourning; instead, she emphasizes the psychoanalytic experience of the melancholia and depression.

According to Kristeva, there are two kinds of depression as "objectal depression" and "narcissistic depression." Objectal depression refers to the loss of an "internal object," not a real person as Melanie Klein explains (99). The subject feels not only love but also hate to that internal object. He loves it because he cannot do without it and he hates it as its absence undermines him. He might think about suicide in order to kill the hated object within. This kind of depression can be a better instance for psychoanalysis as the subject may realize that he internalizes the loss of something outside. On the other hand, narcissistic depression emerges when there is a loss taking place at the primary level that can be considered as the chora. The narcissistic depression signifies the importance of the mother and the imaginary for the child's language acquisition. A loss in the semiotic chora prevents the child's entry into the symbolic and the child can never make a distinction between the subject and the object before the thetic phase. For this reason, the child is not able to call what he loses. It is not an object but an unnameable thing for the child. Thus, the melancholic feels wounded, he is entrapped within his sadness, and he has something

that he is not able to share in the symbolic (McAfee, 2004: 60). As Kristeva explains in *Black Sun* (1989),

> Far from being a hidden attack on an other who is thought to be hostile because he is frustrating, sadness would point to a primitive self – wounded, incomplete, empty. Persons thus affected do not consider themselves wronged but afflicted with a fundamental flaw, a congenital deficiency. Their sorrow doesn't conceal the guilt or the sin felt because of having secretly plotted revenge on the ambivalent object. Their sadness would be rather the most archaic expression of an unsymbolizable, unnameable narcissistic wound, so precocious that no outside agent (subject or agent) can be used as referent. For such narcissistic depressed persons, sadness is really the sole object; more precisely it is a substitute object they become attached to, an object they tame and cherish for lack of another. In such a case, suicide is not a disguised act of war but a merging with sadness and, beyond it, with that impossible love, never reached, always elsewhere, such as the promises of nothingness, of death. (qtd. in McAfee, 2004: 60)

As opposed to the hostility of objectal depressed towards an internal object, the narcissist depressed feels wounded and flawed since there is no subject or agent outside. It is something within, and this state shows that narcissistic depression occurs before the thetic break because there is not a break between the subject and the object for the child in the semiotic chora.

According to Kristeva, the narcissistic structure provides the child for becoming a subject. The child starts to identify itself with an imaginary father while it starts to lose its mother in the imaginary realm. When this structure becomes successful, the child is going to separate itself from its mother by learning how to use words to name its loss. When this structure becomes unsuccessful, the child is going to be entrapped between loss and identification. Therefore, the melancholic or the narcissistic depressed needs to do something to come over his sadness. He must complete his separation from the unnameable thing and identify with the image of the logic of identification, which is called "Imaginary Father" by Kristeva. She states that "Primary identification initiates a compensation for the Thing and at the same time secures the subject to another dimension, that of imaginary adherence, reminding one of the bonds of faith, which is just what disintegrates in the depressed person" (qtd. in McAfee, 2004: 67). The subject's identification with the imaginary father shows the subject's distinction from the object, and in this way, the subject can name the thing that is unnameable for the depressed person.

Kristeva associates melancholy with writing that can be analysed in the following lines: "For those who are racked by melancholia, writing about it would have meaning only if writing sprang out of that very melancholia" (2002: 180). Melancholy has formed the activation of the grief in creating literature and emerged as the influential basement for the reflection of philosophy in terms of the structure of Being, in which the philosopher considers the meaning and the meaninglessness of Being (Beardsworth, 2009: 131-2). In *Black Sun*, Kristeva devotes a chapter to the poet Gérard de Nerval's poem, "The Disinherited," involving the phrase black sun. Also, Kristeva evaluates this poem as an attempt of the melancholic to achieve the realm of signs and to name the thing that he mourns for (McAfee, 2004: 70). Kristeva sees Nerval "on the divide between appearance and disappearance, abolishment and song, non-meaning and signs" (70). Kristeva also suggests that "a firm identity remains a fiction" (70). These quotations above emphasize the melancholic poet Nerval's divided self and the subject in process. Nerval could have only temporarily come over his depression, but he could not come over his depression, and he committed suicide (73). Kristeva examines the conception of melancholia and depression in terms of their relation with other disciplines such as literature and art.

2.1.6. Strangeness

The terms "strangeness" and "foreignness" are used interchangeably by Kristeva as in "stranger" and "foreigner." In *Strangers to Ourselves*, Kristeva describes a foreigner as "the one who does not belong to the group, who is not one of them, the other" (1991: 95). Within the frame of the background of foreignness through time and social structures, the foreigner is described primarily in terms of two legal systems: "jus soli and jus sanguinis, the law according to soil and the law according to blood" (95). The children who are born on the same soil or who are born of native parents are considered to belong to the same group. Regarding the definition of the foreigner in the modern, clear and acceptable way, Kristeva states that "the foreigner is the one who does not belong to the state where we are, the one that does not have the same nationality" (96). Furthermore,

differences that are related to sex, age, profession, and religion might come together in the conception of foreignness. The foreigner is perceived as "beneficial or harmful to the social group and its power and, on that account, he is to be assimilated or rejected" (96). In terms of the definition of "strange," Kristeva further states that

> Strange is the encounter with the other- whom we perceive by means of sight, hearing, smell, but do not "frame" within our consciousness. The other leaves us separate, incoherent; even more so, he can make us feel that we are not in touch with our own feelings, that we reject them or, on the contrary, that we refuse to judge them. (187)

The quotations above indicate that the notion of strangeness and strange is either assimilated or refused when it is faced with in a society. In other words, Kristeva defines strangers as no one because they cannot give any cultural identity to the public except being a stranger or foreigner. So, the stranger is not accepted by the public so that s/he is not regarded by the others. S/he does not have a position in the public, for this reason, s/he is assimilated by them as s/he is seen as harmful to the social group. In a way, they need to prove themselves to others and make them believe that they can be beneficial if the chance is given. As a result, they are trying to find a way to return the perfect oneness of the mother's body one more time. For Kristeva, they are trying to develop their own characters since they are otherized by the others whom they see the others as strangers. However, they find themselves in complete isolation and alienation while trying to find ways to reach the day when s/he finds himself or herself at ease by reaching the perfect oneness of the mother's body. The only way to overcome this problem is to accept the stranger in themselves. Within this frame, it can be seen that there is a parallelism between the theory of abjection and strangeness since the abject is defined as the one who has the characteristics of in-betweenness and ambiguity and disturbs the boundaries, orders, and laws unlike the majority of the society. Regarding the theory of abjection, the contradictions and oppositions between the semiotic and the symbolic cause the strangeness and the ambivalence of identity. This state is associated with the difficulty in attaining the right model for identification with the male or female sex with either the mother or the father. Thus, he is not able to become a unitary subject and this condition of the subject refers to the divided self, particularly the state of abject subject.

Moreover, the fact that the subject supposes the semiotic components in a language may be related to his experience as a foreigner or a stranger in a place. The stranger has been fixated on part of his loss, particularly the loss of the maternal language. Within this frame, there is a relation between the notion of strangeness and the conception of fetishism. Oliver explains the similarities between a stranger and a fetishist by referring Kristeva:

> Her supposition of the semiotic element in language could be related to her experience as a foreigner in France. Like the fetishist, she becomes fixated on part of her loss, the loss of her maternal language. Like the fetishist, with her theory of the semiotic Kristeva both admits and denies the loss of maternal language. The theory of the semiotic allows her to postulate the existence of the maternal language with her new language even while she admits that this maternal element is always out of reach of the new language. (1993: 137)

Kristeva defines fetishism as a solution in order to overcome the depression of the loss of the mother through a denial of the father's function. She also maintains that "fetishism is a displacement of the thetic onto the realm of drives" (1984:64). Therefore, Kristeva proposes that "the subject may imagine the thetic at the place of an object or a partner" by negating or denying the symbolic (64). In other words, the imagined object or partner as the thetic are a kind of substitution in the symbolic owing to his fixation on part of his loss.

CHAPTER III

3. ANALYSIS OF CRIDGE'S *MAN'S RIGHT; OR, HOW WOULD YOU LIKE IT?*

3.1. The Victorian Period

The Victorian period is an age that includes the continuation of modernity since it is an age of change with the influence of the growth of urbanization and the development of technology. Within the frame of these changes, Levine, in *The Emergence of Victorian Consciousness: The Spirit of the Age*, states that "in the first quarter of the nineteenth century politically, socially, intellectually, and spiritually a new society was growing up in England" (1967: 2). In terms of primary characteristics of the Victorian period, John Stuart Mill, in *The Spirit of the Age*, states: "mankind have outgrown old institutions and old doctrines, and have not yet acquired new ones" (qtd. in Houghton, 1957: 1). Houghton also proposes that

> To Mill and The Victorians the past which they had outgrown was not the Romantic Period and not even the eighteenth century. It was the Middle Ages. They recognized, of course, that there were differences between themselves and their immediate predecessors but from their perspective it was the medieval tradition from which they had irrevocably broken-Christian orthodoxy under the rule of the church and civil government under the rule of the king and nobility; the social structures of fixed classes each with its recognized rights and duties; and the economic organization of village agriculture and town guilds. (1-2)

With regard to the comparison of the Victorian period with the Middle Ages, Houghton further states that "By definition an age of transition in which change is revolutionary has a dual aspect: destruction and reconstruction. As the old order of doctrines and institutions is being attacked or modified or discarded, at one point and then another, a new order is being proposed or inaugurated" (3). The emergence of a new set of institutions, doctrines

and orders are constituted during the Victorian period when they are compared to the order and the circumstances of the Middle Ages.

The Victorian period is divided into three phases as the early Victorian (1830-48), the mid-Victorian (1848-70), and the late Victorian (1870-1901); and each phase has various social, economic, and political aspects with respect to urbanization and industrialization. In the early Victorian period, two historical incidents took place in England with significant consequences. First, the British railway expanded with a burst of construction. Second, the 1832 Reform Bill was passed by the British parliament in order to gratify the desires of the middle class that began to take over the control of the economy in England. Working conditions in new industrial and coal-mining areas were terrible; thus, the Chartists, an organization of workers, fought for workers' rights and their efforts gave rise to the upcoming reforms for workers. Another significant reform was the Corn Laws, the abolition of the high tariffs upon imported grains. These tariffs protected landowners and farmers while the rest of the population suffered terribly from the high prices of bread. In this period, the "Condition of England" novels reveal the industrial and political scene by novelists such as Charles Kingsley (1819-75), Elizabeth Gaskell (1810-65), and Benjamin Disraeli (1804-81). This early Victorian literature dwelled on the divided structure of England as the rich and the poor. All in all, the social and economic hardships and depression have characterized the 1830s and 1840s as a "Time of Troubles" with the influence of widespread unemployment, hopelessness, poverty, and provocative rioting (Abrams, 2002: 983).

In the mid-Victorian period, although there were many harassing problems, it was a time of prosperity because the institutions worked well. The queen and her husband became the models of middle-class domesticity and devotion to duty. In 1851, Prince Albert opened the Great Exhibition, where the Crystal Palace was designed in order to display the progress of England with regard to modern industry and science. The technological progress and prosperity made England expand through the world. Many English people saw the expansion of the empire as a moral responsibility and missionary societies expanded by spreading Christianity; however, there was a growing debate about religious beliefs. The Church of England was divided into three groups as Low Church or

Evangelical, Broad Church, and High Church. The scientific discoveries gave rise to new studies of the Bible; thus, the rational challenging attitudes appeared toward religion with the influence of science and philosophy. For instance, biology decreased mankind into "nothingness." With the impacts of scientific works such as Darwin's *The Origin of Species* (1859) and *The Descent of Man* (1871), the concept of creation in the Bible and the established assumptions of the values related to man's special role in the world were questioned. Briefly, the mid-Victorian Period was a phase of "economic prosperity, the growth of empire, and religious controversy" (984).

The third phase of the Victorian period is more difficult to classify. At first sight, it seems only an extension of mid-Victorianism. For many Victorians, this phase was a time of serenity and security. However, the sudden emergence of Bismarck's Germany confronted England with powerful threats to her naval and military position and her outstanding superiority in industry and trade. Another threat was the growth of labour as a political and economic force. Within this frame, the revolutionary theories of Karl Marx and Friedrich Engels influenced the working class to consider itself as the controller of the industry and government. In brief, the third phase of the Victorian period is described as "the decay of Victorian values" (988).

Regarding gender ideology, the Victorian period had various paradoxical conditions. Women were traditionally described physically and intellectually as the degraded sex; therefore, they were subordinate to the male authority such as fathers, husbands, and brothers. Men dominated all decisions in political, legal and economic subjects. In other words, woman was to be valued for qualities considered to be particularly characteristic of her sex: tenderness of understanding, domestic affection, unworldliness and innocence, and submissiveness (1581). Thus, women were confined in certain areas as the degraded sex. In "Masculinities in an Industrializing Society: Britain, 1800-1914," Tosh describes Victorian society as follows: "it was a society characterized by increasingly sharp category distinctions of gender" (2005: 330). Within the frame of the strict definition of gender roles by Victorian society, Tyson states that

> Traditional gender roles cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive. These gender roles have been used very

successfully to justify inequities, which still occur today, such as excluding women from equal access to leadership and decision-making positions (in the family as well as in politics, academia, and the corporate world), paying men higher wages than women for doing the same job (if women are even able to obtain the job), and convincing women that they are not fit for careers in such areas as mathematics and engineering. (2006: 335)

Tyson emphasizes the hypocrisy of gender roles. The Victorian society was male-centred, particularly patriarchal "to oppress females of all ages and to elevate males to positions of dominance in all spheres of human activity" that is strictly criticized in the works of some writers who fight for women rights and equality (336).

In spite of the social, economic and political changes in the Victorian period, there was little progress for the rights of women. Women were not able to hold political office or were not able to vote. For women, employment and education opportunities were restricted. Married women were not able to possess their own property. These inequalities about women's rights and gender roles are known as "Woman Question." Victorian society was concerned with not only economic and legal restrictions on women's rights and lives but also the woman's nature. With regard to the traditional gender roles of females, there was an ideology that claimed that women had a special nature peculiarly fit for their domestic role like Coventry Patmore's popular poem "The Angel in the House" which emphasizes the purity and selflessness of women. In other words, the role and the duty of woman were to create a peaceful place in which men was protected from the hardships of modern life (Abrams, 2002: 990-2). In "Victorian Working Women," Neff states: "Women ought to marry. There ought to be husbands for them. Women were potential mothers" (2013: 14). In Victorian society, women did not have any status apart from their roles as mothers and wives.

Regarding the stratification of the Victorian society, it was made up of three kinds of people in terms of their position in society as the upper class, the middle class and the lower class. However, with the influence of "the social forces, wealth, and outraged pride, which demanded the Reform Bill," the middle class achieved both financial and political power and pre-eminence and they became decisive in society (Houghton, 1957: 5). Thus, "the Victorian frame of mind is largely composed of their characteristic mode of thought and feeling" (5). In *A Victorian Woman's Place: Public Culture in the Nineteenth Century*, Morgan describes the middle class man as

a man of business and thus distinguished from the leisured aristocrat, who lacked such a training ground in which to develop the virtues of 'energy, prudence and integrity'. He was also patriotic and benevolent, always ready to take an active part in the political and social life of his town and nation. He was also civilized, able to enrich the society in which he moved and to fulfil the offices of husband and father, so providing the perfect example to another generation of active citizens. (2007: 33)

As it can be understood from the quotation given above, Morgan underlines the social, economic and political dominancy of the middle class; therefore, the middle class were influential on the mode of thought and feeling of the Victorian society.

With respect to the aspects of the Victorian literature, social, economic, and political changes, class stratification, and the Victorian customs and traditions had a great influence on the Victorian literature. Thus, the Victorian literature revealed the unstable structure of the society. There were various genres such as prose, poetry and drama; however, it was the novel that was the most powerful and reflective genre in terms of the changes and the conditions of the Victorian society. The topics of the novel were diverse in accordance with the three phases of the Victorian period. Regarding the early Victorian phase, the novels reveal marriage, moral issues and the traditional gender roles of the males and the females in their separate domains within the frame of rural life. Like the novels of the early Victorian phase, the novels of the mid-Victorian phase also reflect marriage, moral issues, and the traditional gender roles of the males and the females. However, the late Victorian novels differ from the novels in the early and mid-Victorian phases since the image of woman and the conditions of marriage began to change with the image of the new woman. In addition to this, people became pessimistic due to the influences of industrialization, urbanization, and science. So, Abrams describes the Victorian people as follows:

Although many Victorians shared a sense of satisfaction in the industrial and political pre-eminence of England during the period, they also suffered from an anxious sense of something lost, a sense too of being displaced persons in a world made alien by technological changes that had been exploited too quickly for the adaptive powers of the human psyche. (2002: 980)

The quotation underlines the sense of alienation and displacement of the human psyche owing to industrialization and technology. Within the frame of the relation between the individual and the society, isolation, loneliness, and nostalgia emerged in the Victorian period. Houghton further states that

> The feeling of isolation and loneliness, so characteristic of modern man, first appeared in the nineteenth century. With the breakup of a long-established order and the resulting fragmentation of both society and thought, the old ties were snapped, and men became acutely conscious of separation. They felt isolated by dividing barriers; lonely for a lost companionship, human and divine; nostalgic for an earlier world of country peace and unifying belief. (1957: 77)

So, Houghton underlines that industrialization and urbanization gave rise to the sense of loneliness and isolation in the Victorian period like the state of modern man. Morley also states in his *Recollections* that "it was the age of science, new knowledge, searching criticism, followed by multiplied doubts and shaken beliefs" (2014: 100). In other words, in terms of the transition to the modern world, a new age occurred with its new order.

With regard to the relation between the characteristics and the model of the literary history of the Victorian literature, Gilbert and Gubar, in *The Mad Woman in the Attic*, states that ''Western literary history is overwhelmingly male – or, more accurately, patriarchal'' to show the lack of gender balance in European literary history (1979: 47). In the nineteenth-century fiction, if it is not a real necessity for women, very few of them work for a living. Instead, the most important point is about the women's choice of a perfect marriage partner which is criticized above. When she finds the perfect mate, which will affect her social position, she reaches the aim of her life. The concepts of social position and marriage were the most effective and important issues for women in that era. The social position was very restricted for women, in general. Also, there is a prejudice for women writers as being working women since it is not a common thing. In "Feminism, Journalism and Public Debate," Caine also proposes that

> The 'woman question' was a staple of nineteenth-century serious journals. In the early part of the century, interest centred on women's nature and appropriate activities, and on the characteristics of women as writers. By the middle of the century, the issues covered were becoming more extensive as questions about women's work, their political and legal rights, the need for reform of the marriage laws and of girls' education assumed greater and greater prominence. The problems with marriage and the advantages of female celibacy, domestic violence, the iniquities of the sexual double standard and of prostitution, the desires of women for ever greater independence were all matters written about in major journals. (2001: 102)

Caine underlines the primary topics of the early and the mid-Victorian novels and the inequalities between men and women. Caine further proposes that "Women writers had always participated in these debates, but in the first half of the century they mostly used male pseudonyms or published their work anonymously" (102). However, they started to become more visible "as they published under their own names and thus brought

an explicitly female voice to bear on these various debates" (102). So, Caine emphasizes the inequalities between the male and female writers. Within the frame of the inequalities between male and female writers, in "Women, Fiction and the Marketplace," Sanders states: "Many first novels by women were either published anonymously or under pseudonyms, to protect them from prejudiced judgments by reviewers" (2007: 147). As it can be understood from this quote, women writers were also isolated from the literary field.

As feminist criticism changes its focus from attacking male versions of the world to explore the nature of the female world, working women have become widely accepted throughout the world. At this point, it is better to discuss if there is a form of language which is considered as feminine. The language in question is one of the most important issues of feminist criticism. According to Woolf, a woman's writing is always feminine but is hard to define the exact meaning of feminine. In addition to Woolf, Cixous agrees on the basis of defining the difficulty of feminine writing. When a female writes a novel of any kind, she can use the feminine way of describing things and events. It can be understood from the descriptions of clothes, jewellery, the architecture or the general vision of that era from a woman's point of view. Cixous states that this kind of writing is only the product of female physiology that they have to mention in their writing:

> Women must write through their bodies, they must invest the impregnable language that will wreck the partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve-discourse, including the one that laughs at the very idea of pronouncing the word 'silence' [. . .] Such is the strength of women that, sweeping away syntax, breaking that famous thread (just a tiny little thread, they say) which acts for men as a surrogate umbilical cord. (qtd. in Marks, 1980: 256)

Female writers usually write with the feminine awareness. Thus, this type of writing is a combination of cultures and experiences of women in general. The social roles of women within the society and the environment they are living in is the main theme in most of the novels. Mostly, the expectations of the society are the main concern rather than the expectations of the self. That is the reason why most female writers have a severe attitude by writing about social commentaries, making similarities of their own sufferings to those of the poor or focusing on class differences, by which they show their anger in a pleasant manner. That may be an unconscious act to find the real self. So, this search for identity is clearly expressed in female writers' works as they stress on the beliefs, customs, and

the expectations of the others to be the primal reason for characters to exist. They put the general view of the feminists into words, sentences, and the structures of language within the novel since "literature is an excellent instrument of education" (Moi, 2002: 78).

The female writer not only describes the problems, but also offers some solutions, supposing the character herself will be able to notice them. The remaining items are led to the reader, which can be like comparing the problems that are faced by female literary characters with her own or explaining similarities in terms of causes. Literature can thus enlarge and increase the consciousness of femininity within the literary work. A good explanation for the rising interest in feminist literary criticism would be the need for female readers to see their own experiences reflected in literature. Most of the time a literary work acts as a model, introducing a positive attitude of feminine identity especially by representing women who are self-existing without any dependency on men,

> Accurate criticism, then, must follow what is called 'consciousness-raising'. That is, in order to recognize sexual stereotyping and authenticity in a literary work, we must first bring to a conscious level our own fundamental and perhaps erroneous beliefs about the nature, character, and destiny of women … each feminist critic, for example, has undergone consciousness-raising, which enables her to see herself as a woman in a male-oriented society. (Holly, 1975: 40)

It is better to see the reflections of women characters from female writers in a literary work since they distinguish the representations of female request perfectly. How meanings and actions of women, in general, are challenged and performed within the male-dominated society is given by female writers. Especially, if the author herself faces the same boundaries or she involves in the same activities, the literary work seems more efficient and satisfactory. Thus, female writing represents the rejection of former expressions about women and evaluates literature with an awareness of authentic female life. Feminine writing also makes the reader to consider their lives and society in all aspects in a serious way. So, feminist literary criticism and female writing are not direct methods that are used to describe only the female point of view or feminine vision but they also involve the societal and cultural facts within an environment.

Annie Denton Cridge is one of the important figures who tried to reflect the position of women in her works to bring what they have experienced in the patriarchal society to light. Actually, she was raised as a religious person by her parents, and her

education foregrounds the inferior position of women that can be seen in Adam and Eve's story. Nevertheless, she became a spiritualist by questioning what she has learnt till that time after she lost her son within months of his birth. Her grief can be seen in the following quote: "My darling is gone! The fond great hope of my life! [. . .] How bitter the separation!" (Braude, 2001: 1). After the loss of her baby, she asserts that she can see the spirits of the dead people, especially the one that she lost. She also argued that she had some supernatural powers. For instance, she said that she had seen the spirit of her son while it's withdrawing from his body. So, she lost her faith and became a sceptical person. Although she had been raised as a religious person, what she had experienced resulted in questioning the teachings that she had been taught as the absolute truth. As a female writer, she also reflects her experiences into her works. She wrote "a serial autobiography entitled 'My Soul's Thraldom and Its Deliverance,' which recounted her rejection of evangelicalism" (2). She rebelled against authority and accepted spiritualism instead of evangelicalism because spiritualism, in short, aims "the immortality of the soul by establishing the communication with the spirits of the death" (2). So, her tragic loss changed her perception completely and she started to fight for equality of women and men for the rest of her life. She pointed out that women should be treated the same as men, and it has not been adequate to address the subordination of women worldwide. In other words, she aimed to change the relationship between men and women, rather than changing their natures. With the help of the education, she believed that she coulld achieve her dream, Passet comments on this:

> children understand the significance of reading because of the examples provided by their freethinking parents. Searching to understand the causes of economic depressions, monopolies, corporate greed, patriarchal law, and religious teaching that perpetual inequalities, they read voraciously because they believed that the notion's fate depended on the ability of its citizens to think for themselves. (2005: 116)

So, women are usually described from men's point of view, and in this respect, Cridge argued that no one can be sure of how periods of change and disruption such as war, revolution, the growth of capitalism, and imperialism had affected women. Within this frame, it can be asserted that her tragic loss had completely changed her life and she started to write her works bearing up this in her mind, which can be analysed in her literary works. She has been known best for her two works which are *The Crumb Basket* (1868) and

Man's Rights, or How Would You Like It? The first one is a fictional novel for children. By writing different short stories she aimed to criticize different problems in the era in which she lived. In other words, she criticized the problems that women have faced in social life to raise consciousness as Holly asserts in the quotation given on the previous page. According to her, there are some important facts that can be observed within the work. First, the criticism has to make the reader understand and solve a problem in reading; thereby it allows the reader to form judgements about the problems that are mentioned. As women are limited in most of the areas and restricted at home and in society, the roles of women in literature can be seen like cages. Nevertheless, women characters have the strength or courage to resist these boundaries (Braude, 2001: 4). It is an unconventional and an important remark for this work because it is a work written for children and gives a chance to raise them with this consciousness. In literature, women are prevented from being heroes in the works written by men, but women are not seen as continually waiting to be saved, constantly dependent, a kind of victim in this work. In short, looking from a female point of view to literature may lead to the idea of gender differences that are applied to and imposed on by the society. So, she analyses the position of women by depicting the ills of the patriarchal society in her works.

Moreover, Cridge, who is a British "expatriate famous for her feminist utopian novel *Man's Rights, or How Would You Like It?"*, wrote her novels by not using a pseudonym to show that they can be as successful as the male writers if the opportunity is given (Edelson, 2015: 152). It is an important work since it is the first utopian novel written by a woman. In this work, she foregrounds the inequality in each sphere of life just like in her previous work. Cridge analyses the position of women by reversing the gender roles and "addresses problems afflicting the author's society" (Lewes, 1993: 19). Cridge deals with the term of gender and she wants to show that gender is just a social construct and it is far from being natural. Also, Cridge's views on gender are in line with Kristeva's theories. Further, Kristeva argues that the sex of the individual is not the most important thing but the subject position of a person that he or she accepts determines the conflict between men and women. So, gender is socially constructed and it is not natural. Therefore, gender may be criticized as the centre of feminist theory is mainly on the basis

of its changeability. They also make an attempt to examine beliefs and practises from the others' points of view and treat women as subjects rather than objects. In fact, the political goal of feminist works is not simply an emphasis on women. Though that is an important part of it, the goal is to reconsider the issues of history, society, and literature so that neither male nor female is taken as normative, but seen as equal on the basis of gender constructions. It is also important to note that this novel was published as a book in 1870, so it belongs to the late Victorian time. While the developments and progress that come with industrialization are depicted, the ills of the society such as gender inequality are criticized. As it is stated in the introduction part, the novel is composed of nine dreams by which she aims to show men the inequality between two sexes that can also be analysed in the following quote that "the poor women were made to suffer all the shame and disgrace; to-night we have chanced to see how we like it." (Cridge, 2008: 59). In short, her aim is to represent the degraded position of women in a patriarchal society by transferring the roles and duties of women to men, by which men can analyse the situation of women as an outcast. It can also be analysed with the help of the lines of Robert Burns' "To a Louse" referred by Cridge at the beginning of the book:

"O was some Pow'r the giftie gie us

To see oursels as others see us

It wad frae monie a blunder free us

An' foolish notion

What airs in dress an' gait wad lea'e us

An' ev'n Devotion." (Miller 2002, 91)

In short, she refers to just two lines of the last stanza of this poem to put the readers' attention to that "a sense of superiority may distort the self-assigned superiors" and it can also "deprive the prideful self-designated of a realistic view of themselves" (91). So, men designed the world in which they live to protect their superior positions without caring about the women. By quoting Burns, Cridge also wants to show that it will change the perception of humankind if they have the power to see themselves as others see them. Therefore, she states that she wishes to transfer men to this Dreamland since they can observe the inequity that has been experienced by women on the earth in which Cridge lives. In other words, gender roles are reversed and the duties of women are transferred to

men, by which it is aimed to show to readers, especially to men as an outcast or observer, the position of women and to analyse the position of them by experiencing what they have experienced.

The book will be shortly summarized before analysing it in a detailed way in terms of Kristevan concepts. In the first dream, she landed on a land in which all the domestic responsibilities and duties are handled by men while the women are represented as breadwinners. Even if men are doing all the housework on their own, women are not still satisfied and they complain. It shows the poor condition of men and they are protesting the conditions since they want to spare time for themselves and their kids. Then the scene suddenly changes, the protagonist visited a "housekeeper's indignation-meeting" in which they are talking about the conditions that are faced (Cridge, 2008: 7). They believed that it is time for a change and all the housework can be handled with the help of a wondrous machine which can be taken as an example of progression started in the mid-Victorian era together with the beginning of industrialization. Finally, it comes true one day and she sees that "the poor gentlemen-housekeepers had time to attend to children, and to the cultivation of their own minds [. . .] for husband and wife sat side by side, each sharing the joys of the other" (7). Nevertheless, she is awakened by her husband requesting to prepare the breakfast. She realizes that it was a dream but she believes that good time is also coming for women, too. In other words, she believed that women also will share the joys of life one day like these men depicted in poor conditions. In short, "age actualize for women that [she] have dreamed for man" and justice will be settled one day (8).

Further, she awakens from a midnight dream again and wants to write the story not to forget the details. However, her husband is protesting her when she wants to write her dream since she is using the gas-light in the night time, which is seen as futile by her husband. He believes that she wastes her time and the gas-light. It is also one of the most important moments that shows that women are oppressed and they are not economically and spiritually free. As it is also stated by Woolf referring to her work *A Room of One's Own*, Cridge also wants to show that women are treated as inferiors by men. In other words, Cridge, just like Woolf, exemplifies social restrictions and unequal treatment of women. Both of them emphasize that women are not economically free, and men are in

the women's shoes in this planet that can be analysed in the following quotation that "there is no necessity for a boy to learn a business; what you have to do is to learn to be a good housekeeper; for you will be married some day [. . .] and that is enough business for any man" (11). So, as it stated in the first part that women were supposed to create a peaceful place and did not have any status apart from their roles as mothers and wives. In other words, the role of woman is transferred to man on this planet by criticizing the position of women mentioned in Burns' poem. Also, men are not allowed to go to colleges and literary institutions just like Shakespeare's imaginary sister Judith mentioned in Woolf's work. So, men are not given a chance to prove themselves intellectually; nevertheless, it is argued that they would prove their capacity if the chance had been given.

The scene changes suddenly again and she sees that men are reading to save themselves from this condition. This scene makes her so happy because she believes that equality can be settled with the help of education. They will read and learn, by which they can prove that they are as successful as women. So, they can fight for their rights by deconstructing the social norms settled by the other sex to protect their superior position. She also sees a poster which annunciates that a meeting will be held by Mr. Sammie Smiley and Mr. Johnnie Smith about man's rights. In these meetings, these gentlemen are talking about the political and social roles of man. In short, they are oppressed and deprived of their civil and political rights; nevertheless, it is also proclaimed by these gentlemen that inequality is not found in nature, but created by discourse. In other words, if the chance had been given, it would be proved that inferiority does not exist in nature. They should be equally treated, but women are not happy after what they have heard since they can lose their superior positions, which means that they have to attend to their companions in the domestic sphere. So, they don't agree with what Mr. Smiley and Mr. Smith said; nonetheless, the protagonist develops empathy easily because she experiences the same inequity that men experience on this planet.

In the next dream, she saw Smiley and Smith one more time but they are older than when she saw them before. She is also surprised because the colleges and literary institutions are also open to men who "had proved themselves equal to women" (28). So, men have proved their capacity which shows that equality can be achieved with the help

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of education. It also proves what is uttered by Mr. Smiley and Mr. Smith in the meeting. Men and women have learnt to walk side by side, and they are taught "to study together, play together, and when they grow to men and women, mingle together in all business relations, to the advantage of each and all" (31). As it can be analysed in this quotation that Cridge aims to show men, as well as women, have worthy ideas worthy. In short, equality can be settled by deconstructing the social norms or traditional dualism constructed by Western ideology. In these dualisms such as superior and inferior, giver and receiver, the first one is considered as privileged and superior over the other. In the next dream, she says that the planet that she has visited is Mars. She visited a large public library, and she met with Christiana Thistlewaite while witnessing the talk of Mr. Smiley and Mr. Smith. While they are talking, she is shocked one more time after she has seen a Bible in which the creation story was reversed, too. According to this version of Bible, husbands should obey their views and she puts forward that "women have strengthened themselves behind the Bible" just like men secure their positions using the religion in the earth in which she lives. While she is talking to Mrs. Thistlewaite, Smiley remarks that "God never said those men were inferior to women; for in Christ there was neither bond nor free, male nor female (Gal. iii. 28); but all were one. God, in his works, never utters the word inferior, the sun shines and the flowers grow for all; the earth brings for enough of its fruits for all (34). So, there is not any inferiority or superiority in religion, but equality. The protagonist also witnesses the conversation between Mr. Smiley and Mrs. Thistlewaite, in which they are discussing about the inferior position of men. He argues that men are forced to accept this position but any chance is not given to them to prove themselves. After she has witnessed this conversation, she talks about the women's position in the world in which she lives. They are shocked after they have heard that men are in the superior position instead of women in the protagonist's world. They have learnt that women are oppressed and deprived of their civil and political rights, while men enjoy the joys of life. So, as it also asserted by Mr. Smiley that "not sex, but the condition is the root of the matter" (37). In other words, men oppress women and they are in the ruling position while women keep the men are under control with the help of discourse. So, this discourse should be deconstructed to achieve equality.

In the sixth dream, two different groups can be seen. While one of them accepts their position and believed that "these duties being even implied in the very construction and derivation of the word, HOUSEBAND," the other group believes that there is not any inferiority and they should be given equal social and political rights just as suffrage (44). Also, she is so happy and surprised after she has seen two different protests, which are the Delirium Protest and The Sheepman-Yellow-Green Protest. Two different groups are depicted with the help of these protests. In the first one, men accept the given rights and declare that they are happy with their duties and responsibilities as it can be seen in the quotations given above. Nevertheless, some don't agree with what is asserted in the first meeting and assert that they will fight for their rights. They also believed that they are allowed to vote to be represented better. It can be summarized that the first one accepts the inferiority while the second one rejects it. The Delirium protest is also supported by one senator who believes in man's rights. In the next dream, she awakens and her husband harshly reacts to her claiming he is disrupted by her at midnight since she wants to write the dreams while she still remembers the details. So, she is sent to another room by her husband. He does not believe in the intellectual capacity of women and sees her as a dreamer. She starts to give details about what she has experienced on this planet. This time she visits a dressing room, and the beauty criterias followed by women in the earth in which she lives are criticized. After she has seen men in this condition, she finds herself in the room of Mrs. Thistlewaite with Mr. Smith and Mr. Smiley as her guest, and she explained that she also has changed her mind and supports man's rights after she has read the texts of the protests.

As it is stated in the introduction part, she visits the United States, not the planet Mars, in the last two dreams. It is stated that they "have gone from the United States ten years, and that shortly we shall be again in New York city," and they witness that women are in the ruling position (55). While they were walking on the street, they see that many gentlemen get arrested. They are surprised and want to learn the reason why they got arrested. After her husband has read the newspaper, they have understood the reason. In short, a law, by which they have learnt that no women but men prostitutes will be punished, was enacted. So, they will be sent to the reformation house instead of women.

So, the police arrest them; nevertheless, they are still trying to bribe the police to save themselves from this condition. Actually, this corruption also shows that they ruin their own lives and they should be blamed but no one else. In the last dream, the economic conditions are evaluated one more time and she also gives some details about the Women's Agricultural Fair. She saw a banner in which two different women are portraited. On the left side, the position of women fifty years ago is represented in a poor condition; on the right side, women are represented in a healthy and wealthy condition. So, they are economically and spiritually free, and they have achieved independence in years. At the end of the book, she states that it is not a dream maybe but it may be a prophecy, and it is stated earlier that the good time has finally come for women.

In conclusion, the Victorian period is an age of change with the beginning of modernity, which includes the growth of urbanization and technological developments. In spite of the changes and progress in society, economy, and policy of the Victorian period, there were many inequalities between men and woman, namely the "Woman Question." In terms of the class structure of the Victorian society, the middle class achieved the dominancy with their financial and political power. All of these changes and circumstances were revealed through the literature. Further, the Victorian society was male-centred and patriarchal due to the lack of gender balance; thus, female writers want to describe the aspects of human psychology by uniting realism with psychology since many perceived the oppressive and restrictive social complexities of the Victorian period. They aimed to depict the position of women and criticize the conditions of the era in their works. Cridge is one of the female writers who criticize the oppressed position of women by reversing the gender roles in her work *Man's Rights; or, How Would You Like It?* that will be analysed in the next part in terms of the Kristevan theories.

3.2. Kristevan Reading *of Man's Rights; or, How Would You Like It?*

Cridge's satirical utopia reveals the protagonist Annie's familial relations, gender dilemmas, the ambivalence of identity, and social pressure within the frame of the

circumstances of the conservative Victorian society. Cridge criticizes the traditional gender roles, the social construction, and the position of biological sexes. For this reason, this work reveals the contradictions and oppositions between the social position of the character in the novel and the need of the character to perform her emotions, imaginations, and drives. There will be two subheadings in this part, which are "The Development of Subjectivity" and "The Deconstruction of The Western Dualism." In the first part, it will be aimed to put an emphasis on the non-fixed and shifting condition of the superior beings, who are women in Cridge's work, against the socially and culturally constructed concept of the privileged class in the light of Kristavan theories. In the second part, traditional dualism constructed by Western ideology is discussed analysing different examples from Cridge's satirical utopia considering Kristeva's theories: women's time, revolt, and strangeness. Reversing the gender roles and depicting the problems that have been experienced by women, Cridge wants to show that a better society in which there is not any dualisms that put forward superiority of one class over the other can be built.

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3.2.1. Development of Subjectivity

Kristeva explains the opposite conditions of the "semiotic" and the "symbolic." The phase of the semiotic takes place within "the pre-linguistic and pre-Oedipal state of maternal closeness" (McAfee, 2004: 19). It is the period before language. In other words, the child does not know the language, so s/he does not know any borders that distinguish self from the other. When the child grows up, it experiences a socializing process, which was diversely theorized by Freud as Oedipal complex, by Lacan as Mirror Phase, and by Kristeva as the entry into the symbolic realm. On the other hand, the symbolic is the social state that includes the controlled and repressed bodily desires and the recognition of the father authority. Like Freud's notion of the "unconscious," the semiotic might be repressed; however, it is not completely exterminated, and the semiotic distorts the symbolic when it comes to the surface. The symbolic always tries to carry on repressing the semiotic. The irrepressible unconscious was important for feminism since it indicated

that the conscious or the symbolic state was not natural and stable as it would be thought; therefore, patriarchal order and control could be eliminated (Tolan, 2006: 335). The semiotic and the symbolic are significant components for the development of subjectivity according to Kristeva. The semiotic which is a kind of language before language is associated with the mother. Unlike the maternal semiotic, the symbolic is associated with the father, particularly the phallus (Becker-Leckrone, 2005: 163). Therefore, the symbolic and the semiotic are interdependent in the process of development of subjectivity and in language.

Regarding the notion of the semiotic, through the representations of the characters of the novel, Cridge represents boys as more imaginative, enthusiastic, and interesting than girls. Boys are also represented as unusual considering the physical appearance, which can be seen in the following quotation: "his hair uncombed, his face and hands unwashed, and his clothes torn and soiled" while his wife is "in comfortable slippers, sat by fire reading" (Cridge, 2008: 3). As is stated earlier that Cridge reversed the gender roles to criticize the oppressed position of women. Further, as it is stated that the condition of men should not be questioned since their only aim, which is asserted by women as making his company satisfied. They are not educated well nor allowed to go to schools because it is asserted that they "ought not to have equal educational facilities" (22). Nevertheless, men also prove themselves in the field of education when the chance is given. Passet also argues that women have observed that men as well as women "had ideas worthy" (2005: 116). In short, Cridge shows that men are as intelligent as women on the planet Mars, by showing that she aims to assert that women should be given the chance to prove themselves on the earth on which Cridge lives.

Apart from physical appearance and intelligence, gender is also an important factor regarding the Victorian norms and Kristeva's theory. According to Kristeva, language is the domination of patriarchy, which controls its symbolic dimension. On the other hand, the semiotic remains under the control of patriarchy. Patriarchy represses those who cannot be controlled (Tyson, 2006: 104). Within this perspective, while the symbolic is linked to masculinity and paternity, the semiotic is associated with femininity and maternity. The semiotic refers to Annie's self-identification, unusual desires and free

drives. Thus, Annie's semiotic is confined and intruded by the symbolic as her environment, especially by her husband who signifies the patriarchy. Similarly, her unusual desires and unconventional nature intrude the symbolic, in particular, meaning-making patriarchy. In the novel, it is also reversed because domestic responsibilities are given to men. Men are confined by the symbolic and excluded from their social and political rights. For instance, the inequality of inheritance is discussed by Cridge. It is asserted that "If the wife dies, the husband has the use only during life of *one-third* of their joint property. If the *husband* dies, however, the wife takes *absolute possession* of the *whole*" (Cridge, 2008: 35). As it can be deduced from this quote that the inequality in terms of inheritance is analysed and the ills of society are depicted. She criticizes this situation in all aspects because she wants to take the attention of the reader to the reforms to create a better world for all human beings as Kessler stated (1995: 68). Women have experienced this injustice in the real life and Cridge aims to show these wrongdoings of men. As it is stated at the beginning of the book in Burns' poem that men can observe the wrongdoings as an outcast after they have read the conditions of men in this dreamland and can take a step to build a world in which all human beings live happily in equal conditions.

In *Tales of Love*, Kristeva explains the dilemma of all children between their struggle with the desires to return to the perfect oneness of the mother's body, particularly the womb, and their desires to establish their own distinct identity. The establishment of their own distinct identity gives rise to complete isolation and alienation while returning to the womb means complete reunion without a separate identity for the individual by losing of the self. Kristeva suggests a model in which the subject experiences this conflict with the maternal space into adulthood, which takes place in the times of building closeness and ties with others, especially in romantic affairs. It happens as the desire to merge, and then it is followed by fear, after that it is followed by a desire for union once again. After the protagonist has a discussion with her husband, she runs away from him and retreats in the sitting room, which can be perceived in the following quotation:

> "All right, all right, my dear, amiable husband," I replied, with a good-natured laugh, at the same time taking up my paper, pen and ink, putting out the gas and quietly making my way to the sitting-

room. So here I am, all alone. Henceforth if I should have any more need to write in the night here I will come at once; my dear, good, abused husband rest in peace! (2008: 47)

In short, concerning Annie's life, she struggles with her desire to establish her separate identity by running away to the sitting room from her husband. It can also be said that the sitting room symbolizes the maternal body, in particular the womb. In this case, a desire occurs to return to the perfect oneness of the maternal body without a distinct identity. In other words, this desire makes her alienated and isolated.

In *Powers of Horrors,* Barbara Creed makes use of Kristeva's conception of abjection which does not "respect borders, positions, rules" but "disturbs identity, system, order" *(*2000: 4). In "Kristeva, Femininity, and Abjection" Creed states,

> In general terms, Kristeva is attempting to explore the different ways in which abjection works within human societies, as a means of separating out the human from the non-human and the fully constituted subject from the partially formed subject. Ritual becomes a means by which societies both renew their initial contact with the abject element and then exclude that element. (64)

From the social-critical point of view, Creed draws attention primarily to the theory of abjection in terms of the concept of the border and the feminine body. Creed utilizes the incidents of abjection as "abominations: sexual immorality and perversion; corporeal alteration, decay and death; human sacrifice; murder; the corpse; bodily wastes; the feminine body and incest" (64). In other words, abjection is often used to describe the state of the marginalized such as women including unwed mothers and prostitutes, religious minorities, convicts, poor, and disabled people. Nonetheless, men instead of women are marginalized and alienated in Cridge's work. It is also criticized in the Dream Eight, in which she visits New York ten years later and realizes that a new act was enacted that put forwards that no woman prostitute will be "arrested, fined, imprisoned, sent to Magdalen asylums for reformation" but their companions (Cridge, 2008: 58). So, males will be sent to houses or hospitals for reformation and it shows that justice is settled even if it is a dream. Further, she states that these houses are designed in a different way from the previous ones ruled by men. In these homes, they "were treated as diseased patients not as miserable sinner" with the help of "women's shrewdness and good sense" (63-4). Although women are in the superior position, they are fair to men. So, they have power but they have settled the justice since they don't force them experience what they have experienced. It can also be concluded that man as an observer or outcast can take a step to

build a better world for all not just for one sex which is believed to be privileged by the discourse created by them to secure their superior positions. So, women are excluded from the public sphere as so-called inferior beings, which affects them emotionally while building their separate identities.

Moreover, in *Black Sun*, Kristeva explains melancholia/depression and love as the two domains of psychic zone that establishes the relation of the subject to language, to self, and to society (Barrett, 2011: 4). Kristeva defines melancholia as the "impossible mourning for the maternal object" (1989: 9). According to Kristeva, the conception of melancholia and depression is blurred and she uses these terms instead of each other. Melancholia is thought as a state that is related to an internal trauma whereas depression is thought as a state that takes place as a result of external incidents in the subject's life. However, the same mourning for the maternal object surfaces in both states, so these terms are blurred (Barrett, 2011: 71). Within the frame of this conception of melancholia and depression, it is possible to suggest that both terms are observed in male characters in terms of their physically and emotionally deformed bodies. They are not happy with these conditions since they live in really harsh conditions without being appreciated and having any authority. In short, it is believed that they have to "learn to be a good housekeeper" and that must be enough for any man, while women can enjoy life in their superior position (Cridge, 2008: 11). Also, men's bodies have been deformed physically owing to the use of corsets and foot-vice to look beautiful, which can be seen in the following quotation:

> In all who wore corsets (and there were only two gentlemen who did not), I saw that the five lower ribs were contracted, and in some cases overlapped; that the air-cells in the lower part of the lungs were rendered inactive by compression, and that in consequence of the sympathy existing between all organs of the body, there was very observable either positive indications of disease or great weakness. One young gentleman, who had been originally healthy, I perceived was paralyzed in his right arm, and very shortly would be paralyzed on one side of the body from the use of the foot-vice; and that the waist, though originally of proper circumference, was gradually approaching that of the wasp. (Cridge, 2008: 51-2)

So, they are in a depressed position in terms of physically and emotionally, and these states result in depression. Therefore, they need to follow the rules and survive on this planet shaped by women without considering just their own sakes. It is the reason why they are always complaining about the conditions and hold meetings to make a change to stop mourning. Furthermore, as it is stated earlier that, for Kristeva, there is no need to

make a distinction between melancholia and depression due to the blurred borders between these conceptions.

For Kristeva, there are two types of depression as "objectal depression" and "narcissistic depression" (Beardsworth, 2009: 99). Objectal depression is associated with the loss of an "internal object," not a real person. The subject internalizes the loss of an external thing that he not only loves but also hates. He loves it as he cannot exist without it, and he hates it since its absence subverts him. On the other hand, the narcissistic depression emerges when a loss takes place at the primary level, particularly in the chora. The narcissistic depression points out the significance of the mother and the imaginary realm for the child's language acquisition. The child's loss in the semiotic chora prevents him from entering into the symbolic and the child cannot recognize the distinction between the object and the subject. Therefore, the child cannot name his loss. It is not an object but an unnameable thing for the child. The narcissistic depressed is melancholic. Thus, the melancholic feels wounded since melancholia is a "noncommunicable grief" and the melancholic is entrapped within his sadness (McAfee, 2004: 60-1). He has something which he is not able to share in the symbolic domain and he may be even incapable of speaking. Kristeva examines the conception of the melancholic depression in terms of its relation with other disciplines such as literature and art. Kristeva states that

> Moods are inscriptions, energy disruptions, and not simply raw energies. They lead us toward a modality of significance that, on the threshold of bioenergetics stability, insures the preconditions for (or manifests the disintegration of) the imaginary and the symbolic. On the frontier between animality and symbol formation, moods- and particularly sadness – are the ultimate reactions to our traumas, they are our basic homeostatic recourses. For if it true that those who are slaves to their moods, beings drowned in their sorrows, reveal a number of psychic or cognitive frailties, it is equally true that a diversification of moods, variety in sadness, refinement in sorrow or mourning are the imprint of a humankind that is surely not triumphant but subtle, ready to fight, and creative. (1989: 22)

The creative melancholic subjects are the participants in "that adventure of the body and signs that bear witness to the affect – to sadness as imprint of separation and beginning of the symbol's sway" (22). These are novelists, poets, and artists that have been motivated to create by melancholia's black sun. Kristeva explains the way of the depressed artist to attain the realm of signs. The melancholic has to do something in order to overcome his sadness. He needs to start to identify with the "Imaginary Father" by separating himself

from the unnameable thing. The identification provides the subject for one thing that stands for another. In this way, the subject believes that there is going to be any relief or comfort in the realm of signs (McAfee 66-7). Within this frame, Cridge undoubtedly fits the description of the melancholic. She lost her three months old son, and she "experienced a healing vision of her own departed parents caring for the spirit-child. From this moment, Cridge affirmed, she was able to see and interact with the spirit world" (Edelson, 2005: 152). So, she devoted all her time reading by which she depicted and criticized the inequalities between the two sexes in social and political life. Besides, just like Cridge, men in her work fit the description of the melancholic in her work. As it is discussed above, men are mourning because of the conditions that they have faced. However, they have devoted their time to prove themselves in each sphere of life. For example, within the frame of the subjects' entry into the realm of signs, they devoted their time in the field of education:

> He remarked, that many colleges were now open to men, and that thousands and tens of thousands of young men educated therein had proved themselves equal to women; that governments should not be upheld merely to honour or create big-bugs, but more for the benefit of the governed, all of whom had a right to participate in making the laws. This was not a question as to whether men or women should be the governing class; but it was a question of human rights, universal rights, the rights of humanity. (Cridge 2008: 28)

As it can be seen in this quote, they are interested in the different realms of signs in order to overcome their sadness, and they overcome their melancholic state. Finally, they have denied the hierarchy and proved that they are as successful as women in the social life if the chance is given.

In addition, Cridge also experienced the same problem that men have faced up with in this planet. Therefore, she can easily develop sympathy. She devotes her time to writing in this world in which she feels like an isolated and alienated person who was an "advocate of woman's rights" (Passet, 2005: 110). Kristeva also expresses a dilemma either to establish a separate identity or to return to the perfect unity with the mother's body, especially the womb. The establishment of the separate identity results in total isolation and alienation while returning to the mother's body means losing the self. Kristeva proposes a model in which the subject confronts this conflict with the maternal zone into adulthood and this conflict surfaces in closeness and bonds with others,

especially in romantic affairs. After she is protested by her husband since she wants to write her dream immediately without forgetting the details, she is asked to write her dreams, not in the room in which her husband, who feels disturbed because of the gas lamp, sleeps. She appreciates her husband which can be analysed in the following quote:

> "All right, all right, my dear, amiable husband," I replied, with a good-natured laugh, at the same time taking up my paper, pen and ink, putting out the gas and quietly making my way to the sitting-room. So here I am, all alone. Henceforth if I should have any more need to write in the night here I will come at once; my dear, good, abused husband rest in peace! (Cridge, 2008: 47)

As it can be understood from the quotation given above that the protagonist Annie feels isolated and alienated, and goes to another room by which she keeps herself away from others who share the same opinions with her husband. Within this frame, the sitting room can be seen as the maternal zone or womb that give her the security and warmth of the womb. In other words, just like men on Mars visited by Annie in her dreams, she keeps herself away from everyone and retreats to her sitting room in the quest for security and warmth. Also, Kristeva calls the subject the "speaking being" (qtd. in McAfee, 2004: 38). The speaking being is formed concerning the signifying process, in particular the semiotic and the symbolic. Therefore, the speaking being is not a stable unified self but a subject in process. For Kristeva, "linguistic changes constitute changes in the status of the subject" (38). In other words, the alterations in language, especially the signifying process, give rise to the alternations in the status of the subject. In this book, reader can analyse men's condition that has been changing from the beginning to the end. For instance, they have fight for their rights considering education, inheritance, suffrage and they have achieved their goals. In conclusion, the development of the self or subjectivity and the problems that women have faced in this process are discussed in this part referring Kristeva's the theory of language, theory of abjection, and melancholia.

3.2.2. Deconstruction of Western Dualism

With regard to the feminist literary theory, Julia Kristeva does not accept biologism and essentialism, and she evaluates the feminist struggle as three "generations"

or phases. In the first phase, the desire of women is to enter into the symbolic order. In the second phase, the aim of women is to reject the symbolic order of the male, and femininity is extolled radically. In the third phase that includes Kristeva's own point of view about the feminist struggle, women reject the differences between masculine and feminine as metaphysical (Moi, 2002: 12). It is also asserted by Cridge that the so-called weakness or inferiority is not founded in "Nature, but by ignorance and custom" (Cridge, 2008: 21). Therefore, as it is proved many times in this book that justice and equality can be settled by deconstructing the patriarchal discourse on Earth and matriarchal discourse in this Dreamland. Further, Kristeva's approach to the feminist struggle is included in the third phase; however, in her significant essay "Women's Time," Kristeva explains her opinions and attitudes about all three phases of the feminist struggle. About the first phase of feminism, Kristeva states that

> The political demands of women; the struggles for equal pay for equal work, for taking power in social institutions on an equal footing with men; the rejection, when necessary, of the attributes traditionally considered feminine or maternal in so far as they are deemed incompatible with insertion in that history – all are part of the logic of identification with certain values; not with the ideological (these are combated, and rightly so, as reactionary) but, rather, logical and ontological values of a rationality dominant in the nation-state. (1981: 18-9)

Within the frame of Kristeva's thoughts about the first generation, in *Julia Kristeva*, McAfee states that the first generation is located prior to 1968 by Kristeva, and it is called as equal rights and equal treatment (2004: 37). In the fifth dream in Cridge's work, Mr. Smith puts forward that men are forced to behave in this condition on this planet because they are not given any chance to prove themselves in social life. In other words, men are forced to accept this position and it's not their choice. Thus, Franklin also states that "the character of each gender is largely fixed and determined" by the discourse (1995: 316). As it can be understood from this quote that the gender roles reversed, but the root of the problem is not the sex that can also be analysed in the following quotation uttered by Mr. Smith: "What do you think of it? Does it not prove my position that those ladies would be no wiser or better than we are, were they in our position? And does it not prove conclusively that not sex, but condition, is the root of the matter?" (Cridge, 2008, 37). As it can be understood from this quote, men have experienced the same things that women have experienced on earth in which Cridge lives. After she has witnessed this conversation

in the meeting, she remembers the women's position and thinks about the conditions of women who want to be equally treated. Also, as Lewes suggests, "Cridge does not suggest that her 'Marsian' society is better or fairer than that of Earth; indeed, her dystopia acts as a negative exemplar, demonstrating that any hierarchical society – matriarchal or patriarchal – is inherently unjust" (1989: 32). In short, she wants to show what women have experienced by giving the roles and duties to men, and depicts a better world for everybody by criticizing the hierarchy. Moreover, the first generation does not disrupt the symbolic system of the male; however, they want to be treated equally on social platforms because they think that there are not any important differences between the biological sexes. In "Women's Time," Kristeva borrows James Joyce's phrase, "father's time, mother's species," in order to show two different dimensions that human beings have experienced. The conception of "father's time" refers to the linear time in which men have conventionally existed in terms of progress, history, and destiny. On the other hand, the conception of "mother's species" is associated with the space in which the humankinds are produced, the time is repetitive in a circle, and the species are infinite (1981: 18-9). For Kristeva, the notion of "mother's species" indicates the nonlinear subjectivity of female with regard to the space as opposed to the notion of father's time that refers to the linear time. Regarding this reference of the woman space, Kristeva reminds Freud's hypothesis that hysteria, the stereotypical malady of women, was linked to the space, and she also reminds her theory of the chora that she associates with the maternity and the semiotic (Becker-Leckrone, 2005: 117). In other words, women are captured within the restricted space and cyclical time by being excluded from the patriarchal public domains and linear time.

Further, in regard to the historical background and social circumstances of the Victorian period, Cridge reflects sexual differences between women and men through the work in an explicit and clear way, which is associated with the first generation of the feminist struggle that suggests equal rights and equal treatment. The fact that *Man's Rights; or, How Would You Like It?* was first published in 1870 proves why it can reflect sexual differences effectively since Julia Kristeva locates the first generation prior to 1968. Sexual differences are obviously revealed through the work from the beginning to

the end. In terms of the education, Cridge criticizes the oppressed position of men which is discussed in the meeting hold by Mr. Smiley and Mr. Smith,

> We frequently hear that woman's mind is superior to man's; and therefore, he ought not to have equal educational facilities. If, as is stated by the opponents of man's rights, men are naturally and necessarily inferior to women, it must follow that they should have superior opportunities for mental culture. If, on the other hand, men are by nature mentally equal to women, no reason can be given why they should not have equal educational facilities. (Cridge, 2008: 22)

Regarding Kristeva's notion "father's time" in the first generation, the public spheres belong to the male, so the priority also belongs to the male. As it is stated that Cridge wants to criticize the hierarchy, she wants to depict the oppressed position of women by reversing the gender roles. In other words, she wants to show what women have faced in the social life by forcing readers, especially males, to observe the situation as an outcast as it is also mentioned in the Burn's poem. On the Earth, women feel so oppressed by these instances of inferiority, just like men on this planet visited by Cridge in her dreams. Moreover, Jones states that "the study of feminist utopian literature a means of achieving simultaneously three important feminist goals: validating the self, encouraging innovative thinking, and fostering critical awareness" (1990: 39). Thus, Cridge aims to show that the inequality between the two sexes can be put out of sight with the help of education. Furthermore, the various life circumstances of women and men differ from their perception of the world; therefore, their language is also different from each other. For this reason, Kristeva's distinction of language as the semiotic and the symbolic is reflected through the work in terms of "Women's Time" because the semiotic refers to the introverted and meditative state of men while the symbolic refers to the extroverted and active state of women, since the gender roles are reversed. Nevertheless, the equality can be settled with the help of education and they can live in harmony standing side by side as equal beings that can be analysed in the following quotation:

> for to-day there are millions of young men fully prepared judiciously to exercise the franchise, and millions of young women who have studied side by side with these young men, and are thus able, from personal knowledge, to realize the capacity of men, to acknowledge their rights, and to desire, that, in business, in politics, and in the household, they should continue to walk side by side. (Cridge, 2008: 31)

As it is argued earlier, regarding Kristeva's notion of "mother's species," the ability and capability of women are restricted to the domestic sphere as the regeneration of children,

and their prolificacy is limited to giving birth to them; nevertheless, the domesticity is given to men while women are depicted as the bread-winner in Cridge's work. Cridge wrote this work since she wants to prove that "the world cannot be changed, but people can change, and each person who behaves with respect and awareness brings the world a step closer to, if not utopia, at least a better place to live." (Jones, 1990: 44). Thus, it is proved that they can live side by side as equal beings with the help of education because they can destroy the hierarchy deconstructing the discourse that puts forward that one is superior than the other. So, her aim is to prove that there is not any superiority or inferiority in nature but equality.

Furthermore, McAfee explains the conception of the subject in process in Kristevan theory in her work *Julia Kristeva*. This process indicates that the identity of the subject is not fixed. The signifying process works as the semiotic and the symbolic simultaneously. The semiotic energy is so significant that everyone must own it for life; however, when someone is commanded only by the semiotic drives and energy, she becomes psychotic. The subject tries to have a stable unified identity; however, the semiotic drives distort her efforts for a unified self (2004: 81). In other words, the subject needs to have semiotic drives and energy, but it must be controlled. If the subject is not able to control her semiotic chora, she is a borderline subject that has difficulties in achieving a stable identity, and her semiotic charges are in a permanent state of revolt against the symbolic order.

Within the conception of revolt, Cridge presents a character named as Master Willie Sandy who is completely different from the other men in terms of fashion and intellectuality which can be analysed in the following quotation:

> In Master Willie's hands, which were covered by red gloves, was a tiny porte-monnaie, with the little chains of which his tapering fingers toyed while he spoke. On coming forward to address the audience, the projection of his coat-tails, in connection with his fashionable stoop, imparted the appearance of his being about to fly. But he talked very prettily on man's rights generally and particularly, even saying something in derogation of that fashionable life, which, as the poor boy had been taught, was the alpha and omega of existence. He concluded by stating that he was engaged in the study of engineering and of the higher branches of mathematics, and that he found nothing very difficult in either; at which remark some savans in the audience were vastly amused. He retired amidst loud applause, much of which was decidedly ironical. (Cridge, 2008: 28)

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So, as it can be understood from the quote given above that the public or the audience are never satisfied with his nature and behaviours. In other words, he has an unconventional nature and his endeavour to show his intellectuality are not approved by the public. In short, he is not like other men. Indeed, his passionate nature is not suitable for this society, and his semiotic drives and energy are in a perpetual position of revolt as opposed to the symbolic order. Therefore, he rebels against society's expectations. It can also be argued that his soul is hungry for knowledge because of his semiotic drives and energy. His characterization, nature, and frame of mind are suitable for intellectual domains such as "the study of engineering and of the higher branches of mathematics" rather than doing the chores that are handled by men in this matriarchal society (28). Regarding the kinds of revolt, Kristeva separates psychological revolt from societal revolt. Even though these are different from each other, Kristeva thinks that both are significant. However, she emphasizes the primary requirement of psychological revolt: "revolt against identity, homogenization, the spectacle, and the law." If an internal district is not kept alive, the subject does not keep alive an inner zone (McAfee, 2004: 118). Master Willie psychologically revolts against the society since he is discouraged by them owing to his tendencies that are devoted to the feminine spheres in this planet visited in Annie's dreams. Also, women, who can be seen as the symbol of the social/symbolic order in this example, try to repress, oppress, and humiliate him because of his desires, temptations, and tendencies in terms of the conservative Victorian norms. Nonetheless, Master Willie achieves partially to form his semiotic desires and drives with the influence of the revolutionary side of his psyche. Actually, Annie wants to depict the oppressed position of women on the Earth shaped by men without giving any social or political rights to women. Further, she achieved this goal as Lewes also puts forward that Cridge provides "abundant alternative to the limited patriarchal vision" (1989: 29). As it is argued earlier in the analysis part of Burn's poem, she wants to show that the perception of humankind can be changed if they see themselves as others see them. Therefore, Cridge reverses the gender roles and the domesticity that has adhered to men, by which she aims to depict the oppressed position of women that can be analysed by men as an outcast or observer.

Moreover, Kristeva uses the terms "strangeness" and "foreignness" interchangeably as in "stranger" and "foreigner" (1991: 95). She defines a foreigner as "the one who does not belong to the group, who is not one of them, the other." Regarding the background of foreignness through time and social structures, the foreigner was described primarily in terms of two legal systems: "*jus soli* and *jus sanguinis*, the law according to soil and the law according to blood" (95). The children who are born on the same soil or who are born of native parents are considered to belong to the same group. The modern, clear, and acceptable definition of the foreigner is that "the one who does not belong to the state where we are, the one that does not have the same nationality" (95). So, the protagonist Annie can be accepted as a foreigner who visits the planet Mars in which she can see a better world for women who were excluded from the public sphere in the Victorian time. Furthermore, differences that involve sex, age, profession, and religion might come together in the state of foreignness. The foreigner is perceived as beneficial or destructive to the social group and in this case, he must be assimilated or refused (96). So, Annie is also refused by the crowd when she made a talk about the superior position of men in the world after she had heard Mr. Smith's conversation which is about the inequalities experienced by men and the reasons explains why they don't agree with the matriarchal discourse or norms that exclude men from the public sphere. She is refused because it is believed that she can be destructive to this group and make the other listeners believe Mr. Smith's arguments by showing them a world in which men can also attend to the public sphere as superior beings. Moreover, Kristeva defines "strange" as follows:

> Strange is the encounter with the other- whom we perceive by means of sight, hearing, smell, but do not "frame" within our consciousness. The other leaves us separate, incoherent; even more so, he can make us feel that we are not in touch with our own feelings, that we reject them or, on the contrary, that we refuse to judge them. (187)

As it can be understood from this quotation given above that Kristeva underlines that the notion of strangeness and strange is either assimilated or refused when it is faced within society. Regarding the representation of Master Willie in this work, Cridge represents him as an isolated and alienated man. He is an unusual man because of not only his physical appearance, but also his way of life. Lewes also states that women are in the same position in the contemporary world, they have experienced the same inequity that Master Willie has experienced (1989: 29). As it is stated earlier that Cridge wants to depict and criticize

the hierarchy in the place in which she lives by reversing the gender roles, since she experienced what Master Willie experienced in this planet visited by her. Cridge narrates her story or dreams which "revealed so clearly the discontent of the outsider" (29). Nonetheless, Annie is called as a dreamer but nothing else by her husband since she does not follow the rules settled by men on the Earth. This situation is depicted in the quotation given below,

> "There you are! Up again at midnight! Another dream, I suppose! Well, this is becoming quite a serious matter! You will forget your dreams if you don't write them down at once! Indeed! These are Woman's Rights times with a vengeance, and no mistake, when I cannot rest in my bed at night without being disturbed by my wife in this manner!
>
> "Now I will give you a little of my mind: You are a dreamer, and nothing but a dreamer, and henceforth you may rise fifty times in the night, or you may sit up all night to write your dreams if you choose; but you shall not do it at my cost. I believe in Individual Sovereignty. You shall go to some other room." (Cridge, 2008: 47)

The protagonist Annie's physical appearance is not depicted, but her way of life and occupation can be understood from this quote. In other words, her occupation contributes to her strangeness because this sphere is believed to belong to men but no one else. So, her trauma which stems from her husband's unjust treatment results in a withdrawal from society and retreats in the sitting room in which she seeks for security.

Moreover, she saw a banner, in which two different sides are represented, in the last dream. The banner or poster annunciates women's agricultural fair. In this poster, the different portraits of women are given. On the left side, the women are pictured as in poor conditions; on the right side, the change in the life of women is given. So, the position of women has changed in fifty years as it is stated in the banner in a positive way. Further, they have started farming by which they have earned their independence economically and proved that "agriculture is woman's work just as much as it is man's work." (72) Women have been excluded from public life, and deprived of their social and political rights; nevertheless, they have "planted themselves on the soil" (75). As it is stated earlier that she has visits the USA in her last two dreams and talks about the position of women in there. At the earth, women are isolated and alienated just like men in the dreamland visited by Annie. This is also analysed above in the example of Master Willie. This is also proved in the botanical ideology to explain her vision of social change. Further, they dedicate their lives to produce vegetables and fruit, by which Cridge puts forward that "an

equitable and just society where economically independent women could choose to live on their own or into egalitarian hetero-sexual relationships" (Howland qtd. in Blake, 2015: 890). In short, it is not only an opportunity to help the family in terms of financially, but it also gave them financial independence in both household and social life. Therefore, good time has finally come for alienated and refused women as she states many times at the end of the dreams.

In conclusion, in the light of Kristeva's theories, the social position of the character in the novel refers to the symbolic while the feelings, imaginations, and drives of the character refer to the semiotic. The revelation of the semiotic and the symbolic emphasizes gender dilemma and the ambivalence of identity through the work. This state refers to the difficulty in attaining the right model for identification with the female sex or male sex in terms of the mother and the father. As a result, she is not able to become a "uniary subject [. . .] where the self is seen as a homogeneous, consistent whole" (1980: 33). This state of the subject refers to the divided self. Regarding the position of men, this work reflects gender dilemma, the ambivalence of identity, the patriarchal pressure of the conservative Victorian society that results in the contradictions and oppositions between the semiotic and the symbolic. Cridge criticizes the traditional gender roles and the social construction and the position of biological sexes. Therefore, *Man's Rights: or, How Would You Like It?* reveals the contradictions and oppositions between the social position of the character and the need of the character to perform her emotions, imaginations, and drives. The characters of the novel are examined in terms of the Kristevan concepts such as the theory of language (the semiotic and the symbolic), the theory of abjection, women's time, melancholia, the revolt, and the notion of strangeness. In the first part, the development of subjectivity is discussed by referring Kristeva's the theory of language, the theory of abjection, and melancholia to portray the difficulties that have been experienced by women in the social life. In the second chapter called as deconstruction of Western dualism, how a better society, in which both women and men can live in equal conditions, can be build is discussed by referring Kristeva's theories of women's time, revolt, and strangeness.

CONCLUSION

This study has been an attempt to re-evaluate the construction of the nineteenth century femininity and masculinity through the critical reading of Cridge's *Man's Rights; or, How Would You Like It?*, which is the first utopian novel written by a woman, in the light of Julia Kristeva's theories and terms. It has focused on the issues of gender and identity that were profoundly influenced by the conservative conventions of the Victorian society. The Victorian period is an age of change with the beginning of modernity, which includes the growth of urbanization, the industrial revolution and technological developments. Despite the changes and progress in society, economy and policy of the period, there were many inequities between women and men, which prepare the discussions under the title of "Woman Question." Concerning the class structure of the Victorian society, the middle class attained dominancy with their financial and political power. In short, the Victorian society was male-centered and women were excluded from the social life. All of these changes and circumstances were reflected through the Victorian literature. So, some of the writers just like Cridge used novel to reflect the conditions of the era, and criticized these conditions or ills of the society in their works. In her satirical utopia, she wants to depict a world designed for all human beings not just for one sex. So, she wants to deconstruct the gender roles and criticizes the inequity experienced by men in this dreamland visited by Annie, since the gender roles are reversed.

Moreover, this work is an example of satirical utopia; nevertheless, it has not been analyzed in terms of its genre but feminist theory. In the introduction part, the history of utopia is shortly mentioned to state the reason why she wrote this work. As it is asserted that writers hope for a better future and designed a society in which equality and justice are settled. In short, they are questioning what a perfect or ideal society is. Therefore, they are trying to depict the ills of society and make the reader believe that a society that is perfectly organized from each perspective is possible. It can be asserted that the

description of an ideal society is given in each of them by removing the inequalities, misery, conflicts, etc. This work also questions these topics, and it especially analyzes the gender dilemma since it is written in the late-Victorian time. So, Cridge also wrote this work to show that the inequality experienced by men in this work can be removed with the help of the others. In short, she does not only design and depict a life full of happiness but also criticizes the existing order. They are not happy with the conditions, that's why utopias sometimes serve the role of satires. Nevertheless, there are hope and desire for a change. If a change is desired, it should be known that it does not happen on its own. Thus, the spirit of the Earth doesn't change on its own, so they need to take steps. At the beginning of the work, it is stated that men are excluded from the social and public life and they don't have any rights. Nonetheless, the reader can witness the change in the social life. Women are also convinced that there is not any superiority and inferiority in nature. After they have seen that men are also as successful as women in the social life, they accepted what is proposed in the meetings held by Mr. Smith and Mr. Smiley. So, a society in which everyone can live in peace and happiness has been built by Cridge.

Further, Kristeva's opinion about the relation between literature and psychology focuses on the issues of gender and the ambivalence of identity with the influence of the circumstances and conventions of the Victorian society. Cridge's work also belongs to the late Victorian time, and the history of utopia is briefly mentioned in the introduction part to emphasize the reason why this work has been chosen intentionally to reveal the changes and circumstances of the period in terms of gender issues and identity formation, which is also discussed in the previous paragraph. In other words, she refers to Burn's poem at the beginning of the book because she wants to make men observe what women have experienced on Earth. As it is asserted that the aim of devising a perfect system for everybody is the underlying aim beneath the utopian thought. In short, the target in utopian thought is to create a society open to improvement and perfectly well organized from every perspective because people want different satisfactions or they are dissatisfied with the social conditions. As it is also asserted that Cridge's work reflects the social and cultural conventions towards femininity by reversing the gender roles. In conclusion, she

criticizes the patriarchal system and oppressed position of women in her work, which was analyzed referring to Kristeva's theory.

According to Kristeva, the theory of subjectivity is based on the theory of language that comprises the semiotic and the symbolic. The semiotic includes the instinctual drives, feelings and imaginations, and it is profoundly associated with the mother. On the contrary, the symbolic includes the grammatical structures and syntactic rules and it is closely connected with the father, especially the phallus (Becker-Leckrone, 2005: 163). Therefore, the symbolic and the semiotic are interdependent in the process of development of subjectivity and language. Unlike a unified self, the subject is the speaking being with two modes of language. Like language, the subject is heterogeneous, not homogenous. The speaking being is an unstable subject that refers to the state of the subject in the process. Through this process, the subject can explain his/her emotions, imaginations, and drives which are repressed by the symbolic. For instance, men are repressed by the society or symbolic in each sphere of life in this work, but they have achieved their goal by gaining social and political rights, such as suffragettes, going to educational facilities, reading for their own sake, etc. Cridge is also repressed by the patriarchal society in the era in which she lived; however, she had achieved her goal by talking about her drives, emotions, and imaginations.

Furthermore, for Kristeva's theory of language, the emotions, imaginations, and drives of men are associated with the semiotic while the social conditions of the society and the social position of the character are associated with the symbolic in Cridge's work. The revelation of the semiotic and the symbolic brings about gender dilemma and the ambivalence of identity through the novel. The dilemma and ambivalence of the character are associated with the difficulty in attaining the right model for identification with the female sex or the male sex in terms of the mother and the father. As a result, s/he is not able to become a "uniary subject . . . where the self is seen as a homogeneous, consistent whole" (Kristeva, 1980: 33). In other words, a divided self appears as a consequence of the lack of the uniary subject. Regarding men's conditions from childhood to adulthood in this work, Cridge reflects the familial relations, gender dilemma, the ambivalence of identity, and the matriarchal pressure of the society that results in the contradictions and

oppositions between the semiotic and the symbolic. In a way, Cridge criticizes the traditional gender roles, the social construction, and the position of the sexes. She also reverses the gender roles, by which the male readers can observe the inequity experienced by women in the Victorian time. Thus, *Man's Rights; or, How Would You Like It?* reveals the contradictions and oppositions between the social expectations, positions, and conditions of the society and the needs of the character to perform her emotions, imaginations, and drives. The men express their emotions, imaginations, and instinctual drives; however, it is hard for them to obey the rules and expectations of the symbolic and to act with their free will in harmony with their drives and emotions simultaneously. Therefore, their endeavors to achieve a stable identity intrude into the norms and conventions of the symbolic and this intrusion gives rise to their gender dilemma due to the traditional gender roles. From their childhood to adulthood, they have experienced the persistent intrusion of the semiotic into the symbolic and the constant pressure of the symbolic upon the semiotic. The contradictions and oppositions between the semiotic and the symbolic bring about gender dilemma and the ambivalence of identity in terms of the status of the subject. Thus, the subject is not able to become "a uniary subject." This condition of the subject refers to the divided self, particularly the state of the abject subject. For instance, Master Willie Sandy rejects to do the domestic duties that are seen as a duty for men, and he has a tendency to learn engineering and mathematics because his nature and mind are suitable for the intellectual domains such as engineering and mathematics rather than doing the domestic duties. Nevertheless, the expectations and the permissions of the social or symbolic order are distinct from his semiotic drives and energy. His semiotic drives and energy are in a perpetual position of revolt as opposed to the symbolic order. Therefore, he rebels against the expectations and the norms of the symbolic. Regarding the kinds of revolt, Kristeva separates the psychological revolt from the societal revolt. Even though these are different from each other, Kristeva considers that both of them are significant. Nevertheless, she emphasizes that the major requirement of psychological revolt is to be "against identity, homogenization, the spectacle, and the law" (McAfee, 2004: 118). If an internal district is not kept alive for the subject, s/he does not keep alive owing to the lack of an inner zone. Master Willie psychologically revolts against the society since he is discouraged by them due to his tendencies which are

attributed to the matriarchal domains in Cridge's work. In short, he achieves partially to attain his semiotic desires and drives with the influence of the revolutionary side of his psyche.

Further, women, who can be seen as the symbol of the social or symbolic order in this example, try to repress, oppress and humiliate him owing to his desires, temptations, and tendencies in terms of the conservative Victorian norms. Thus, Master Willie cannot achieve a stable or fixed identity owing to the contradictions between the semiotic and the symbolic. In other words, he has unconventional nature and his endeavour to show his intellectuality are not approved by the public. In short, he is not like other men. Indeed, his passionate nature is not suitable for this society, and his semiotic drives and energy are in a perpetual position of revolt as opposed to the symbolic order. Therefore, he rebels against society's expectations. In short, Master Willie psychologically revolts against the society since he is discouraged by them owing to his tendencies that are devoted to the feminine sphere in this planet visited in Annie's dreams. All in all, he achieves partially to form his semiotic desires and drives with the influence of the revolutionary side of his psyche. Actually, Cridge gives Master Willie as an example to depict the oppressed position of women on the Earth designed by men without giving any social or political rights to women.

Moreover, Master Willie revolts against the society to find himself or show them men are also as intelligent as women. While he is trying to find his individuality, he is isolated and alienated just like the protagonist Annie. As it is stated in the analysis part that the discourse, which is shaped by the powerful one to protect their position in the social and the political life, represses the one who wants to try to leave their adhered spheres. So, they are being punished by excluding them from the social life if they don't follow the rules and respect the borders shaped by the powerful one. Master Willie is humiliated by the public when he wants to show his abilities just like the protagonist Annie because they have proved that they have unusual intelligence and unconventional nature. Actually, it can be asserted that Cridge questions and criticizes the position of women with the help of Annie who is also tried to be repressed by her husband who signifies the patriarchy when she wants to write her dreams. She is excluded because it is believed that

the field of literature is just for men by arguing they are more intelligent than women. When she wants to follow her desires and to establish her separate identity just like Master Willie, she goes to the sitting room, which symbolizes the womb, to return to the perfect oneness.

Besides, Kristeva argues that there is no need to make a distinction between melancholia and depression due to the blurred borders between these two concepts. While melancholia can be defined as a state caused by an internal trauma, depression is thought as a state that takes place as a result of external incidents in the subject's life. Nevertheless, the same mourning after the loss of the maternal object in both of them. These terms are analysed by referring the status of men who are not in good condition in terms of emotionally and physically. They are not happy with the conditions because they are not given any authority though they are working from morning till evening to make their wives satisfied. Their bodies have also been deformed because of the corsets and foot-vice to look beautiful. As it is stated that the melancholic or depressed one believes that s/he has to do something to overcome his or her sadness. So, these conditions subvert them and forced them to seek their right in social and political life. In the Victorian time, women have observed what men have experienced in the public sphere; nevertheless, as it is proved with the help of men that an ideal state or society in which there is not any inferiority and superiority can be settled.

With respect to the notion of women's time, Kristeva refuses both essentialism and biologism in "Women's Time." She also refuses the differences between masculinity and femininity. In the analyses of the work, it is concluded that Kristeva and Cridge share similar attitudes and views about the woman question and traditional gender roles. Kristeva's "father's time, mother's species," indicates two distinct domains that humans have experienced. "Father's time" links with the linear time that men have traditionally occupied in terms of progress, history, and destiny. "Mother's species" links with the space which generates humans, and within this concept, time is repetitive in a circle, and the species are eternal. In other words, women are entrapped within the cyclical time and the limited place by being excluded from the linear time and the public sphere. In this book, this is exemplified through the male characters, by which she aims to make them

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observe the hardships experienced by women in the Victorian era. Writers have produced these works to criticize social norms and deconstruct the Western ideology, which proposes one gender has all the privileges while the other one is alienated and excluded from social life. Cridge wrote this work to show that a better world can be build up with the help of cooperation. So, the world's spirit does not change if human beings don't do anything. The steps should be taken by every human being and they should learn to walk side by side without excluding any. To summarize, she argues that neither women nor men should not be captured within the restricted space and cyclical time by being excluded from public life and linear time.

Lastly, this work was analyzed by referring the terms strangeness and foreignness. These terms are also used interchangeably by Kristeva. It can be shortly defined as the person who doesn't belong to the same group. Also, the stranger could be beneficial or destructive to the social group. Firstly, this is exemplified with the help of the protagonist Annie, who came to visit this planet in her dreams and accepted as destructive to this social group. She is outcasted because women don't want to lose their superior position since she talked about a completely different world in which men have all the authority and share the joys of life. Secondly, her occupation contributes to her strangeness because this sphere is believed to belong to men but no one else. So, her trauma which stems from her husband's unjust treatment results in a withdrawal from society and retreats in the sitting room in which she seeks for the security. The last example is from the real world in which she saw a group of women who have started farming fifty years ago and earned their independence though they are excluded from public life. So, they showed that there is not any inferiority and superiority, and women are also as successful as men in public life. As it is stated before that she saw that any hierarchical society is unjust and a well-designed society in which all human beings live happily in equal conditions can be built.

To sum up, this study has attempted to examine Annie Denton Cridge's *Man's Right; or, How Would You Like It?* in the light of Julia Kristeva's theories and terms. According to Kristeva, the theory of subjectivity is based on the theory of language which includes the semiotic and the symbolic. The semiotic comprises the instinctual drives, feelings, and imaginations whereas the symbolic includes the grammatical structures and

syntactic rules. Through the work, the emotions, imaginations, and drives of the male characters are linked with the semiotic while the social conditions of the society and the social position of the characters are connected with the symbolic. The revelation and the intrusion of the semiotic and the symbolic bring about gender dilemma and the ambivalence of identity through the novel. Therefore, s/he is not able to become a "uniary subject." In other words, a divided self emerges as an abject subject. Cridge's satirical utopia reveals the primary problematic issues during the Victorian period as the dilemma of gender and the ambivalence of identity. Hence, dealing with these primary issues, Cridge's work questions the conservative conventions of the period and subverts the traditional gender roles by criticizing the social construction and the position of the issues of sex, gender, and identity.

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