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SPATIAL CONFIGURATIONS IN WOMEN'S GOTHIC FICTION: ANN RADCLIFFE'S *THE MYSTERIES OF UDOLPHO*, CHARLOTTE BRONTË'S *JANE EYRE*, AND DAPHNE DU MAURIER'S *REBECCA*

PhD Dissertation

Meltem VARDAL ÖZKUTLU

Ankara, 2024

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TO THE REPUBLIC OF TÜRKİYE

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GRADUATE SCHOOL OF SOCIAL SCIENCES

I hereby declare that in the dissertation "Spatial Configurations in Women's Gothic Fiction: Ann Radcliffe's *The Mysteries of Udolpho*, Charlotte Brontë's *Jane Eyre*, and Daphne du Maurier's *Rebecca* (Ankara, 2024)" prepared under the supervision of Prof. Dr. Zeynep Zeren Atayurt Fenge, all information has been obtained and presented in accordance with academic roles and ethical conduct. I also declare that I have fully cited and referenced all material and results that are not original to this work. (12.03.2024)

Meltem VARDAL ÖZKUTLU

To my guardian angel, my father, Cumhur Vardal,
in every challenge and every victory, I have felt your guiding hand and heard the whispers of your encouragement.

and to my second father, Hilmi Özkutlu, who passed away last year,
I know you would be proud.

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INTRODUCTION

> We somehow manage however to endow all phenomena with meaning, that is, we incorporate them not only into the sphere of spatial and temporal existence but also into a semantic sphere … For us the following is important: whatever these meanings turn out to be, in order to enter our experience (which is social experience) they must take on the *form of a sign* that is audible and visible for us (a hieroglyph, a mathematical formula, a verbal or linguistic expression, a sketch, etc.). Without such temporal-spatial expression, even abstract thought is impossible. (Bakhtin, FTC[1] 257-58, emphasis in original)

This dissertation aims to offer a feminist and Bakhtinian reading of the representation of space in three novels: Ann Radcliffe's *The Mysteries of Udolpho* (1794), Charlotte Brontë's *Jane Eyre* (1847), and Daphne du Maurier's *Rebecca* (1938), through the literary chronotopes as social structures of power. These three gothic novels, as this dissertation seeks to argue, interact with each other both historically and intertextually though belonging to different eras. Written in different centuries, the publication year of each novel complies with the idea of the gothic revival during the transitional crises of novelty such as moving from the medieval supernatural to the rational emerging with the Enlightenment—in other words "religious fears were on the wane, giving way to that vague paranoia of the modem spirit for which Gothic mechanisms seem to have provided welcome therapy" (Moers, *Literary Women* 91). Their treatment of the setting tends to demonstrate a similar motive in that they use enclosed spaces as in the earlier forms of the gothic as a critical response to the oppression of women in public and private territories. Thus, from the late eighteenth to the early twentieth century, the dissertation examines these novels representing the female tradition in the context of female gothic. For instance, Radcliffe founds the female gothic tradition of a heroine trapped in the castle, Brontë develops it through a more rebellious and overt female discourse transitory from a less castle-like setting but still looking like "a church rather than a house" with its

[1] All future references from Bakhtin's essay "Forms of Time and Chronotope in the Novel" will be denoted as "FTC".

“high and latticed” windows, a “long gallery” and “oak [banisters and stairs]” (Brontë 66) towards a manor house with “moderate size, [having] no architectural pretentions” (227), and du Maurier leads her heroine to a more modern mansion as “a thing of grace and beauty, exquisite and faultless, lovelier” (Maurier 146) though still having multiple doors and mysteries evoking a castle-like feeling. Despite embodying what the male represents as the crippling system for the female, the gothic space in these works turns out to be a female strategy to mimic the male tradition to reconstruct the patriarchal system without the male hegemony as a counter argument. Further, drawing upon the use of setting in these novels, it can be stated that there is a gradual movement towards less restricted spaces, an idea which symbolizes the increasing desire to break free from the stifling gender norms and roles.

Inspired initially by the architecture of the gothic cathedral of the Middle Ages in the era of reason, the gothic genre proves itself as evoking the concrete existence of vacillating world of paradoxes: terror and delight which is the sublime itself, entrapment and escape, transgression and boundaries, reason and fantasy, powerful man and helpless woman. To all of these the gothic heroine is exposed explicitly in the castle, the traditional setting of the genre, and they have been common topics interpreted through mostly the lens of psychoanalytic literary criticism. However, the one that is also essential for the interpretation of these topics can be considered as spatial analysis which in a way foregrounds the already overlooked character in the gothic works: the gothic setting itself. What is usually disregarded about the gothic castle is its acting as one of the major characters leading both the characters and the plot to certain points. Thus, its material existence is of great importance when considering the conventions of the genre. The gothic castle has already a geometry that visually conceptualizes the dynamics of paradoxes: as G.R. Thompson’s defines, the castle has “an outward, upward movement toward the heavens, and an inward, downward motion, convoluting in upon itself in

labyrinthine passages and dark recesses, descending to catacombs deep in the earth" (qtd in Davidson 30). Considering the description, it can be claimed that this dynamic design of the castle bears the idea of mobility though it dominantly creates the claustrophobic feeling for the gothic heroine in the works that are parts of the literary canon. It also complies with the 16th century[2] "castles [that] were beginning to turn into … galleries—long narrow rooms like corridors though often leading nowhere —often began to be part of the design. They were used for exercise indoors" (Solnit 84). Thus, it cannot be solely seen as a background setting to set the terrifying atmosphere. Not disregarding Walpole's establishing conventions that generate the connection between the architecture and the genre, the dissertation thus makes the architectural space of the gothic castle/house integral to the spatial analyses of these selected works. In so doing, it makes its main argument over the positive effect of the castle's dynamic design on the gothic heroine's mobility. To contribute to the existing literary criticism, the dissertation reveals that the gothic castle in fact leads the heroine into action and investigation instead of being passivized by the male villain representing the patriarchal control. In line with Anne Williams's notion of the female gothic as having "constructive and empowering function for its female readers … [with] its emphasis on terror rather than horror, its insistence on … female reason, … [and] 'feminine' strength, [its portrayal of] a female self that is more than the 'other' as purely archetypal or stereotypical" (Williams, *Art of Darkness* 138), the dissertation traces the protagonists of the tradition of different eras that seek knowledge aimed to be buried within the intricacies of the castle. Not a victim of patriarchal incarceration, the gothic heroine can utilize the dynamism of the castle for her physical and mental freedom in the selected works. Thus, through the literary chronotopes surrounding the main chronotope castle, this dissertation aims to offer a feminist

[2] Rebecca Solnit refers to the importance of walking indoors in the 16th century; therefore, the design of castles started to include galleries to "make exercise possible when the weather would otherwise have prevented it" (qtd in Solnit) which can be also seen in the gothic castle design of the 18th century gothic tradition where the heroine can mostly endeavour to find another threshold passing it.

Bakhtinian reading of the representation of space in terms of the gothic heroine's mobility which is gradually taken to outdoors in the selected gothic works.

Despite embodying what the male represents as the crippling system for the female, the gothic space in these works turns out to be a female strategy to mimic the male tradition to reconstruct the patriarchal system without the male hegemony as a counter argument. The gothic space in these works is structurally similar to the ones depicted in the male gothic tradition; however, it functions completely different in the selected works. Instead of creating an immobile victim unable to find her way out, it gives her the courage to move, explore and learn. In this way, she reveals that it is possible to get out of this by being courageous to question and move further. By challenging the negative connotations of the gothic setting, this dissertation thus will reveal its positive interaction with the gothic heroine aiding her in being the female "who controls the novel" (Holland and Sherman 288) by proving it with the dialogues and her actions directed by the gothic space itself.

In these works, the setting is central, functioning like a character in the story because the tension starts initially with the setting from the very beginning leading characters to act in certain ways. Radcliffe's Udolpho, with "its gothic greatness of its features, and its mouldering walls of dark grey stone" (227) makes Emily "continue to gaze … [with] terrific images in her mind" (227). One of Thornfield Hall's "narrow, low and dim" (Brontë 106) corridors looks like "Bluebeard's castle['s]" (106) with "only one little window at the end … and with its two rows of small black doors all shut" (106). Du Maurier's Manderley is "not an empty shell but live[s] and breathe[s]" (3). Similar to Radcliffe's Udolpho, Manderley is also akin to an inaccessible castle "stand[ing] sovereign of the scene" (*Udolpho*[3] 227) with "its padlock and chain upon the gate" (du Maurier 1). The heroine in these works faces all the oppression – from male villains,

[3] All future citations from Radcliffe's work *The Mysteries of Udolpho* will be denoted as "*Udolpho*."

“maternal” figures, brothers and false representatives of religion as in the cases of Montoni’s harassment to usurp Emily’s rightful property in Udolpho, Mrs. Reed and John Reed’s physical and mental abuse against Jane in Gateshead, both Rochester’s and Maxim’s oppressive romance in Thornfield and Manderley, Brocklehurst and St. John’s despotism over Jane in the name of religious doctrines. Thus, the gothic setting both sets the atmosphere and affects the process, and in this way, it is no longer a background scene, instead it is the one that shapes and leads both the plot and the relations between the characters. It would not be wrong then to read these three works from Bakhtinian notion of the chronotope which is defined by Bakhtin as “one carefully thought-out concrete whole” into which “spatial and temporal indicators are fused” (Bakhtin, FTC 84). These writers use this concrete whole to make sense about the flaws in the male oppression. Though having no gender implications or reference in his theory, Bakhtin’s chronotopes thus can be used for a feminist critical analysis in that they serve as spaces where the knots of gender conflicts can be traced. Bakhtin also refers to the chronotope as “inseparability of space and time” (84) revealing its “intrinsic connectedness” (84) as a “formally constitutive category determining to a significant degree the image of man in literature” (85). Thus, “the inseparable unity of time and space markers gives to the chronotope [and also to the image of the characters and the plot] an elementary clear, formal almost mathematical character” (97). From this approach, the aim of the dissertation is to explore the ways in which these works foreground the gothic space/place in the to highlight the ‘decay’ in the patriarchal system concretized in the ruinous castle/castle-like architecture and to offer a female reaction that aspires a change towards a system in which hierarchical relations are subverted. Instead of passivizing the heroine, the gothic setting will be revealed as the encouraging site of financial and/or mental power for the heroine. To this end, the gothic setting in these novels will be explored within the framework of Bakhtin’s chronotopes, mainly castle, threshold and road/encounter.

Contrary to the victimized heroine of the male gothic tradition, the heroines in the selected works do find encouragement in those chronotopes, challenging the male reason by mimicking it through staying calm and taking plausible steps against the oppression. These chronotopes are deliberately selected as they are characterized by mobility and action, motivating the heroine to move forward only to expose the wrongs of the patriarchal institutions and reformulate them. They are interconnected with the gothic heroine's movements from one place to another, playing thus important part for "dialogues [to] happen" (Bakhtin, FTC 246) and thereby revealing "[her] character, ideas and passions" (246).

Though the primary examples of the genre bear the elements of romance, "the Gothic camera" (Aguirre, *The Closed Space* 97) usually tends to "give an insight into the domestic life of oppressor and oppressed" rather than "the heroics of the quest [of the archetypal heroes]" (98). Instead of focusing on the heroic knight attempting to save "the maiden in distress" (98), it rather conveys the "tale of the lady imprisoned in the castle" (98). Thus, gothic texts have long been discussed with regard to the sexual tension between men and women: a male tyrant and a submissive female escaping the castle of the tyrant. This literary tension is in fact thought to have started in the genre as a tradition in the 18th century with the first exemplary gothic work Horace Walpole's *The Castle of Otranto*. Considering how the era vacillated between reason and "insatiable appetite for the irrational" (Davidson 24), between "industrial modernity" (24) and antiquarianism, why this reactionary genre which is largely fed by anxiety of change first flourished[4] then is not an "unnatural development of the era" (24).

The eighteenth century was thus marked by a conflict between novelty and adherence to traditions and norms in all spheres of life including private relations and gender issues in particular, the tense atmosphere of this clash was not overtly addressed

[4] Davidson also refers to the genre as "anachronistic" (24) owing to its emergence when there was great deal of novels based on "contemporary reality" (24).

outside the literary boundaries: on the surface, the polarization of the male and the female roles seemed almost normal with their own hidden turmoil. The only possible female identity was being wife to a man if she ever wanted a respectable life with financial security. While also Diana Wallace traces the connection among gender, history and the gothic, she refers to Mary Beard's historical account of the gender dynamics in 1765 before law: "By marriage, the husband and wife are one person in law; that is, the very being or legal existence of the woman is *suspended* during the marriage, or at least is incorporated and consolidated into that of the husband; under whose wing, protection and cover, she performs everything" (Wallace 2, emphasis mine). At the mercy of men as "civilly dead" (qtd in Wallace 2), they were imprisoned within domestic spaces. This legal concept of the married woman as 'civilly dead' led, Beard argues, to what she calls the 'haunting idea' that woman in the past was 'a being always and everywhere subject to man or as a ghostly creature too shadowy to be even that real. The language of spectrality used by Beard here suggests the particular power of Gothic to "express the erasure of women in history, something which may not be expressible in other kinds of language or in the traditional forms of historiographic narrative. This suggests one reason why the Gothic has been such an important mode of writing for women" (Wallace 2). Thus, the change of energy in the era with the Enlightenment led to revealing itself within the "subversive" (or reactionary) gothic genre. Regarding the following gothic works, however, written from that period to the present, it would not be unerring to state that the gothic had always got a rigid routine plot, narration system that can always be identified in a systematic pattern since it has a changing, unstable way as a genre.

Fred Botting states that "in generating and refracting diverse objects of fear and anxiety, the gothic transforms its own shape and focus […] [there are] major shifts in Gothic production as well as the persistence of certain patterns" (Botting 20). Botting's emphasis on this diversity resonates with the rich variety of the genre including male

gothic, female gothic, postcolonial gothic, queer gothic and ecogothic. Even though it has changing tendency for its focus, it can be also said that the genre has a fixed way of presenting the tension in a visible and vivid way in these texts: the Gothic setting. The microcosmic world of the gothic can be ostensibly presented in the form of closed constructions such as a medieval castle, an abbey, a spectral house, labyrinths, hidden passageways, locked rooms, locked/unlocked doors, or in the form of alienating wild landscapes "full of menace" (Botting 2). Once entered the gothic world, the spine-chilling setting absorbs the reader with its "darkened air, the pile of buttresses and rugged walls uncouthly hewn out of rocks over wild moors … which [is] rude, ponderous, stiff, sombre and depressing" (Varma 14). Despite being considered as a background structure aiding the writer to create a horrific atmosphere, the Gothic setting can be seen as one of the crucial elements in a gothic narrative not only because of its role in arousing fear but because of its potential to offer a contextual ground to engage with the notion of fear from various perspectives that foreground the concept of oppression in public and private territories. The point overlooked here is that even though the gothic setting only seems to evoke a gothic effect (or Burkean sublime[5]), "all or some of these things with them … come together so as to have life." (qtd in Varma 14). Hence, the Gothic space can be proved to be a distinct entity, consisting of life histories: Inside the gothic castle, there is usually a maid retelling stories, a document revealing a terrible family secret,

> a skeleton stashed beneath the floorboards or locked in a chest, a prisoner shut away in a dungeon, a manuscript reporting a crime, an ancestral portrait revealing the hero or heroine's true lineage, the ghost of a previous occupant, an aged retainer who remembers certain sinister events of long ago. (DeLamotte 15)

This living aspect of the gothic architecture is what gives importance to the setting as an "active agent" (19) giving direction not only to the plot but also to the gothic characters

[5] Burke's sublime theory is based on the term's containing duality imposed on a perceiver's emotional reception such as the mixture of feelings of awe and terror, excitement and fear as a powerful sensorial experience which might be triggered by an object and is closely connected here to the essence of the genre: the gothic architecture. The gothic edifice invokes such aesthetic experience on the gothic character.

in gothic novels. It is not coincidental that the oppressing villain "was born as adjunct to the ruinous castle and his nature is dictated" (19) by it and the heroine is bound to wherever his domination leads within the castle. Walpole's Otranto, for instance, constitutes the tense power dynamic with its closed and dark atmosphere: a situation which is epitomised by Manfred who "… shut[s] the door impetuously" so "[Isabelle had no options but to] obey him" (Walpole 22). Lewis's Ambrosio is defined with the architecture as well: "Ambrosio's character is perfectly without reproach; and a man who has passed the whole of his life within the walls of a convent, cannot have found the opportunity to be guilty even where he possessed of the inclination." (Lewis 10). Different spaces do have different effect on his actions: As an "abbot of the monastery", he preaches "delight[ing] [others] with his eloquence" (7) in the Cathedral. On the other hand, he has a tendency to have "vigorous, unbridled and despotic" (10) passion in the dungeon. As a site of "darkness, horror and desire" (Botting 52), the dark vaults drive Ambrosio towards a completely different mindset when he descends through the dark vaults into the dungeon under the convent: descending there means "descending into infamy and a pact with the devil" (52). Realising "that he cannot escape or master the desires that have brought him so far" (52), he "gives in to lust, beginning his transformation into a Gothic villain" (52). He eventually approaches the tomb in which Antonia is lying, he clears his mind in his internal monologue and is committed to his aim without any hesitation. Antonia, on the other hand, "is totally ignorant of the world […] brought up in an old castle in Murcia; with no other society than her mother's, who has no more sense, good soul, than is necessary to carry her soup to her mouth." (Lewis 4). When "imprisoned in the labyrinth" where Ambrosio has the advantage over her, "she is cut off from all aid and society, dead to the world" (Botting 52). Thus, she is open to any harm. Stoker's "vast ruined castle from whose tall black windows came no ray of light" (Stoker 15) also affected its inhabitant Dracula: "he made no motion of stepping to meet me, but stood like a statue

[…] and seemed as cold as ice [with] the hand of a dead than a living man" (17). In addition to his appearance, he has also sharp facial features which are akin to the vertical structure of the castle: "His face was strong – a very strong- aquiline, with high bridge of the thin nose […] the mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking with peculiarly sharp white teeth" (20). In this way, his castle concretizes his power and character, triggering his hegemony; therefore, "the Gothic castle is 'alive' with a power that perplexes its inhabitants or visitors" (Aguirre, *The Closed Space* 92). It performs an important function in defining the relationship between the characters and leading the plot. Similarly, while it creates a background atmosphere for the plot, the gothic setting in the selected works for the dissertation also affect the characters in certain ways. "Silent, lonely and sublime, [Udolpho, similar to Montoni] seemed to stand the sovereign of the scene and to frown defiance on all, who dared to invade its solitary reign" (*Udolpho* 227). How the castle Udolpho is characterized here is also a way of characterizing Montoni while both "appearing as figures of power, tyranny and malevolence" (Botting 43). As an enigmatic and imposing mansion pervaded with its "very chill and vaultlike air" but "pleasing" (Brontë 84; 92), Thornfield is also just as dark, eerie and intriguing as its owner Rochester is. Similar to a typical gothic villain, *Rebecca*'s Maxim does also have a castle-like mansion that is "unsettling", very much akin to how he is described in the work. Rather than "an empty shell, […] it live[s] and breathe[s] as it had lived before" (du Maurier 3). Similar to his property that catches the attention with its mysteriously alive character, Maxim's face is "arresting … and medieval in some strange inexplicable way" (15). Just from the first impression, du Maurier's Maxim de Winter, like an ancient castle, seems to be an extraordinary man belonging to another space and time: "how unreal he would look against a Florida background. He belonged to a walled city of the fifteenth century" (15). He reminds the narrator of a castle: "the shadow of old doorways, a past of narrow stairways and dim

dungeons" (15). Taking into account the abovementioned examples from the works, the castle takes part in the plot actively by both shaping mental and physical features of its owners and leading the characters to act in specific ways. Thus, it would not be wrong to state that gothic fiction has an undeniable spatial aspect that plays a significant role in literary analysis.

Tracing the spatial representations shaping the gothic might even lead to the creation myth, mythology and fairy tales. In the Biblical story of the creation, for instance, the paradisiac view of Eden is concretized with its idyllic representation before Adam and Eve first settled: "Now the Lord God had planted a garden in the east, in Eden; and there he put the man he had formed. And the Lord God made all kinds of trees grow out of the ground- trees that were pleasing to the eye and good for food. In the middle of the garden were the tree of life and the tree of the knowledge of good and evil." (*The Bible*, Genesis 2:8-9) Its perfection via its peaceful and well-designed components leads its settlers to agricultural life whereas its tricks trigger them to change the process. In Greek mythology, Mount Olympus is the home of gods, and depicted as a remote, inaccessible mountain almost above the clouds a deliberate choice of a place where only gods could dwell. Such concrete setting represents a kind of throne inaccessible for mortals, so that the gods would seem omnipotent and controlling, high above the human kind. For the human kind, it is also a limiting system which is, in other words, a microcosm, observed by a controlling outside gaze. Another spatial aspect shaping and concretizing the plot and characters can be seen in Bluebeard's castle. With its greatness, locked rooms and its hidden stories, the castle also has an eerie and perturbing owner whose disposition does not make the protagonist feel at ease. Thus, even before the gothic fiction, it is possible to see the interaction between the characters and the plot constructed by the setting and thereby constituting the power relations.

Considering the outline of the abovementioned ideas, this dissertation, through Bakhtin's chronotope theory, aims to demonstrate the constructive side of the gothic setting –though a masculine site– for the female mobility which enables the gothic heroine to use it to her advantage to subvert the corrupt power structure of the male hegemony that subordinates her, thereby succeeding in her reformulation of the hindering patriarchal norms concretized in gothic castles/houses. By proposing a feminist Bakhtinian reading of the gothic castle for the interpretation of the selected gothic works that are written in different periods but function similarly for the interpretation of the female mobility in the gothic castle, the dissertation also strives to articulate how each selected work functions in this study to trace the gradual change of the gothic space from an old decaying castle that gives the impression of an exotic dream-like journey towards a more home-like structure that seems to be more familiar and ordinary for women. In doing so, it proves that, from Radcliffe to du Maurier, the female gothic narrative also gradually gets more explicit to reveal the centre of the male hegemony as home with its more modern architecture. Thus, in line with the scope of this dissertation, it can be said that starting with the Radcliffean tradition, the adventures of the gothic heroine through masculine spaces that trigger her mobility gradually gets closer to home, in a way reinforcing the idea that this fictional journey towards more home like structures rather than the fictional dream of going to remote distances to alter her otherness and inferiority can be encouraging for the female voice to reformulate the power dynamics.

Related to this, the first chapter of the dissertation thus sets the historical and theoretical framework of the study in the context of Bakhtin's theory and the development of female gothic. The second chapter involves the examination of the female protagonist's physical mobility within the Udolpho castle and her resistance against patriarchal dominance by unravelling the mysteries of the architectural structure. It focuses on the protagonist's positive interaction with the gothic castle Udolpho representing the

chronotope of the castle which also forms other connected areas inside the castle, further generating other chronotopes such as threshold areas stemming from the castle's geometry. The chapter identifies the castle chronotope, threshold chronotope, encounter/road chronotope, landscape chronotope, and chronotope of parlour as spaces where the female character gains agency facing patriarchal oppression. The third chapter examines *Jane Eyre*, identifying chronotopes such as the castle, encounter/road, and thresholds like mirrors and the moon in locations visited by the protagonist as she strives to assert her autonomy and independence in open spaces. The protagonist's journey is divided into distinct sections, highlighting the gradual transformation as she attains financial independence and asserts her autonomy within the unity of time and space. The study also discusses the chronotopes that contribute to the gothic effect and shape the development of the female character. Specifically, the threshold chronotope, the red room, and nature/landscape chronotope at Gateshead and Lowood; the castle chronotope, road/encounter chronotopes, and nature/landscape chronotope at Thornfield; and the road chronotope and Moor House and the castle chronotope at Ferndean are examined in detail. Finally, the fourth chapter investigates the gothic work, *Rebecca*. It examines the transformation of the chronotope of the castle, represented by Manderley, from a historical location representing male lineage to a powerful psychological site surrounded by the presence of a female 'spectre' that profoundly impacts the protagonist's strategy to cope with its oppressive ways. The chapter divides the chronotopes into two sections as indoors and outdoors, indicating the mansion's liminal space in line with Aguirre's reference to gothic space bearing a liminal nature. It examines the chronotope of the castle, focusing on its interior, including the contrasting east and west wings, the study (room) which is generally attributed to the male domain and the morning room as a female space alternative to the study, the Manderley ball as a threshold, as well as the exterior

chronotopes that serve as transgressive spaces challenging the patriarchal legacy of the castle, such as the chronotopes of the sea; the cove, the beach, the cottage and the boat.

CHAPTER I

BAKHTIN'S THEORY OF THE CHRONOTOPE AND FEMALE GOTHIC: THE DECISIVE AND HERMENEUTIC POWER OF THE SETTING

When the selected works *The Mysteries of Udolpho*, *Jane Eyre* and *Rebecca* are examined through the female gothic tradition, it can be said that they similarly evoke a claustrophobic effect with their "closed spaces". This closedness accentuates the carceral nature of patriarchal order with its literal and metaphorical boundaries. The reason why there is any need to imprison women in gothic fiction within the walls is usually explained by many male-centred stereotypes: the fallen woman (Eve) as a symbol of danger with her curiosity, the woman with domestic responsibilities as a maternal figure, the woman with the potential to use her sexuality and seduce men as a "predator." Confined to these strict definitions, she is either defined by the maternal principle committing her to domestic roles or demonized and labelled as "abnormal" and "dangerous". Either way is bound to the male experience which is taken as *the norm* (Butler). Some canonical gothic works do prove that women seem to be defined by those stereotypes are completely controlled and toyed in the gothic setting of the male-centred narrative: After killing his former ones probably for the same reason, Bluebeard attempts to kill his latest wife who is stuck in his desolate castle because her curiosity is tested, and she fails. Walpole's virtuous widow, Isabella in *The Castle of Otranto* (1764) is exposed to an arranged marriage and attempted rape by Manfred in his castle. Lewis's Antonia in *The Monk* (1796) who is the direct target since she is saintly, and innocent is raped and killed by Ambrosio in the monastery crypt. Shelley's orphaned Elizabeth in *Frankenstein* (1816) who is "presented to Victor as a *promised gift*" (Shelley 293; emphasis mine) is killed at their home by the monster her husband created even though she has nothing to do with her husband's wrongdoings. Joseph Sheridan Le Fanu's Carmilla or Millarca in *Carmilla* (1871), representing the marginal and dangerous woman owing to her sexual interest for another female character, who is Laura, crosses

the boundaries of heteronormativity –or patriarchy– and thereby is killed with a stake by a male slayer Baron Vordenburg who ends the threat against the male order. Carmilla epitomizes "the New Woman who in her demand for economic, sexual and political independence, was seen as a threat to conventionally sexualized divisions between domestic and social roles" (Botting 90). Being turned into a wanton from a vulnerable woman, the character Lucy Westenra in Stoker's *Dracula* shows no sign of maternal trait terrorizing, feeding off a child and flinging it to the ground. She is killed by her fiancé Arthur who stabs her with a wooden stake because she is seen as freakish and dangerous in patriarchal system.

As can be seen from the above examples from the canonical gothic works, the very nature of the gothic fiction is related closely to the extreme definitions of women who are stereotyped by men. To understand why those women are typically used in such a genre exercising a claustrophobic atmosphere of fear, one needs to look into the root of the ingrained tension between men and women, starting with the intersection of power and gender concretized in the genre.

The starting point for this intersection goes back to the early definitions provided especially by Greek philosophers separating the two. Aristotle believed reason is "of the highest value" (Wilshire 228) since it is "up, of the mind, ordered, cool, controlled, objective – all positive things, all associated with ideas, with *maleness*" (228) and femaleness on the other hand is related to what the opposite of knowledge represents: "ignorance: unknowing; being unaware; an undesirable thing" (228). Since knowledge is the ultimate "human achievement" (228) in Aristotle's terms,

> men (who he claims are more "active" and capable of achieving in this strialy mental area are "superior" and "more divine) a higher species than women whom he describes as "monsters . . . deviated from the generic human type". He calls women "mutilated males," "emotional," "passive" captives of their "body functions" and therefore a lower species, more like animals than like men. (Wilshire 228)

Even when simply their biological differences are taken into consideration, women are described as deficient compared to man. In the light of the quotation, it can be said that just because the female existence is "deviated from the normalcy of men" (Kramer, "Raising Veils and other Bold Acts" 24), it must be abnormal. In fact, Aristotle's definition for "monstrous women" leads to the "implication that [they], simply by not being male, are anomalies which must be feared and restrained" (24).

Referring to Plato, Genevieve Lloyd also claims that these male-centred stereotypes have philosophical foundations leading to the roots of patriarchy as follows:

> From the beginnings of philosophical thought, femaleness was symbolically associated with what Reason supposedly left behind – the dark powers of the earth goddesses, immersion in unknown forces associated with mysterious female powers … It later refined the idea and ideals of Reason; maleness remains associated with a clear, determinate mode of thought, femaleness with the vague and indeterminate. (Lloyd 2)

Starting with philosophical references, the attribution of reason to the male, therefore, puts the female in the opposite pole as the weak one, which eventually leads to patriarchal power politics. To reveal "the metaphors of dominance" (5) that evoke the dualism of master and slave but also initiate and reinforce the idea of the gender distinction, Lloyd also interprets Plato in *Phaedo* which depicts the conflicts of power struggles, dominance/subjection within human nature:

> … [in his early model] the god-like rational soul should rule over the slave-like mortal body. In Plato's later thought, the simplicity of this subjection of body to mind gives way to a more complex location of the non-rational – not outside a soul which is of itself entirely rational, but within the soul as a source of inner conflict. On this later view, the struggle is between a rational part of the soul and other non-rational parts which should be subordinated to it. Later Judaic and Christian thinkers elaborated this Platonic theme in ways that connected it explicitly with the theme of man's rightful domination of woman. (Lloyd 6-7)

Here Lloyd refers to Plato's treatment of mind's domination over soul with his two models which are in turn received as the male-female distinction. The earlier model suggests a rather simple scheme referring to transcendence of the rational soul from the

body (or in other words "prison-house" (6)). Thanks to reason, the soul can be refrained from the ills of the senses. In this sense, what he describes with this pure and eternal way of life is interpreted a matter of master-slave relationship by Plato. The body surrenders to the mind. In other words, it accentuates the essence of human nature through its polarized duality where the soul as a domain of reason is glorified, and the body representing the irrational "as an alien intrusion" (19) is debased. On the other hand, the later model rather changes the focus from the outsider position of the non-rational to a complementary position to the soul. Rather than belonging to separate spheres, both the rational and the non-rational do take the role of being the superior and inferior aspects of the soul complementing each other. This model in fact echoes the Creation story of man, representing the complementary union of Adam and Eve. Created out of Adam's rib that relegates her rank to Adam's subjection, Eve is not interpreted as an individual but a complementary figure for his existence. Yielding to passion and curiosity, her creation is already flawed leading to her weakness and thereby causing the fall. Lloyd, consequently, favours the idea that although there are "pretensions [for Reason] to be gender-free" (iix), the philosophical debates has greatly shaped the universality of the division between male and female, attributing a lesser rank to the latter. Thus, "these devaluings of the feminine in philosophy are reflective of the (un)conscious denial of the feminine within a broader social order, and substantially affect women's position in society" (Whitford 170), and deliberately confines her within the literal walls, which is frequently embodied in the ancient castles of the gothic texts as both the male fantasy and the female anxiety.

This philosophical idea of hegemony/submission is also spatially discussed by Doreen Massey, with its possible link to time and space polarization in "western mode of dualistic thinking" (Massey, *Space, Place and Gender* 6). Regarding the time-place dichotomy based on this philosophical thought, Massey states that

> time is the privileged signifier in a distinction of the type A/not-A. It is, moreover, time which is typically coded masculine and *space*, being

> absence or lack, as feminine … It is *time* which is aligned with history, progress, civilization, politics and transcendence and coded masculine. And it is the opposites of these things which have, in the traditions of western thought, been coded feminine. (6, emphasis mine)

In the light of this dichotomy, it can be said that the female is akin to a void, devoid of any history and progress and needs the male to have a meaning and identity. In contrast to time (or the male), space is static and passive. Due to its static and passive configuration, space/place is "characterized as bounded, and as enclosure" (7) which is in psychoanalytic respect defined as "identity-formation" (7). This is probably because "the need for the security of boundaries, the requirement for such defensive [yet designed for dominance] definition of identity, is culturally masculine" (7). From this vantage point, Massey refers to the object-relations theory suggesting that the early experience of both genders is completely different in terms of boundaries, inner and outer worlds, and thus shapes

> the female self "as connected to the world and the male self as separate, distinct and even disconnected" … It is the boy's need, growing up in a society in which genders are constructed as highly differentiated, and as unequal, to differentiate himself from his mother, which encourages him in the construction of a sense of identity, on counterposition and on boundary-drawing. Only by this means, it seems, can his identity be securely established. (170).

Constructing boundaries, the male ideology also creates the public/private division, which is in fact about "the separation of [his] workplace and home" (179). Massey defines it as spatial control: it means that while men are exposed to public, progress, interaction and socialization, women are exposed to the confinement of domestic sphere leading to both "spatial control, and social control on identity" (179). By the same token, the gothic castle/house depicts this patriarchal ideology revealing how the gothic heroine is not at ease when confined within these boundaries. In parallel to what is stated in the quotation, how the gothic villain, who generally represents the patriarchal oppression, traps the gothic heroine within the gigantic and labyrinthine-like fortress, in a way aiming to cease her mobility epitomizes the abovementioned boundary drawing of the male. How Massey

accentuates this type of identity formation resulting in two opposite perspectives in which the female self is connected to the world and disconnected from the male one who needs this differentiation and separation from the world is also analogous to the constant tension between the male villain and the heroine in the gothic fiction: the gothic heroine in the villain's castle and her attempts to escape from it. Likewise, "many women have had to *leave* home precisely in order to forge their own version of their identities…" (Massey, *Space, Place and Gender* 11, emphasis in original), a situation which is very parallel to the gothic heroine's attempts to escape from the castle.

As stated above, this entrenched gender polarization has been taken as the core of the anxiety controlling the gothic plot. As it is also pointed out, the gothic setting functions as the backbone of the plot and also as an active agent affecting the characters. When examined through the male and female gothic separately, the gothic space serves differently. Considering the abovementioned philosophical thoughts about reason/sense - soul/body leading to the male-female distinction where the female can be considered inferior, alien, thus complex and threatening and how the gothic space is organized and depicted in the works, it can be also said that men and women have different perspectives of fear as it is clear in the gender-based separation of the genre: "while men fear the Other [as unknown] (women included), women fear the terror of the familiar: the routine brutality, femininity and patriarchal" (Winter 91). Thus, the male gothic employs the "dominating phallus" (Milbank, *Daughters of the House* 12) that wishes to "enter the private female spaces of the domestic house" (12). It rather focuses on about intrusive control of the "male will" (11) against the "other" that he fears rather than the female desire to escape. On the other hand, the focal point of the female gothic is "the female wish to penetrate outwards from the imprisoning house" (12). Hence, while the gothic

space in the male gothic keeps "the angel in the house"[6] within the boundaries of patriarchal system confined to the four walls and also the potential transgressors within hidden and smaller locked rooms as doomed to be controlled and forgotten, the female gothic space permits women to passively or actively challenge the claustrophobic demarcated spaces and the roles predestined by patriarchy and constantly let them out: Walpole's widow Isabella is trapped in a room and also in the castle by Manfred who tries to force maternal role upon her whereas Radcliffe's Emily is able to get out of Udolpho and inherit it. Thus, with the aid of the setting, Radcliffe clearly "divide[s] [the gothic heroine] neatly into spritely and helpless (those who pick up a candle and go exploring the forbidden recesses and those who cower fearfully behind door)" (Wolff, "The Radcliffean Gothic Model" 101). While the space is always trembling, threatening and puzzling with its mysterious locked doors and passageways for the heroine in the male gothic, the heroine in the female gothic is in cooperation with the confining space with its unlocked doors, providing transgression and ability to inspect the house, to reach the knowledge, to meet mysterious helpers: While trying to save herself from the impetuosity of the prince" (Walpole 24) Manfred, Isabella does not know how to find her way in the castle, because she knows "the gates of the castle […] were locked, and guards placed in the court" (24) and the only chance she has is "several intricate cloisters" (25) and "a long labyrinth of darkness" (25). Not supervised by her mother anymore who is killed by Ambrosio, Antonia is all alone in her chamber, "trembl[ing] so violently" with "wander[ing] [eyes] fearfully" (Lewis 207). Emily, on the other hand, is courageous enough to wander in the castle to investigate and learn, opening the door with the belief to "find [her] way through [those] rooms" (*Udolpho* 478) without "hesitation" (478). Thus, the female gothic "charts the journey of its heroine [in corridors], from *house* to

[6] Formerly introduced as a title for a poem by the poet Coventry Patmore depicting his own wife, the angel in the house later turned out to be a term for idealising any Victorian housewife that is submissive and devoted assuming her roles as a wife and a mother.

house" (Milbank, *Daughters of the House* 22, emphasis mine) through the wild landscape offering expansion and chances of any change for her predestined imposed life. Because the gothic house is out of its time with its ancient and decaying structure and also its extraordinary owner that does not seem to belong to that time, the gothic *flâneuse*[7] "flees the thrall of a decadent and dying social organization" (10) of patriarchy as represented by the castle.

The old, decaying castle/house is also old-fashioned with its irrational, mystical medieval atmosphere having strange noises and shadows. However, the protagonist of the female gothic investigates, learns, reveals, and rationalizes the so-called supernatural by finding plausible explanations to them. Unlike the philosophical devaluings of the female starting with the attribution of reason to the male, the setting in the female gothic allows the heroine to favour the rational one with the ability to sustain her self-control. Drawing on the Bluebeard pattern[8] where the persecuted heroine is simultaneously confined to a castle with secret rooms and prohibited to investigate the ones that are disapproved by the patriarch, the female gothic allows her heroine who demonstrates astute navigation within the castle to challenge and subvert prevailing biblical, philosophical, mythical, and social stereotypes associated with the female curiosity and irrationality. Ultimately, the heroine's ability to navigate the castle safely and wisely serves to demonstrate that curiosity serves to protect her rather than subject her to punishment. Therefore, she is not defeated by the patriarchal tradition that enclosed her within limited spaces and thereby restricted her knowledge and growth, instead she is able to get away from the old-fashioned architecture, which, "by virtue of the threat it represents that she will never get out", "stands also for the danger that she herself, and

[7] "She is the wanderer, bum, émigré, refugee, deportee, rambler, strolling player. Sometimes she would like to be a settler, but curiosity, grief and disaffection forbid it. (qtd. in Elkin, 4)

[8] Anne Williams refers to the deliberate "strategy for blaming the woman [for her curiosity]" (42) in tales like Bluebeard to teach her about the "results of the desire to know" (42) which is her "male-defined nature" (42).

the virtues she stands for, will be lost to history" (DeLamotte 15). Lost in a distant, foreign land, the female gothic castle is alien to its time, resisting to novelty itself but allowing the heroine to transgress. Just as the female is lost having no voice to combat the othering male-centred definitions, the castle also proves itself as a kind of embodiment of those stereotypes while being out of its place and time, and thereby evoking the fear of being lost to its male constructed history for the heroine. Thus, the female gothic space utilizes the spatial confinement as a male tradition and help the female quest for her need of replacement for this overbearing system that ghosts her as the invisible (female) sex that has no voice. This spatial mimicry of the male tradition to foreground and concretize the patriarchal power relations is in a way parallel to what Irigaray suggests in *This Sex Which is Not One*:

> There is, in an initial phase, perhaps only one "path," the one historically assigned to the feminine: that of *mimicry*. One must assume the feminine role deliberately. Which means already to convert a form of subordination into an affirmation, and thus to begin to thwart it. Whereas a direct feminine challenge to this condition means demanding to speak as a (masculine) "subject," that is, it means to postulate a relation to the intelligible that would maintain sexual indifference. To play with mimesis, is thus, for a woman, to try to recover the place of her exploitation by discourse, without allowing herself to be simply reduced to it. It means to resubmit herself-inasmuch as she is on the side of "the perceptible" of "matter" – to "ideas," in particular to ideas about herself, that are elaborated in/by masculine logic, but so as to make "visible," by an effort of playful repetition, what was supposed to remain invisible: the cover-up of a possible operation of the feminine in language. (Irigaray 76)

As also mentioned in the earlier philosophical foundations about the male-female distinction that forge the male ideology imposing the inferiority of the femininity, Irigaray's quotation here also reveals that under the hegemony of such a powerful discourse creating the historical narrative about her through the masculine logic for centuries, the female sex is thus already invisible within the male dominated language. Parallel to this, the quotation also reiterates that there is only one way possible for a woman to claim her rightful individuality: mimesis. Irigaray here demonstrates the

effectiveness of the strategy of mimicry while battling this entrenched patriarchal order. In fact, it is kind of "an attempt to play the gender game" (Hoeveler, *Gothic Feminism* 11), aiming to gain power under the cover of a so-called obedience. According to her, mimicry is a method to expose and subvert the misogynist male ideology that is accepted as the sole source of formulating the female identity. Assuming the imposed role intentionally is considered an open challenge against the patriarchal. What Irigaray suggests for the feminist strategy can be also observed with the female gothic tradition mimicking the male one. Within a very similar setting, the heroine of the female gothic assumes the same role imposed on her. However, this time it is vivid and visible: "women can undo the effects of phallocentric discourse only when they act out and hyperbolize those same codes" (12). While interpreting Irigaray here, Hoeveler, however, disagrees with the idea of playing this gender game and thereby defines this "gothic feminism" or in other words "victim feminism." She analyses gothic feminism as having two extreme sides: "hiding in a room/silence/repression of her emotions and her body, or moving through space in a sort of manic dance/hysterically acting out her assault on patriarchy" (*Gothic Feminism* 22). Through passive-aggression, she manages to create her own "self-serving ideology" (21) in "logically constructed masculine spaces" (4). According to her, the female gothic heroine exaggerates her victimization either within the enclosed rooms or through travelling spaces hysterically. Irigaray, on the other hand, suggests expressing feminine experience through male fantasies since "the "feminine" is always described in terms of deficiency or atrophy, as the other side of the sex that alone holds a monopoly on value: the male sex" (69). At this point, what she puts forward aligns with de Beauvoir's ideas stating how "history has shown us that man have always kept in their hands concrete powers; since the earliest days of the patriarchate they have thought best to keep woman in a state of dependence" (Beauvoir 159) by establishing her as "the Other" (159). Thus, it is not easy to change this persistent dominance; for the female

gothic is on the surface in compliance with male gothic tradition where the gothic setting puts the virtuous lady within the walls. Similarly, the female gothic makes use of the same setting and puts the heroine in a similar scenario revealing different reactions while expecting it to be much more visible within the male fantasy. This tends to explain the reason why the female gothic of the 18th, 19th and 20th century is usually involved with an ongoing mobility, yet eventually ending with stability.

The mobility of the gothic heroine through spaces in a way reminds of the phallocentric attributions to the male: his ability to move freely in public exposed to interaction and progress. When Irigaray's theory of mimicry and the subversive side of the gothic are taken into account together, it can be said that the female gothic space is equally balanced in terms of gender: a transgressor female in a setting of the male tradition. The female gothic space shapes the heroine's character in a "masculine" way mobilizing her instead of passivizing. On the surface, she is a subordinate part of patriarchal order; nonetheless, she opposes the system, passively acting against it. About the mobility through spaces, Massey states that because "places are shared spaces" (*Space, Place and Gender* 137) defying one fixed identity, they are constantly "driven by internal conflicts" and can be thus interpreted differently, as she further explains:

> For different social groups, and different individuals are placed in very distinct ways in relation to these flows and interconnections. This point concerns not merely the issue of who moves and who doesn't, although that is an important element of it; it is also about power in relation to the flows and the movement. Different social groups have distinct relationships to this anyway differentiated mobility: some people are more in charge of it than others; some initiate flows and movement, others don't; some are more on the receiving-end of it than others; some are effectively imprisoned by it. (149)

In the light of the quotation, it can be said that Massey refers to "the degree of control and initiation" (150) in mobility. Terming it "power geometry of time-space compression" (149), she in fact endeavours to use the Marxist idea of space and time compression here to explain the power relations spatially through instances from everyday lives in the era

of globalisation. It is a type of changing the relation between space and time such as compressing it through ways of innovations that can enable movement and progress. The term refers to the spatial advantage used by some groups overcoming the barriers of geographical distances to succeed in accessibility to global market, which results in the altering power dynamics for those groups who later tends to exploit the ones that are unable to make the spatial progress. This power dynamic reveals that there are different impacts of mobility on people. While some can move more and have more control than others, some can end up with a more weakened position, unable to control it. In other words, mobility elevates power for a group while being a spatial imprisonment for the other. With her emphasis for the spatial imprisonment of some groups, Massey specifically reiterates the idea of the domestic pressure that is put on women while hindering their mobility since it "pose[s] a threat to a settled patriarchal order, …keeping track of women in the city [can be difficult], it is troubling to the patriarchal gaze" (11). Thus, it can be said that "the masculine desire to fix the woman in a stable and stabilizing identity' … may be tied in with a desire to fix in space and place" (11). Giving example from the concept of working for women in the nineteenth century, she emphasizes that there occurs spatial inequality for women because they belong to the inferior sex who is defined by domestic roles. It meant not only "*going out* to work" (11, emphasis in original) by leaving their *private* spheres, but also neglecting their pre-defined roles by having a more public and individual space. Considering this, when the idea of power geometry here is applied to the traditional masculine formulation of the gothic castle and the plot shaped by it, the male gothic mostly revolves around this spatial superiority of the male villain over the orphan female who is bound to the oppressive location that is decided as her home on behalf of her. However, the gothic characters in the female gothic usually do experience gender role reversals through spaces. Contrary to how the male gothic uses the gothic castle as a dead-end structure that swallows the persecuted heroine

who has no chance to escape but to submit to the male will, the female gothic utilizes the gothic castle to prove that the heroine does in fact have a chance to get out of the barren repetition of the domestic entrapment inside by resisting the submission through examining and learning the maze-like structure to acquire the spatial advantage over the male owner who is revealed to be unaware of the potential of the castle. For the heroine, solving the mysteries in the castle means discovering and exposing the hidden flaws of patriarchy; therefore, she does not hesitate to use her physical mobility against the male power, altering the power dynamics within the patriarchal system. Likewise, the selected women writers in this dissertation use subversive nature of gothic to empower their heroines to move, socialise and discover while weakening the male in their mobility. Eventually, the male castle owner leaves the castle, ends up losing his financial and physical power and thereby his self-esteem. On the other hand, the heroine is empowered through mobility and knowledge, gaining financial power and thereby self-esteem.

In terms of the gothic fiction of which space bears the utmost importance for the plot, the *literary* use of the space and time compression also does contribute to spread of its narrative on a global and timeless plane. The space-time compression can be seen with the "purposeful deployment" (Punter, *A New Companion to the Gothic* 278) of anachronism in the genre. This is indeed clear in "the evident *modernity* of the typical … heroines who feature in novels with '*historical*' settings … [They] think and feel very much like their original readers and are manifestly out of place in their purportedly 'historical' settings" (278, emphasis mine): Just like a threshold standing between the modern and the ancient Middle Ages, the gothic castle welcomes the oppositional encounter of the two main characters: the mobile heroine representing modernity against the archaic castle owner representing the long lasting decaying patriarchal power, which is the case for the selected novels in the dissertation. Considering Massey's suggestion for the space-time compression that paves way for globalisation, the dissertation

interprets the relation of space and time in a similar way that reveals the power dynamics of gender in the selected works through spatial analysis. Parallel to this, it will utilize the chronotope theory of Bakhtin since the theory also suggests the chronotope of the castle as anachronistic but capable of gathering varying people from different social backgrounds to display the gender power relations and thereby revealing how the heroine succeeds in subverting them through the masculine spaces. Hence, Bakhtin's theory is connected to this space-time compression.

Since space and time have often been separately analysed in literary criticism, space is usually regarded as an immobile and rigid background without the developing/changing force of time, solely having the significance for setting the atmosphere for the characters and events in a literary text. While also the engagement with the gothic castle by critics and readers has usually navigated around its chilling effect on the atmosphere, this type of approach has also dismissed the castle's materiality of its existence. Reading the castle only through its background effect may risk "overlook[ing] its concrete presence" (Aguirre, "Geometries of Terror" 2), which also means overlooking its existence as a distinct character that has the power to interact and lead other characters by affecting their choices and actions. How the gothic conveys the horrific and chilling moments especially for the gothic heroine in the plot is undeniably through this conventional textual mechanism of space in the genre. However, it also would not be wrong to focus on the overlooked aspect of the gothic castle in terms of its tangibility while producing such effect. For, it brings out the following question - what could possibly *"move* characters and readers in the text" (2, emphasis in original) if it was not for the gothic edifice. Hence, while not disagreeing with the emotional effect of the gothic castle on both the characters and the reader, this dissertation concentrates on how the gothic castle posits itself a "perlocutionary act" with its concrete structure "directly determining meaning, and spatial coordinates [and movements that] elicit mental states"

(2) such as the way it encourages the heroine to move and explore. Having a temporal dynamic with its lofty and vertical outside appearance surrounding a landscape exhibiting indescribable greatness and its "doors opening to other spaces" (2), thresholds, vaults and labyrinths inside, the gothic castle does have an asymmetric and intriguing geometry that offers an immense illusion creating an impression of a world outside and inside with infinite possibilities for the gothic heroine. Triggering her physical mobility, it transforms the heroine into an inquiring character who has been formerly trapped within a symmetrical setting where she has lived in a cyclic time, not being able to get out of her comfort zone. Thus, what the gothic space offers for the gothic heroine can be explained through Bakhtin's chronotope theory where he refers to the dynamic relation between space and time revealing their mutual effect on characters and narrative in novels. In terms of its decisive power in shaping the narrative and characters, this dissertation will examine the function of gothic space in the selected novels to point out its role in encouraging and coordinating the heroine on her way towards her autonomy which was formerly hindered within the very structures embodying patriarchal norms for women. Since the starting point of Bakhtin's theory of the chronotope is primarily the conflation of space and time, its basic principle in a way emphasizes the gothic literature's "generic specificity" (qtd in Byron and Townshend xli) with its main element which is the gothic castle itself. The gothic castle is the concrete entity embodying the integration of space and time, for it is, as Bakhtin puts it, "saturated through and through with a time that is historical in the narrow sense of the word, that is the historical past" (Bakhtin, FTC 246). Taking this into consideration, one might coincide with further chronotopes within this chronotopic area as also Bakhtin suggests. Thus, the chapter will elaborate the chronotope theory itself including the castle and the ones that are discovered in the selected works of the dissertation.

In his essay "Bildungsroman and Its Significance in the History of Realism (Toward a Historical Typology of the Novel)" in *Speech Genres and Other Essays* (1936-38), Mikhail Bakhtin states his perception of the world as an ongoing and visible event, and refers to Goethe's artistic imagination of space and time in *The Dialogic Imagination*:

> The ability to *see time*, to *read time*, in the spatial whole of the world, and, on the other hand, to perceive the filling of space not as an immobile background, a given that is completed once and for all, but as an emerging whole, an event — this is the ability to read in everything *signs that show time in its course*, beginning with nature and ending with human customs and ideas (all the way to abstract concepts) … regardless of how profound these cognitive processes may be, how saturated with the broadest generalizations, they are never ultimately broken off from the work of the eye, from concrete sensory signs and the living figurative word.
> …
> When we look at the mountains, whether from far or near, and see their summits, now glittering in the sunshine, now shrouded in mists or wreathed in storm-tossed clouds, now lashed by rain or covered with snow, we attribute all these phenomena to the atmosphere, because all of its changes and movements are visible to the eye. To the eye, on the other hand, shapes of the mountains always remain immobile; and because they seem rigid, inactive and at rest, we believe them to be dead. But for a long time I have felt convinced that most manifest atmospheric changes are really due to their imperceptible and secret influence. (qtd in Bakhtin, *Speech Genres and Other Essays*, 25-27, emphasis in original)

Quoting Goethe, Bakhtin regards him as one of the writers who can visualize time through space and activate space through time. He summarizes the essence of Goethe's experiences from *Italy Journey*, reiterating his conclusion about "the significance of visibility" (27). Contrary to how space is interpreted as immobile, Goethe does see the "multitemporality" (28) integrated with space giving it a dynamic and mobile characteristic with his observations especially in nature where there is "emergence and development" (28). Being able to see the cyclical time in natural developments such as the emergence of weather when observing the Alps, Goethe believes that even though mountains are perceived as immobile and static like an ineffective background scene, they, being parts of the earth's mass "as an attractive force" (29), do have effect on the atmospheric changes when their mass increases, decreases and pulsates (29), thereby

creating weather. Thus, Goethe's way of interpreting the relation between space and time corresponds to Bakhtin's. Establishing a connection between the two, Bakhtin similarly suggests that time and space merge with their complementing functions: time as moving and space as materializing. In so doing, he introduces a new perspective into literary studies through his idea of the inseparability of space and time which is to be elucidated in this chapter: chronotope. According to Bakhtin, "the world in a novel appears temporally and spatially structured in a specific way in relation to the possibilities of human action" (Steinby and Klapuri 118). In other words, a chronotope leads the persons to certain types of experiences and can determine "how they can act" (120). Thus, cooperative with time, space starts to bear a character-like existence in the work that gains a communicative characteristic interacting with the character. Bakhtin's theory, then, might be used a convenient device for the gothic genre where the story mainly revolves around the setting itself.

Preoccupied with the novel genre[9] in the 1930s, Bakhtin simultaneously and decisively devoted much of his time to the function of time-space in finding relations in human life. Since he urged the necessity to make connections and relations to be able to trace events and reach an understanding and meaning in a literary text, he acknowledged the simultaneous coexistence of differing characters and ideas in space and time. His inspiration by time-space relation invoked his theory of *chronotope* in "Forms of Time and of the Chronotope in the Novel" which is one of the four essays in *The Dialogic Imagination* in 1938. Though he does not have a penchant for providing a specific and "systematic" (Ladin 213) definition, and a "clearly articulated protocol" for applications related to the term, in "Forms of Time and of the Chronotope in the Novel", in other words "time space", Bakhtin defines the chronotope as a "formally constitutive category

[9] Bakhtin was preoccupied with the novel since he thought that it offers "the richest discoveries about the relation of people and events to time and space" and a chronotope is a "form-shaping ideology for understanding the nature of events and actions" (Morson and Emerson 366-67).

of literature" (84) by referring to its epistemological origins[10]. Introducing the term, he initially states that he coins the mathematical term from Einstein's theory of relativity which also presents the interconnectedness of time and space. Yet, Bakhtin's idea of "literary artistic chronotope" is only offered and assimilated[11] as an "almost metaphor[12]" in his theory of novel to refer to "one carefully thought-out, concrete whole" that is the "fusion of spatial and temporal indicators" (84). According to him, this fusion is only possible when temporal and spatial determinations are regarded as "inseparable from one another" (243). Such indissoluble unity of spatio-temporality in Bakhtin's idea of the fictional world is akin to the physical, real world. Michael Holquist exemplifies Einstein's theory by saying, "the movement of the clock's hands, if that movement is to be an event—if it is to mean anything to a human being perceiving it— must always be correlated with something happening outside the clock." (113). He defines an event in the physical world as always "dialogic" and "correlative" unit since the occurrence of an event only depends on the other comparable[13] event that "reveals change in time and space" (113). Similarly, agents and incidents in the fictional realm "will depend on how

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[10] Bakhtin introduces the term founding it on Einstein's timespace theory and Kant's theory of perception with time and space. The chronotope can be considered "epistemological in character"; it is a constitutive category of "perceiving and understanding things" (qtd Steinby in Bakhtin and his others 107)

[11] Bakhtin also regards the world outside literature as "chronotopic" (251); therefore he does speak of "assimilating" real time and space in literature (253).

[12] Holquist explains the possible reason why Bakhtin prefers to define his literary chronotope as a metaphor for Einstein's theory, by comparing the two: Despite sharing similar purposes while seeking relations in an architectonic way, both theories differ in their focus. Bakhtin's dialogic chronotopes "think through relations between human beings, and between human beings and the world, while relativity is a way to think about relations between physical objects. The relation of relativity theory to [chronotopes] is metaphorical in so far as Bakhtin is seeking to use its physical categories as a means to model relations between conscious subjects", subjects and things. (155)

[13] Jay Ladin, in "Fleshing out the Chronotope", explains the comparable event as "… when the narrator of 'The Tell-Tale Heart' tells us that 'a watch's minute hand moves more quickly than did mine,' he is providing us with an objective term comparison (the watch hand) so that we can graphically perceive his chronotope of slow-motion movement (245). However, since the meaning of the story depends on the reader's awareness of the unreliability of the narrator, we must also see this chronotope as an indicator of his character. Our *fabula*, then, must include a comparison not only between the narrator's slow-motion time and clock time, but between the normal duration of human hand movement and the duration the narrator describes, and between the normal way of describing a slow movement and the narrator's means of description, so that we can assess the narrator's veracity and sanity. In many cases a local chronotope becomes visible through comparison to other chronotopes in the work as well as to normative spacetime. *In any case, it is only by making a full set of comparisons that we can truly "read" a literary chronotope.*" (220; emphasis mine)

the relation between what happens and its situation in time/space" (114). In this way, the *plot-generating* chronotope forms a fictitious world where different perceptions and interpretations are possible, depending "not only on formal ("made") features in a given text, but also on generally held conceptions of how time and space relate to each other in a particular culture at a particular time ("given" features)" (114). Although a text can be regarded as having been ossified localizing itself within a certain place, thereby lacking proliferation of meaning, Bakhtin reverses the idea by stating that the chronotopes are in fact experienced "in the external material being of the work and in its purely external composition" (252). Thus, it is alive "speaking" through this external material when it is heard, read and interpreted by the mediators as listeners – "who [can also] hear voices even when reading silently to [themselves]" (252) – and readers from various time-spaces, which are "sometimes separated from each other by centuries and by great spatial distances, but nevertheless are located in a real, unitary and as yet incomplete historical world set off by a sharp and categorical boundary from the *represented* world in the text." (253; emphasis in original). Hence, readers and listeners located in multiple eras take part in the recreation and renewal process of the text through the "actual chronotopes of our world" that "emerges the chronotopes of the world represented in the work" (253). In other words, there is a constant exchange between the text and its readers and listeners from different eras, leading to multiple interpretations of the work in different eras. In this way, the author's production of the fictional world has a dialogical process that can never be static with a finite understanding. Instead, it exceeds the bounds of the author's intentions with various possible reactions from different perceptions, eventually leading to the reader's (or listener's) participation in the recreation of the work. Although Bakhtin emphasizes that there is a "sharp" boundary between the real and fictional world that "forcefully resist fusion" (FTC 254), they are not identical at all. Despite their similarities, it would be erring to state that both the actual and fictional world are identical since a

real-life chronology consists of the determination of the actual temporal sequence of events while the fictional one can be fragmented at times. Furthermore, Bakhtin is persistent that "the represented world is *never* chronologically identical with the real world it represents, where the author and creator of the literary work is to be found" (256; emphasis mine). Even if the author is the creator himself, he can "represent the temporal-spatial world and its events … only *as if* he were omnipresent to witness them" (256; emphasis in original). He is already outside the timespace where those events took place. Following this, Bakhtin suggests that time and place are rather connected being in constant interaction and exchange, in a sense analogous to the symbiotic relationship between "living organisms and the environment that surrounds them" (254). Both realms do contribute to each other through a similar interaction:

> The work and the world represented in it enter the real world and enrich it, and the real world enters the work and its world as part of the process of its creation, as well as part of its subsequent life, in a continual renewing of the work through the creative perception of listeners and readers. Of course this process of exchange is itself chronotopic: it occurs first and foremost in the historically developing social world, but without ever losing contact with changing historical space. (254)

To illustrate this chronotopic relation, Bakhtin dwells upon the unity and totality of two events – "the event that is narrated in the work and the event of narration itself" (255) - despite adhering to the idea that they occur in different times and places. Both are in unity having mutual interaction with all those elements together. In doing so, this continuous reciprocity provides a profound semantic dimension that constantly "faces toward the listener-reader" (257). Thus, trying to decode literary chronotopes is itself also chronotopic. In other words, what his theory elucidates is that generating meaning from a work clearly involves the reader's chronotopic situation while reading. Given that there is an ongoing exchange, the chronotopes then turn out to be living entities shaping the narrative and participating in both the actual realm and the fictional realm as the carriers of the text through eras rather than being passive and static. Tracing back to the origins,

Bakhtin also refers to Kant's view of space and time. As a constitutive asset in the novel, his concept of the chronotope is also parallel to Kant's definition of time and space as "indispensable forms of any cognition, beginning with elementary perceptions and representations." (85). However, Bakhtin attempts to take them as "forms of the most immediate reality" within "the process of *concrete* artistic cognition", rather than "transcendental" (85; emphasis mine). What Bakhtin means by "the forms of the most immediate reality" is in fact interpreted by Holquist as "forms of the most practical (or down-to-earth, or every day, common or garden) reality":

> The meaning of the phrase when rendered in these terms is quite clear: we experience the world in all its most common and frequent occasions as forms. Bakhtin is saying that Kant was right to emphasize the central role of time/ space categories in perception, but he was wrong to locate perception in some transcendent, general consciousness. Time and space do indeed work as Kant said they did, as the shaping tools by which the potentially infinite variety of the world is molded into specific forms. But the site at which such molding occurs is not transcendent. (149)

When Kant uses the word transcendental for his notion of space and time, he classifies them as pure intuitions, suggesting *a beyond experience* process for perception. In other words, for Kant, time and space are not concepts to be perceived through experience; they are *a priori*[14] knowledge already supplied to human mind to perceive things, thereby being primary, abstract, and universal. Even though Bakhtin tends to agree with Kant's contextualisation of time and space as necessary and inseparable shaping tools for perception, he nonetheless disregards the metaphysical dimension of Kant's theory, making it very clear that his basic purpose is indeed for concreteness. In so doing, Bakhtin recognizes the immanency of time and space similar to Kant while simultaneously linking it with the individual empiricism different from Kant's taking them in "*a priori* realm of consciousness [of the subject]" whose structure is "internal, ideal – and hence

[14] Collins Dictionary defines Latin term *a priori* as "nonanalytic", "from a general law to a particular instance; valid independently of observation" and it is also used in philosophy for "reasoning or knowledge based on theoretical deduction" excluded from any personal observation or experience. Immanuel Kant uses the term in his work *Critique of Pure Reason*.

transcendental and essentially ungraspable" (Lefebvre 2). Bakhtin here endeavours to reveal the possibility of grasping the individual perceptions through his theory based on concreteness. In other words, what Bakhtin argues is that "there is an unrepeatable dimension that Kant's abstraction omits" (Holquist 145): While each person has a unique perspective differing from the other regarding their unique spatiotemporal situatedness; there occurs the possibility of dialogue creating an amalgamation of personally experienced realities. In his essay "Author and Hero in Aesthetic Activity" from *Art and Answerability*, he refers to this unique situatedness as a kind of self/other relationship:

> When I contemplate a whole human being who is situated outside and over against me, our concrete, actually experienced horizons *do not coincide*. *For at each given moment*, regardless of the position and the proximity to me of this other human being whom I am contemplating, I shall always see and know something that he, from his place outside and over against me, *cannot see himself*: parts of his body that are *inaccessible to his own gaze* (his head, his face and its expression), the world behind his back, and a whole series of objects and relations, which in any of our mutual relations are accessible to me but not to him … This ever-present excess of my seeing, knowing, and possessing in relation to any other human being is founded in *the uniqueness and irreplaceability of my place in the world*. For only I—the one- and-only I—occupy in a given set of circumstances this particular place at this particular time; all other human beings are situated outside me. (22-24; emphasis mine)

In fact, in his essay[15], Bakhtin reveals the necessity for the position of *outsideness* starting with the narrator himself to have a complete, objective and thereby credible and "realistic and truthful" (256) narrative which could keep its constant contact[16] with the developing social world of the represented world. Situated outside the chronotopes of the fictional world he creates, the author/narrator can create even his autobiography as an "omnipresent witness" (256). The author/narrator then turns out to be the *other* in the

[15] See "Forms of Time and of the Chronotope in the Novel" (255-256).

[16] Vlasov interprets Bakhtin's introduction in "Art and Answerability", "art- including literature -cannot exist separately from life; they must make up an organic whole, the inner meaning and value of which are defined by a particular individual. The perception of the organicity of the whole can be generated only by the person participating in a global dialogue (in the Bakhtinian sense of the word) with life and the work of art, who integrates science, art and life into a unity of his own. This unity can be defined "organic" only if it is imbued "with the internal unity of meaning (1)." Otherwise, we deal with a "mechanical" whole which is beyond Bakhtin's interest (38).

narrative, able to provide more than what might be offered with a one-sided 'I'. This outside position of the narrator is similarly depicted here in the above-mentioned quotation as a need for integration of unique individual perspectives of readers for a consummating environment, which also leads to the mutual acknowledgment for self-existence, framing and concretizing the human experience. Although Bakhtin here illustrates the interaction between the author and the hero in a literary work, he also, in a way, evokes any individual's unique perspective. Since the self spatially could experience itself without an outward perception of itself, the other outside gaze can conceive the rest of it, creating a complete form and spatiotemporal meaning. In other words, his idea simply suggests that every single person has his own way of comprehending things, and that perspective is only related to where he stands in that particular place in time, and their unique position complements each other to have a complete picture and meaning of events around them[17]. This tangible co-production can be correlated with what the theory of chronotope might serve for in literary sense: "temporal-spatial expression" (Bakhtin, "Forms of Time and of the Chronotope in the Novel" 258) creating different perspectives and different interpretations for subjects and their actions that participate in a particular space in time in novels by various readers belonging to a particular time and space. Since the whole possible picture of events is not limited to one perspective, multiple perspectives can interact with their own stories while occupying their own specific space in time. In this way, it also becomes possible to generate different meanings from a single work. What Bakhtin tries to construct here is an ongoing process where there is an exchange of personal vision that is invisible to the other while interpreting a work. Surmounting the delimitation of meaning in a novel, his chronotope theory also paves the way for a work transgressing its particular time and place in which it is written. Even though Bakhtin devotes his entire essay mostly on the *literary* chronotopes as tools to

[17] Related to cognitive time space, this is also called "the law of placement in dialogism; … its corollary is that the meaning of whatever observed is shaped by the place from which it is perceived" (Holquist 20).

shape the narrative, he also carries the experience in time and space further by also referring to this interaction in the last chapter of his chronotope essay. This dialogic exchange between the fictional and actual world then challenges the possible fixity of meaning in a text, meaning that a character, an object or an event can have entirely different connotations when exposed to different structures of space and time[18], thereby leading to its importance in literary criticism. Stating that "every entry into the sphere of meaning is accomplished only through the gates of the chronotope (256), Bakhtin provides an expansive term activating perception and then interpretation not only structurally in novels but also cognitively in the world of the reader while reading the work. In other words, it can be said that "the meanings and significance of [chronotopes] change continually as they are read in new contexts" in the "process of reading" (Howard 5) in that there is no "finalization of given textual properties or relationships between texts and readers" (5). Thanks to chronotopes, then, the reader will not be "caught in the hermeneutically circular process of interpreting" (Howard 1) a text based on only "aesthetic judgments" (1) that tend to exhaust new possible interpretations. While not "denying a text's specifically historical, social, cultural, or political meaning and significance (1), chronotopes also do contribute to different receptions of the text other than the ones in its era through "the subjective apprehension" (1) of the work. Based on the above quotation by Bakhtin, it would then not be wrong to say that chronotopes do have significantly *decisive power*[19], shaping perception and meaning.

Notwithstanding his agreement with Kant on his view of inseparability of space and time that shapes cognition, Bakhtin also reiterates in terms of narration that the untraceable time "thickens" and "takes on flesh" turning out to be more "visible" and

[18] This is also relevant to Bakhtin's idea of unfinalizability which is a term central to his understanding of the world suggesting Dostoevsky's similar ideas: "Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future" (qtd in Morson and Emerson 37).
[19] In a lecture in Barcelona in June 2013, Michael Holquist refers to Bakhtin's term chronotope by using the phrase.

space "becomes charged and responsive to the movements of time, plot and history" (84) through chronotopes. As it "makes [narrative events] take on flesh", the chronotope "causes blood to flow in their veins" (FTC 250), thereby being the narrative's *raison d'être*. Giving life to the narrative from the very beginning, it triggers the characters, events, ideas to shape as they eventually turn out to be, providing "the ground essential for the showing-forth, the representability" of them as a "force giving body to the entire novel" (250). At this point, its representational level leads the chronotope to reveal the "information" that can "give precise data on the place and time of occurrence" (250). Yet, what is central to the chronotope as literary representation is the *aesthetic* expression of *concretized* space and time, which can be considered as something in the midst of "an informational presentation of events, such as a newspaper article and a literary narrative, in which events take on non-or extrainformational significance" (Ladin 212). Thus, through chronotopes, abstract ideas of a narrative, such as "philosophical and social generalizations, ideas, analysis of cause and effect" (Bakhtin, FTC 250), are reified vividly since human experience is "translated within a text into sensual descriptions and ontological circumstances" (Ladin 212). Here, he refers to the "representational significance" (Bakhtin, FTC 250) of the chronotope, "permitting the imaging power of art to do its work" (250). Spatially perceptible, the chronotopes do emerge as a shaping entity, visualizing and also rendering time as medium for tracing human activity events in the artistic space of novel. Given that Bakhtin has constant stress on its making narrative time and events "palpable and visible", chronotope can be accentuated an "epistemological category" of "perceiving or understanding things" (qtd in Steinby 106), in Holquist's words, which is both narrative and cognitive aspect of it. Therefore, in Bakhtinian sense, a literary work turns out to create a concrete world "with three attributes: a spatial world with a living body as its value-generating center, a temporal world with a soul as its center, and a world endowed with meaning as the unity of the

two" (qtd in Morson and Emerson 78). In other words, Bakhtin's theory proves that the world that a literary work depicts is integrated with the dynamic relation between space as a concrete platform and time as a source of momentum so that the union can generate meaning.

In addition to their semantic, plot-generating and representational significance, chronotopes also do have significance for "[providing] the basis for distinguishing generic types [which] lie at the heart of specific varieties of the novel genre" (Bakhtin, FTC 251). Referring to the evolution of variations of the narrative genres in his essay, Bakhtin differs novelistic plots from other genres and argues how chronotopes have pivotal role in defining generic divisions. A chronotope is the initiative of these unique plots, creating different possibilities and meanings for generic types. Each genre, endowed with its own defining way of presenting a different "image of person" and a different "concept of […] categories essential to an understanding of culture" (Morson and Emerson 370), possesses *sui generis* parameters of plots. Thus, Bakhtinian way of reading also involves in cognitive process triggering readers' "mental schemata" related to their "genre memory" [20], "enabling the reader to recognize the relevant chronotope and its corresponding genre" (qtd in Bemong et al. 12). Even though the idea of predictability of a given work through certain chronotopes might be perceived as an imposing and restrictive force, Bakhtin still argues that genres are in fact open to locating unfinalizability:

> [They] "remember" the past and make their resources and potentials available to the present; authors exploit those potentials and in the process create new potentials for the future; as a result, works always contain more potential meanings (but not every conceivable meaning) than the author and his contemporaries know. Such potentials are activated in unexpected ways by later generations or different cultures in a process of creative understanding, in which a dialogue is produced between the work's

[20] This might shape readers' expectations about given works depending on their "chronotopic aura" (Morson and Emerson 374), which can be considered a reason why some genres are preferred to others (371), especially by authors. As Bakhtin defined the novel as "having the most complex sense of chronotopicity" and thus "[offering] most profound image of people, actions, events, history and society" (372), it might have been one of the reasons why he chose to focus on the novel for his chronotope theory.

> potentials and the interpreter's unforeseeable and unique perspective. (Morson and Emerson 415)

With their timeless potential that can be activated for myriad potential meanings, genres, through chronotopes, not only respond to their own historical time, but also can proliferate possible further contexts to compare their previous messages with contemporary understanding. In doing so, they might even deconstruct their own existing voices coming from the past and turn out to display a subversive way, protesting any voice. Hence, it can be said that chronotopes also have a hermeneutic power, constantly confronting the past with the present with a reader-response element.

Being dialogic in nature, chronotope, then, could be defined as a neologism for concretizing "ground" for literary criticism and "a [subjective] *way of understanding experience*, of modelling the world" (qtd. in Steinby and Klapuri 107). Bakhtin makes it clear that subjectivity involves experiencing and being subjected to time and space differently, thereby approaching the literary world with an Einsteinian perspective. Instead of focusing on "how it was written", he focuses on "how a work is read" (Stone 409). In this way, he "[prioritizes] readerly subjectivity [that] renders the eternally present, eternally true reality of the reader more significant than the author's historically limited perspective" (409). Thus, it might be stated that his theory in a way enables an updated perception and criticism of literary canon with a contemporary mind-set. In this sense, Bakhtin's chronotope theory will be utilized to analyse the selected works in the following chapters.

The importance of analysing the female gothic with Bakhtin lies in the new direction towards the gothic genre that his theory paves way. Since the genre is deeply bound to certain structural conventions, it also creates a misunderstanding for how to approach its interpretation, leading to predictable readings with a kind of persistence for "classifying and systematizing isolated features" (Howard 2). However, Bakhtin accentuates with his theory that those conventions in a text do not have to be read as

distinct features of it solely as finalized "generic essences" (2). Rather, it can be said that Bakhtin's "dialogic view" of chronotopes provides diversity in literary criticism while interpreting the similar conventions in different works instead of "holistic notions of genre" (2) even though there are such generic conventions. As explained earlier in the chapter, Bakhtin states that chronotopes have a dialogic nature on grounds that the *fictional chronotopes* (literary chronotopes that are represented world in the text) and *actual world chronotopes* (in the actual world of the reader) are constantly in interaction, and thereby hermeneutically contribute to each other.

Thus, in line with Bakhtin's chronotope theory, how these two main principles in novels, time and space, coordinate can be also considered as essential in "constituting a 'Gothic' aesthetic" (Byron and Townshend xl). Referring to the earlier gothic, Bakhtin explicitly refers to the ancient gothic castle, exemplifying how a chronotope can be a constitutive element of a genre, bearing the evident chronotopic dynamic, the interconnectedness of time and space:

> Toward the end of the seventeenth century in England, a new territory for novelistic events is constituted and reinforced in the so-called "Gothic" or "black" novel – the castle (first used in this meaning by Horace Walpole in *The Castle of Otranto*, and later in Radcliffe, *Monk* [by] Lewis and others). The castle is saturated through and through with a time that is historical in the narrow sense of the word, that is, the time of the historical past. The castle is the place where the lords of the feudal era lived (and consequently also the place of historical figures of the past); the traces of centuries and generations are arranged in it in visible form as various parts of architecture, in furnishings, weapons, the ancestral portrait gallery, the family archives and in the particular human relationships involving dynastic primacy and the transfer of hereditary rights … It is this quality that gives rise to the specific kind of narrative inherent in castles and that is then worked out in Gothic novels … The castle had its origins in the distant past; its orientation is toward the past … the traces of time in the castle do bear a somewhat antiquated, museum-like character. (FTC 245-6)

In line with the quotation, it can be stated that the gothic castle does bear a chronotopic characteristic on grounds that it has an "organic cohesion of spatial and temporal aspects and categories [and] … historical intensity" (246). It serves as the "spatial embodiment

of historical time" (Byron and Townshend xlii) within the realm of gothic literature, contributing significantly to its aesthetic and thematic depth. Through an analysis of the castle's function as a chronotope, this spatial embodiment of historical time can provide a foundation for which gothic literature illustrates its most significant motifs, such as gender relations, where the structural design of the castle can symbolize power dynamics that expose the limitations and investigations of identity.

The castle's intricate architectural design, characterized by its lengthy passageways, staircases, and corridors, gives rise to further chronotopes, including those of the threshold and the road which the dissertation mainly[21] revolves around. These chronotopes, connected with the castle, form a triad that captures the fundamental dynamics of the genre, triggering the protagonists' mobility in the selected works that paves way for their being active participants in the narrative rather than mere spectators. Referring to them as "main places of action … places where crisis events occur, the falls, resurrections, renewals, epiphanies, decisions that determine the whole life" (FTC 248), Bakhtin defines the threshold as "the chronotope of *crisis* and *break* in a life" (248, emphasis in original) that can be both literal and metaphorical. Investigating the maze-like structure of the castle, the protagonist immediately finds herself in those threshold areas such as a "staircase, the front hall and corridor, as well as the chronotopes … [extending] into the open air" (248). The threshold thus serves as a transitional space, embodying the potential for transformation and frequently symbolizing a transgression within the genre. It signifies the precarious position in which female protagonists of the selected works find themselves, oscillating between their former selves and new possibilities. Similarly, the road symbolizes mobility through both physical and psychological journeys that these characters embark upon, often leading to or from gothic structures. Bakhtin describes the chronotope of the road, which intersects mostly with the

[21] In the analyses of the selected works, the three chronotopes are mainly employed; however, further chronotopes are also identified within these works.

chronotope of encounter, bearing “the spatial and temporal paths of the most varied people — representatives of all social classes, estates, religions, nationalities, ages — intersect at one spatial and temporal point” (243). According to Bakhtin, the road symbolizes more than just a physical route; it represents a dynamic space where social barriers are broken down. In the genre, it turns into a setting of adventure and potential liberation for female protagonists. While embarking on journeys, these women also defy societal norms and personal boundaries in pursuit of independence and self-discovery. The road, with its innate uncertainty and potential for the unknown, serves as a chronotope to explore the struggles and accomplishments of female protagonists within the gothic narrative. It is along these twisting paths that they encounter challenges that test their wit, resilience, and courage, ultimately emerging as empowered women.

Focusing on these chronotopes alongside others, the following chapter examines the interaction of the castle’s intricate design with gender and empowerment as represented in the castle Udolpho.

CHAPTER II
THE CHRONOTOPE OF CASTLE IN *THE MYSTERIES OF UDOLPHO*

Earning its place as a ground-breaking work for the gothic genre by paving way for a new perspective for woman's lot in domestic spheres, Radcliffe's *The Mysteries of Udolpho*, however, has mostly been read as a conservative work which reinforces traditional family values to which the heroine is, though able to flee from the castle as an independent woman, doomed imprisoning her by eventually ending up in the same confinement, thereby advocating the patriarchal notion of femininity that hinders her from exerting any agency. *The Mysteries of Udolpho* is about the gothic heroine Emily St Aubert who has to learn life alone after suffering from the loss of both of her parents. Being alone, similar to the traditional persecuted gothic heroine, she is doomed to the gloomy and ancient castle Udolpho which is the complete opposite of her paradisiac parental home. Similar to many gothic texts, *Udolpho* also focuses on this gloomy castle as a focal point for the heroine's journey since it is not what she is accustomed to when supervised by her parents. As also DeLamotte suggests, the castle gate draws a boundary between the two worlds of what the inside and outside has to offer. As she also quotes Lévy, this transitional location stands for "a moment [of lingering] … [thereby] evoking 'anxieties of the threshold'" (20) of an unknown world for her. Thus, the gothic castle Udolpho has been generally regarded as a subversive world where the heroine Emily is pressed for transgressing the patriarchal boundaries that are drawn for her. Her exposure to the castle is thus generally interpreted a trigger for her escape from it and return to the domestic world that could protect her against the corruption of the outside world, in a way promoting patriarchal roles for women. However, through an analysis using Bakhtin's chronotopes, this type of interpretation of Udolpho will be proven otherwise in this chapter of the dissertation.

As referred to in Chapter I, the chronotope of threshold has an utmost importance for gothic genre, especially for the female gothic, on grounds that it not only provides a characteristic for the castle that is *anisotropic* transforming the interior into an enormous design, but also gives the structure a type of dynamism and mobility which are crucial assets for the argument of this chapter based on how Emily as a *travelling* gothic heroine interacts with the castle and is intrigued by its structure. The spaces that might be categorized threshold are corridors/passages, doors, and casements.

Parallel to the essence of Bakhtin's theory enabling varying alternatives for literary criticism as elaborated in the former chapter, this chapter seeks to revisit the gothic castle in the work as a constructive force for the heroine's identity as an individual rather than a destructive one from a feminist Bakhtinian perspective. As a gothic setting, Udolpho is thus selected as the principal location where the heroine Emily through her physical mobility can be examined as a courageous travelling woman of her time as opposed to passivized and immobile ones trapped within the domestic spaces imposing them stereotypical roles as wives and mothers who lack any autonomy. Thus, Bakhtin's chronotope theory enables a feminist perspective for the work in terms of the interaction of the gothic heroine and the castle in this respect.

To reveal how Bakhtin's theory contributes to the feminist interpretation of the interaction between the heroine and the castle, the chapter will be divided into two main sections. In the following section, her reception as a conservatist writer will be refuted and her technique in the gothic genre will be interpreted as contributing to feminist perspective. Also, it will accentuate the relevance of the spatial analysis of the work with the selected feminist theories. The other following section of the chapter will focus on the analysis of the work in the light of the chronotope theory, taking the castle as the central chronotope and the connected chronotopes emerged by its interior design, namely the threshold areas examined as corridors/passages, doors, and casements.

2.1. The Female Gothic: The Reception of Ann Radcliffe

Bringing novelty to the genre, Ann Radcliffe, as a female gothic writer, helped the genre to become popular used its reactionary way and created a distinction between 'horror' and 'terror': According to her, horror leads to a kind of demotivation in the soul because of its destructive violence whereas terror is a constructive and motivating force to create an awareness of things beyond the reader's understanding. Unlike the paralyzing effect of horror created in the scenes such as sexually assault, terror enables escape, taking action and expanding the soul (Radcliffe, "On the Supernatural in Poetry" 149). In other words, instead of using the male tradition's horror as annihilating power, she created a new perspective for the genre by using the gothic conventions from a more constructive way for the heroine so that she could find the motivating power to take action to find solution for her "forlorn" position in a male-dominated world. Fred Botting reiterates the "discrimination between the effects of obscurity and confusion" (48) that are made clear by Radcliffe when talking about the positive effect of terror on the gothic heroine. Radcliffe in a way "forces us to replace the horrors of the fancy with the mysteries of reality" (Aguirre, *The Closed Space* 107). She uses a type of mystery that "excites terror" (107). Elevating the mind, terror leads the mind to being "enlarged, according to its capacity, to the grandeur of the mysteries" (107), thereby even evoking curiosity towards it. Instead of chaotic confusion that prevents the subject from acting, which can be witnessed in the male gothic tradition as Antonia's "feet being arrested by the vision of her mother's ghost" (Lewis 208) in *The Monk*, "obscurity leaves something for the imagination to exaggerate" (Radcliffe, "On the Supernatural in Poetry" 150) similar to what Emily experiences in the mysterious rooms of Udolpho. Thus, terror "activates the mind and the imagination, allowing the former to overcome, transcend even, its fears and doubts, enabling the subject to move from a state of passivity to activity" (Botting 48). Therefore, Radcliffe's Emily does not see a real ghost "wrapped in a white shroud which

covered it from head to foot" (Lewis 208) like Antonia; it is just terror that activates her imagination leading her to exaggeration and distortion of reality. Though Emily is terrified by what she sees behind the veil, Radcliffe later reveals that Emily's imagination tricks her by mistaking the "the veiled picture, which had attracted her curiosity" (*Udolpho* 248) for "a human figure of ghastly paleness, stretched at its length, and dressed in the habiliments of the grave" (662), showing that it is just "monkish superstition … inflicted on mankind" (662). Emily is in fact not that deterred or stopped by those shocks at that moment; she is able to "recover her collection" (249) and constantly think about ways to overcome her situation. She even ridicules the suggestions about further superstitions in the gothic castle by saying to Annette who absolutely suffers from "superstitious terror" (247), "it is by a ghost, then, who can draw bolts" (247). Therefore, it wouldn't be wrong to state that the mind tricks played upon the heroine in Radcliffe's gothic setting give her a mental power by allowing her to "delimit [terror's] effects, to distinguish and overcome the threat it manifests" (Botting 48) so that she does not give up proceeding to find out more about the mysteries in the castle.

Radcliffe's taking a different route in the genre by preferring terror to horror thus led to its perception of gender-based division as the male and the female gothic, while the latter was taking a more feminist direction: on the one side, there is a trapped heroine as a victim of a usurper, in the form of a powerful man; on the other, a mentally powerful heroine who is able to keep her composure while trying to challenge the usurper and escape from his patriarchal oppression. Given the prototypical depiction of the heroine of the male gothic tradition, it is highly likely that her panic-stricken character will not allow her to "rise to the emergency of a crisis with rational, effective behaviour" (Wolff, "The Radcliffean Gothic Model" 102) leaving her in a frenzy of panic. When Lewis's Antonia discovers she is being suddenly assaulted by Ambrosio, "the suddenness of his action [suffices] to dissipate the fumes [obscuring] [her] reason" (Lewis 250). Casting "a wild

look around her" (250), she is confused by "the strange images which present[s] themselves on every side" (250). There is so much confusion created through horror for the typically characterized heroine in the male gothic setting that she is unable to find plausible solutions for her situation. Radcliffe's heroine, on the other hand, does not hesitate to "cross the foot of the stair-case, … enter a spacious apartment whose walls … were scarcely distinguishable from darkness itself" (*Udolpho* 228) to find possible answers in the middle of the mysteries of the castle, though terrified at times. Since there is plausible explanation to all the mysteries that cause confusion and curiosity for the heroine, Radcliffe's gothic challenges what exceeds reason. Thus, unlike horror in the male gothic, terror itself is not used for the heroine's "gothic experience" (Holland and Sherman 288). Instead, it "awakens the heroine [who is imprisoned in a world of ignorance and deception] to the true reality" (Aguirre, *The Closed Space* 109). This is the reason why Radcliffe's Emily does not suffer from the similar fate that Lewis's Antonia is doomed to, who is "a victim of ignorance … raped and murdered because … she cannot cope with the changing face of the world she knew" (108) while "protected" from the outside world. Emily, on the other hand, is willingly open to travelling and learning with a strong mind and confidence that provide the ability to "distinguish a substance from a shadow, a reality from the phantom of a dream" (110). Identified with reason and courage, Radcliffe's *travelling* heroine thus does seem to comply with Wollstonecraft's pro-feminist argument for women of the time: "the woman who moves, who acts, who copes with vicissitude and adventure" (Moers, *Literary Women* 126).

On the other hand, there are also certain interpretations that find Radcliffe's advocacy for that type of woman inefficient and take her heroine and plot in *The Mysteries of Udolpho* from the perspective possibly implying their "outward complicity with the dominant sexual ideologies" (Hoeveler, *Gothic Feminism* 5) of the time. Thought as being unable to create an effective female voice that could protest the imprisoning patriarchal

values, Radcliffe is thus criticized for creating plots that usually end with the traditional preservation and reaffirmation of the "domestic harmony" (Botting 41), in a way aggravating the situation for women. As a "supportive" response to "women's passive acceptance of their newly proscribed social and educational identities as wives and mothers" (Hoeveler, *Gothic Feminism* 5), Radcliffe is said to make use of a very ideal fictional ending of the time with a marriage by heroine's ending up in the exact place where her mental development depended on her father's personal assertions while growing up. Instead of creating a completely independent heroine who stands alone in a different environment in the end, acting against the social norms of the time that required her to settle down, and transgressing the domestic boundaries, her married heroine prefers to go back to the very place where her "innocent" seclusion from the world started. Maggie Kilgour reveals that the ending of *The Mysteries of Udolpho* does seem to fail extending its direction towards a feminist agenda owing to the heroine's going back to the domestic confinement again. According to Kilgour, it does not matter if the heroine is able to get out of the castle, which is in her opinion the "domestic realm [appearing] in distorted nightmare form in the image of the prison" (Kilgour 38); she eventually goes back to the "real version" that is "purified of its *contaminated* forms" (38, emphasis mine), "assuring" a kind of continuation for "[her] incarceration in the home that is always the man's castle" (38). In other words, it can be said that the "pure" Edenic world of her "safe" parental home cannot serve an ideal exchange for the "fallen world" of the castle with evil in it. It might seem perfect; however, it is in fact the starting point where she was kept uneducated and unprepared for the chaotic outside world in the name of protecting her. Thus, her parental home does not make her "outlandish trapping" in the castle any better. Mary Poovey also states that Radcliffe's *Udolpho* does have "conflicts within the ideology realized" ("Ideology and *The Mysteries of Udolpho*" 311) by reaffirming the patriarchal system without being able to challenge and "propose an

alternative to paternalistic society" (311). About the heroine's moving from the "pastoral Eden of safe family life … [towards] the fallen world" of the castle, and eventually "ending back in the haven" (Durant 520), David Durant makes it clear that "its circular shape suggests that the only solution to the problems of [her] adult existence lies in returning to traditional, conservative rules" (520), thereby discouraging female agency. Thus, such interpretations might elevate confusion about Radcliffe's purpose with her defying heroine's "failed" attempt for escape from patriarchal confinement.

This conflict in her plot is probably criticized because Radcliffe's gothic setting is usually interpreted as a site of patriarchal abuse symbolizing women's domestic nightmare. In other words, it has usually negative connotations in the feminist reading owing to its similarity to the house she is stuck with her predestined roles for her. Allison Milbank describes the characteristic of the gothic setting in the female gothic tradition initiated by Radcliffe as "imprisonment in which the heroine finds herself under the authority of a male tyrant" (*Daughters of the House* 10). Confined there, the heroine "seeks to preserve her honour and her life" (10). It is thought to reveal an allegorical world where her struggle against the male authority is palpable. Therefore, it is criticized as ironic in that her gothic heroine, who is expected to have a lot more daring nature when it comes to female agency, seems to be willing to surrender to another form of incarceration in the end after surmounting all the challenges in the gothic place though able to protect herself without the supervision of any parent. It brings out the question why the heroine undergoes all that trouble if she paradoxically ends up maintaining the imprisoned woman image that is in a way related to "the phallic confines of marriage" (McCarty 369) instead of "guard[ing] against [this] *unwitting* return to male confine" (369, emphasis mine). Eventually, such criticisms are thus based on the idea that the heroine does not live "in a new space free from men" (369).

Elaine Showalter's perspective, however, disagrees with the interpretations that are directed towards women's fiction which are indirectly claimed to control the gothic narrative for the benefit of the patriarchal discourse that bases the argument on the dichotomy picturing "parts of the female psyche" as "monsters and madwomen … to be punished and ostracized, while the 'good' submissive women have been rewarded with praise, marriage and admiration and sanctification" (Punter, *The Gothic* 458). According to her, it is not about polarizing the female either way by working for or against the patriarchy in the narrative; it is about building a new argument for women *within* the boundaries of the dominant culture since it is not possible to ignore the "male-dominated institutions – the news media, … education, and legal systems, the art, … literary worlds" (Showalter, "Feminist Criticism in the Wilderness" 201). She reinforces the idea that "there can be no writing or criticism totally outside the dominant culture; no publication is fully independent from the economic and political pressures of the male-dominated society" (201). At this point, it can be also said that what Showalter reinforces can be connected to de Beauvoir's psychoanalytic analysis of the male hegemony over the female as the Other sex emphasizing how "subject [male] seeks to assert himself … [by putting her in the position of] a purely impersonal opposition, … a stranger; or [as someone who] … permits assimilation [of man], so that he takes possession of her only through consuming her - that is, through destroying her" (Beauvoir 159). Admitting that there are "feminist historians that have accepted the model of separate spheres" ("Feminist Criticism in the Wilderness" 199) based on gender, Showalter also refers to Ardener's alternative model based on the overlapping culture and reality of both the female and the male. He reiterates the idea that it is "crucial to understanding both how they are perceived by the dominant (male) group and how they perceive themselves and others" (199). In other words, he accentuates the idea of "double-voiced discourse" in women's writing that has to embody both "the muted [female] and the dominant [male]

culture" (201). Connecting the adjective "muted" to "language and power" (200), Ardener suggests that the male culture "control[s] the forms or structures in which consciousness can be articulated" (200). Radcliffe's presence as a female writer within a male dominated literary tradition can be interpreted as corresponding to what Ardener suggests here. As a shy and a mysterious writer who preferred a secluded life, Radcliffe was not known "intimately – or at all" (Norton, *Mistress of Udolpho* 1). The reason for this was usually thought as her being the centre of "attack by journalists" (4) who considered her "as a sorceress responsible for corrupting the minds of her young readers" (4). For Radcliffe, finding a voice in "the canon of the Great Masters" that "was dominated by men" (8) was challenging in that there was a great deal of patriarchal tradition in literature. Being sensitive to criticism, she endeavoured to fit in properly trying to "preserve an unblemished reputation" (2) which pressured her. Thus, she was "a victim of the cultural definition of 'the Proper Lady' which dominated women's lives from the mid-eighteenth century (3). However, while controlling her plot complying with the expectations of the dominant culture that wanted her to "defend the domestic – womanly – virtues of her work" (8), she simultaneously "claimed for herself a position within the (patriarchal) tradition of romance and epic literature" (8) that foregrounded a completely different heroine travelling and going on adventures in "remote and extravagant settings" (Ellis 99) to claim her rights. Thus, the apparent double-voiced discourse that Showalter refers to can be seen in her work *The Mysteries of Udolpho*.

Similarly, Showalter supports Ardener's idea by stating that this is the reason why "muted" (female) culture must "speak through the language of the dominant" (200) if they want to have a voice in the literary world. Showalter reveals Ardener's model related to this relationship as follows:

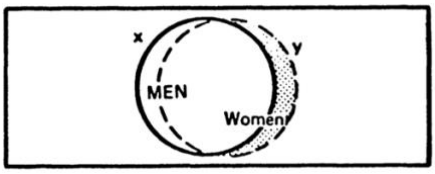

Fig. 1 Showalter, E. "Feminist Criticism in the Wilderness". Critical Inquiry, vol. 8, no. 2, Writing and Sexual Difference (Winter, 1981), p. 200

The diagram shows that the two circles symbolizing the separate gender spheres are almost completely intersected except for the tiny part of Y outside the X circle which illustrates the male sphere. Ardener spatially terms it "wild zone" (200) which is, in other words, an alien and unrelatable female area about which men do not know anything. Showalter describes that area as "the aspects of the female lifestyle which are outside of and unlike those of men" (200). When it comes to the male sphere on the diagram, it already includes the whole "male consciousness" in the dominant culture without excluding its any part; thus, it is "accessible to or [can be] structured by language (200) belonging to the dominant culture. However, the wild zone is impossible for the male perspective to know or understand since it is invisible to them; it is almost like it never exists. Taking Ardener's theory into consideration, Showalter thus advocates for the simultaneous inclusion of both gender consciousness while reading women's texts to be able to reveal the differences in female experience from the male one instead of taking the literary female experience that is alien to the male gaze from a completely women-centred way that excludes the dominant culture. By the same token, Hélène Cixous also elucidates that women need to take part in using the very language governed by the male instead of "accepting a domain which is the margin or the harem" (881). Similar to how Showalter adapts Ardener's theory to women's writing, Cixous also supports the idea of "transgressing" the tradition of passivity and silence by "speaking in the masculine" (881). In a similar manner, Luce Irigaray's idea of mimicry suggests that instead of marginalizing her ways to challenge the dominant male culture, women can "best battle

[it] when they mime the mimes that men have imposed on them" (Hoeveler, *Gothic Feminism* 12). To become visible, she thus needs to "resubmit herself – inasmuch as she is on the side of the 'perceptible' of 'matter' – to 'ideas,' in particular to ideas about herself, that are elaborated in/by a masculine logic" (Irigaray 76).

In order to integrate those ideas into this masculine logic, the female gothic seems to adopt the conventions in the genre started by the male gothic tradition. Eve Sedgwick is thus supportive of "exploring the conventions of the genre rather than dismissing them" (Punter, *The Gothic* 458). Looking into the traditional traits of the gothic stemmed from the earlier gothic works, Sedgwick pursues the argument that one can "find scope within … a set of conventions … found together … which make up the Gothic formula" (Sedgwick, The Coherence of Gothic Conventions 11). At the same time, she, however, refutes the idea of their limiting predictability by conveying their possible different interpretations based on the content and the intent:

> It requires focusing on the content of the conventions rather than on their history and conventionality. It forces us to wonder in what way these specific conventions delineate a world— and what the shape of that world might be. Seeing the Gothic formula as comprising gestures toward a whole would be a way of seeing the unity of the formula. Seeing it as delineating an imaginary world would be a way of approaching the variety of tone and intent found in these novels; for writers, like all communicative beings, can have widely different motives for and investment in the description of their world. It is the easier to look at the Gothic formula as gesturing toward an almost physical gestalt because all the main conventions have in common, it seems to me, a particular implicit topography, elaborated, according to each convention, to different ends, but with a "family" resemblance in their essential shape. (11)

Examining the Gothic formula through "a physical gestalt" (11) which refers to a concrete scheme of the genre perceived as whole, Sedgwick states that the genre has expected characteristics and conventions that can be clearly identified and connected with it, leading the plot. With these "narrowly defined" (11) conventions that display the same concreteness in different works on the surface, the gothic tradition, however, presents a fictional world with similar "chief incidents … *differ[ing] in tone and intent*" (10,

emphasis mine) in each work. Thus, Sedgwick's persistence with the conventions does not aim to adhere to the male-centred interpretations for the persecuted heroine in the gothic castle; she rather reiterates that the Gothic formula can be utilized in different purposes and tones despite the conventions' apparent resemblances.

Revisiting Radcliffe's "contradicting" heroine and plot upon Showalter's, Cixous's and Irigaray's and Sedgwick's approach to women's writing, one can consider that the connection between the heroine and plot can be indeed suggestive for female agency – when taken from the perspective suggesting the gothic heroine's ability to be active and take decisions, take action against subordination and oppression without waiting to be rescued– in the female gothic tradition on contrary to their abovementioned patriarchal interpretations. Parallel to their similar approaches towards this "double-voiced" discourse that can be adapted to the traditional male prison in the female gothic as a cooperative factor for female empowerment, Radcliffe can be said to resubmit her heroine with her filial obedience to the centre of the male oppression where she is perceived by the masculine logic. Although her silence and calmness are interpreted contradictory when her enthusiasm to move and explore in the terrifying castle is considered, it can be also seen that she complies with the male logic by not losing control and yielding to hysteria, thereby being able to "exercise [her] subjectivity" (Hoeveler, *Gothic Feminism* 10) successfully within the male territory. Radcliffe's setting can be thus read as an empowering site for the heroine in terms of mobility rather than passivity paving the way for the opportunity to contact with the outside world from which she has been kept away. There Radcliffe's heroine is not a marginal one that fits the patriarchal polarization of women by rebelling the oppression overtly; she is "controlled and strategically not angry" (15) instead. Although it can be confused with passivity, she still does not prefer to demonize herself *for* the male gaze by acting irrational. How the heroine acts in the gothic setting is in fact attributable to the patriarchal discourse. Instead of

surrendering to fear and hysteria, which can be witnessed as the usual characteristics of the heroine in the male gothic, Radcliffe's heroine is generally collected, which helps her to move easily from one place to other and access the mysteries for which she could find plausible explanations later. In other words, Radcliffe's prison-like castle helps her heroine to "undo the effects of phallocentric discourse" (12) through a male-centred representation of the setting of the male tradition. Encountering the same castle, her gothic heroine is however enchanted by its gothic sublime, deciding to be more courageous and active and searching for answers for the mysteries. Although she is thought to be "the good submissive" (Punter 458) daughter at her parental home, the gothic castle also reveals her potential to challenge being submissive. Even facing death threats by the gothic villain in his own territory where he has the utmost "control", Radcliffe's heroine does not surrender. Although going back to her parental home is usually interpreted as going back to her filial and patriarchal obedience, it can be also stated that her parental home is not the same as she lived with her parents anymore. Without any supervision by her parents, she goes back to the very place where the domestic cultivation started. However, this time there is an accomplished transformation. She eventually goes there with her partner who is finally *worthy* enough for taking her side after having to go through some challenges to be transformed. Contrary to what is expected from the traditional gothic heroine who is "trained up to obedience [and thus supposed to] "render herself agreeable to [her partner]" (Wollstonecraft 63), the traditional gender roles are completely subverted in a new dynamic: this time it is the male sex who needs to be taught being pleasant for her. Even though it seems to mean returning to the very roots by going back to her parental home, it is also clear that as its new heiress, she is there to change it. She signals her aim for change in the patriarchal system by marrying him not instantly but in time and progress, thereby forming equal companionship: Having "the same terms as property owning men" (Keane 19), Radcliffe's heroine "shapes the character of the

sexual contract… and establish[es] familial structure based on mutual love, [respect] and communal responsibility" (19). Thus, it could be stated that instead of an overt aggressive rebellion for the heroine trapped in domestic oppression, which can be possibly ignored by the patriarchal interpretations, Radcliffe utilizes the conventions of the male gothic tradition and creates her version of the new heroine "elaborated in a masculine logic" (Hoeveler, *Gothic Feminism* 11) to make her journey visible and heard.

In line with this, it can be said that the depiction of "contradicting" heroine and plot in this setting might be read as Radcliffe's successful effort for creating a feminist voice in the gothic tradition: Sustaining the balance of the double discourse of the female and the male tradition throughout the work, Radcliffe easily imitates the male gothic tradition with its threatening castles that evoke intense feelings, villains that imprison heroines and virtuous heroines that are rewarded with marriage. However, she also depicts an independent heroine who can also challenge the intimidating gothic villain courageously and fight for her financial independency as a woman. Instead of choosing a marginalized area that is invisible and alien to the male gaze, Radcliffe prefers to play with the familiar patriarchal setting in order to address the female empowerment and agency that can be visible in the dominant culture by providing a kind of a vehicle for delivering her own voice with the castle's "paradoxical significance when related to women: as constraining [and] liberating" (Ng 5). Utilizing the male gothic world conventionally, Radcliffe's heroine "could enjoy all the adventures and alarms that masculine heroes had long experienced, far from home, in fiction." (Moers, *Literary Women* 126). Rather than labelling the female gothic as victim feminism which supports the idea of "the antifeminist notion" that the gothic heroine positions herself as "the *passive victims* of male-created constructions" (Hoeveler, *Gothic Feminism* 2;4, emphasis mine), the chapter will prove that Radcliffe's heroine is indeed an active challenger trying

to create a difference by cooperating with the gothic setting in the familiar patriarchal scenario.

2.2. The Chronotopes in The Castle Udolpho

Different from the interpretation of the gothic castle as a typical background component of the gothic convention which sets the intimidating atmosphere of suspense and horror especially for the gothic heroine, Radcliffe, in her work *The Mysteries of Udolpho* (1794), reveals the active interaction between the heroine and the gothic space by attributing a character-like function to setting that leads the heroine to action to explore, learn and rationalize the mysteries evolving around her familial connections while simultaneously entering *the real world* where she can confront disorder, intrigues, threats unlike what her parental home in "harmony" unrealistically offers. Rather than posing a hindering factor for her causing hysteria and paralysis within the enclosed spaces, the gothic castle in the chapter will be examined as a constructive power for the heroine: not only does it help her judgements on the way towards autonomy in its reversed world of the castle where there exists no overwhelming parental overprotection "obstructing in that way their development toward autonomy" (Ellis 113), but also posits a counter strategy against the patriarchal order with which she confronts to defend her rights in a courageous way though already kept defenceless and unprepared for such a "dark" world that she has never contacted before. This is where the gothic setting essentially overlaps with Bakhtin's theory of chronotope which forms the theoretical framework of this dissertation. As Bakhtin proposes the interaction between literary chronotopes and characters and plot in a literary work in his theory, the interaction between the gothic heroine and the gothic setting can be interpreted by utilizing the same approach. Parallel to his theory, it is also inevitable in Radcliffe's work to trace the chronotopes that apparently shape the heroine's choices and decisions: Similar to how Bakhtin reveals the chronotope of the castle, the gothic castle in the work also displays

the feature of the structure bearing "the [visible] traces of centuries and generations" (Bakhtin, FTC 246) which leads the heroine to the awareness of the "particular human relationships … [through] the family archives" (246) providing further exploration so that she could be released from the familial mysteries that preoccupy her mind with pervasive suspicions leading to paranoia when kept unknown by patriarchy. While carrying those traces, the castle is also portrayed as out of place in time and space. In other words, it does not belong to neither that time nor that place, in a way "litter[ing] the landscape "like a surrealist canvas with broken pillars and buildings" (Milbank, *Daughters of the House* 9). The castle as a ruined structure apparently does not seem to be connected to the world in any way. However, with its historical revelations and conflicts, entering that world creates a threshold for the heroine– similarly a gate-itself. Despite invoking an image of the medieval architecture, it still creates a connection between the past and the present that is relevant to the heroine. It allows the heroine to transgress the limited world view that is imposed within a closed world, getting her out of the parental illusion she is exposed to. The castle then can be seen an important territory for the heroine's autonomy while presenting a world where she can learn more than what is formerly taught in her parental territory. The castle as a threshold itself also leads to the other thresholds explained by Bakhtin as related to the "areas stairways, halls, corridors" (Morson and Emerson 375), windows and doors. Such thresholds create "moments of decision" (Bakhtin FTC, 248) urging the heroine to find solution to "instantaneous" (248) situations she encounters.

The doors that are also open and available to the heroine, the long dark maze-like corridors that she can run away from threats invisibly by losing her track to her dangerous follower behind in the gothic castle can be considered as inclusive within Bakhtin's threshold chronotope which is, as in his words, "connected with … the moment of crisis, the decision that changes a life" (Bakhtin, FTC 248). Those are the doors and corridors

inviting her to show "boldness …to step over the threshold" (Morson and Emerson 375). Furthermore, she is also a travelling heroine that is on the road being in constant contact with the landscape where she also experiences encounters that destroy "social distances" (Bakhtin, FTC 243). Sheltered from the chaos of public spaces in her parental home where she formerly lives in a vicious circle of "conventional simplicity of life in the bosom of nature" (226) –thus her home can be interpreted through Bakhtin's idyllic chronotope which represents a "little spatial world [that]is limited and sufficient unto itself, not linked in any intrinsic way with other places" (255), Emily is deprived of human contact, progress and change. Living there, she, however, learns how to appreciate nature being inspired by it, which later gives him an advantage in the castle Udolpho by encouraging and elevating her spirits, in a way empowering her. Radcliffe also reverses the situation of lack of human contact in her parental home through the chronotopes of road and encounter/meeting. These chronotopes, evoking mobility and thereby adventures, provide an escape from this force of cyclic form that dooms the heroine to a life of ignorance "stemming from [her] basic lack of knowledge about the world and [herself]" (Aguirre, *The Closed Space* 107-8) so that she is able to realize that she is not in fact bound to be trapped in those walls. In these chronotopes, people that are normally supposed to be "separated by social and spatial distance can accidentally meet" (Bakhtin, FTC 243) and interact. However, instead of constant outdoor travel, Radcliffe accentuates the concept of "indoor travel" (Moers, *Literary Women* 128) for the heroine using the castle as the platform for these two motivic chronotopes road and encounter, rather than as an oppressive force persuading her into submission. Since Bakhtin states that chronotopes can "change greatly over time" (Morson and Emerson 375) while especially exemplifying the chronotope of the road that has changed throughout centuries, these two motivic chronotopes can be also interpreted in this primary example of the female gothic as operating indoors in addition to their outdoor functions. In connection with this, those

chronotopes could be also detected in the castle because the asymmetrical geometry of the castle suggests that it is in a way "anisotropic" (Aguirre, "Geometries of Terror" 6). Revealing a world which is "larger than outside" (6), the space of the castle leads the heroine to a long quest inside that involves "crossing a series of doors and spaces" (6). Radcliffe portrays the heroine similar to a chivalry of early romances, who is supposed to prove herself in the face of the dangers within the "long, dark, twisting, haunted passageways" of the Gothic interior where there is "travel with danger, travel with exertion—a challenge to the heroine's enterprise, resolution, ingenuity, and physical strength" (Moers, *Literary Women* 129), which is, in Ellen Moers's terms, "heroinism" (129)[22]. Hence, these two chronotopes will be analysed in the chapter as parts of the heroine's indoor journey in the castle. Thus, it wouldn't be wrong to state that rather than solely serving as an atmosphere for the plot, the gothic setting, when explained through these chronotopes, can be regarded as operating in a similar way to an entity leading the heroine by affecting her choices. Separated from the public spaces while doomed to the domesticity, the women of the time, under the cover of the gothic heroine, is in a positive interaction with the gothic setting by accepting to be led by it so that she can freely transgress the boundaries that are drawn for her. Hence, interpreting the castle as a source of location for "encouraging redemption" (Ng 22), this chapter will address the main chronotopes where the heroine Emily experiences mobility and thereby progress and change in her mental and psychological development, revealing the dialogical relationship between the heroine and the castle, in parallel what Bakhtin's chronotope theory suggests. In addition to the main chronotopes providing Emily the physical mobility, the chapter will also analyse another chronotope which is the cedar parlour in the castle Udolpho in the light of Bakhtin's chronotope of parlour. Though not suggesting

[22] Ellen Moers, in her book *Literary Women*, reads this portrayal of the heroine of the gothic fiction as heroinism, which is akin to a heroic quest familiar to us in romances. She describes the bravery of the gothic heroine in accordance with her performance within the Gothic interior since "it was only indoors, in Mrs. Radcliffe's day, that the heroine of a novel could travel brave and free and stay respectable" (129).

physical mobility for Emily like the others, the cedar parlour will pose significance for chronotopic analysis contributing to its feminist perspective in that it can be considered as a male space where Emily challenges the overt usurpation of female rights endeavouring to subvert the power dynamics.

2.2.1. The Idyllic Chronotope vs. The Chronotope of the Castle

One of the most noticeable settings in the gothic tradition can be probably regarded as the castle. However, the perspective for a possible *positive* interaction between heroine and castle is not usually common in the feminist reading of gothic fiction. The commentary towards gothic texts is generally committed to the idea that the gothic castle is the representative of patriarchal oppression, incarceration and abuse performed on women, and it is highly claustrophobic hindering any chance for women to get out of it. Anne Williams suggests that "a castle is a *man*-made thing … [that has] a public identity enfolding (and organizing) the private, the law enclosing, controlling dark 'female' otherness" (44). Eugenia DeLamotte elucidates the idea about the gothic space as the "architectural setting … [representing the threat] that she will never get out" (15). What Maggie Kilgour also reveals about the gothic space is that it represents "the domestic realm … forming in the images of the prison, the castle, in which men imprison helpless passive female … whose spirituality may be pushed … to an extreme" (38). On the one hand, it can be stated that the reality of incarceration for women is palpable within the gothic castle which presents visuals for the patriarchal pressure in a way for readers to witness. Radcliffe in her work does not explicitly create a different gothic space for her heroine. Though depicting a challenging and defying female character version of the time when women were only "flatter[ed] [upon] their *fascinating* graces and viewed as if they were in a state of perpetual childhood, unable to stand alone" (Wollstonecraft 13), she does not prefer any setting other than the one defined with the male gothic tradition. Similar to Walpole's physical settings that are "isolated and ruined castles and abbeys,

old chateaux with secret vaults and passage-ways, dark forests and spectacular mountain regions populated by bandits and robbers" (Botting 41), Radcliffe's preference for the setting, on the surface, also physically creates the male tension that evokes the feeling of paralysis, incarceration and entrapment for the heroine. Radcliffe also affirms it by her heroine's initial response to the gothic castle as a setting that makes her "heart sunk" and feel like "as if she was going to her prison" (*Udolpho* 227). However, at the same time, this constant type of reading of the gothic space reduces the female voice to a singular direction which seeks female empowerment only through victimizing women, in a way confirming Diane Hoeveler's theory of gothic feminism which is "a version of victim feminism [which] is in her opinion an ideology of female power through pretended and staged weakness" (*Gothic Feminism* 7).

Instead of victimizing gothic heroines who are thought to be trapped in a horrifying castle that does not give her any chance to find the strength to get herself out of her forlorn situation, Radcliffe sets a new trend for an independent heroine who can exercise "sufficient strength of mind" (Wollstonecraft 28) away from the hazard of "too much innocence" (Ellis xiii) on a *fortunate* "exile from the refuge of home … subvert[ing] the idealization of the home" (Ellis xiii) in a castle that is open to knowledge, exploration and escape. Though akin to a prison from the outside, Radcliffe's gothic castle bears potential for the heroine to "take initiative" (Ellis xii) for the first time and contact with the world from which she has earlier been "protected" by the heroine's father who prefers to "disengage himself [and also her] from the world … [retiring] … to the exercise of domestic virtues" (*Udolpho* 1;2). On the other hand, presenting a hypnotizing picturesque that represents a "familiar territory with all its nooks and crannies, its familiar mountains, valleys, fields, rivers and forests" (Bakhtin FTC 225), Radcliffe makes it clear that the location of La Vallée already suggests seclusion from the outside world with mountains separating it: "To the south, the view was bounded by the majestic Pyrenes … To the

north, and to the east, the plains of Guienne and Languedoc were lost in the midst of distance; on the west, Gascony was bounded by the waters of Biscay" (*Udolpho* 1). While it has a smooth transition towards the rural world fluidly on the waters of Biscay, La Vallée is also bounded by mountains promoting immobility and limitation, and thereby preventing any physical and social inclusion in the outside world. Emily's father's personal decision for such isolated place in a way forces her to enter this limited world in which her focus is completely diverted to the simplicity of nature that includes "the silence and grandeur of solitude…, the lonely sound of a sheepbell, … the stillness of the evening" (*Udolpho* 6). As it can be also seen from Radcliffe's word choice while describing the static world of La Vallée, it is a non-progressive world by which Emily cannot be intrigued in any way for her personal development towards "adult individuality" (Kilgour 117). Her mental cultivation is led by her father who is deeply connected to the place formerly visiting it as a young boy: "To this spot he had been attached from his infancy … which afterwards made a strong feature of his character" (*Udolpho* 2). Thus, in harmony with La Vallée, Emily's father, St. Aubert, also limits her. According to Maggie Kilgour, Emily's social isolation in La Vallée is analogous to Rousseau's parenting theory: he suggests that "the child be raised in isolation, away from the corruption of society" (115) so as not to be influenced by the damaging effects of it. However, not being in contact with the outside world before, Emily seems to be completely content with her immobility and passivity when she is in her parental home. Hence, Radcliffe intervenes in her "state of original pleasing inertia" (117) by starting her journey to transform the setting with the castle where her heroine could confront the real world for her awareness.

The heroine's parental home can be regarded as the problematic division of home from the outside world, which, in a way, creates a patriarchal foundation itself for "the unresolvable social contradictions raised by placing men and women in separate spheres"

(Ellis xv), leading to the promotion of female submission. Her parental home does carry the apparent features of Bakhtin's idyllic chronotope where her world view is "limited to only a few of life's basic realities that "begin to look precisely like the most important things in life" (Bakhtin, FTC 226) while not having a "naked realistic aspect but in a softened and to a certain extent sublimated form" (226). As proposed for this chronotope by Bakhtin, La Vallée has this unrealistic and repetitive aspect of the idyllic whose "spatial world is not linked in any intrinsic way with other places, with the rest of the world" (225). It is as if time halts here, akin to a harmonic paradise without any disruptive force of chaos: In her narration, Radcliffe also proves the suspense there emphasizing its cyclical feature with no variation of events that could take almost only 30 pages in the book to refer to the time the heroine spends with her family. Thus, instead of presenting the world from a realistic perspective that does not disregard "complexity and the disjunctions of everyday private life" (226), the idyllic nature of La Vallée does not allow the heroine to use the progressive force of "growth and perpetual renewal of life" (230) but "conjoin[s] [the heroine Emily's] life with the life of nature, the unity of their rhythm" (226), instead. Contrary to Walpole's tradition of the genre that densely borrows the romance tradition which is also followed heavily by Radcliffe who wants to be the voice of women to take the lead in such a masculine area, this non-progressive nature of La Vallée thus serves no use to the personal transformation Emily needs to go through in order to achieve autonomy and independence, in accordance with what the romance tradition requires.

In a paradise-like environment away from any interference of chaotic "industrialisation and urban expansion" (Ellis 8)[23] of the century, there in fact occurs

[23] What Rictor Norton emphasizes the division between home and public spaces in the late eighteenth century is that with the social impact of the Industrial Revolution, "a new urban middle class and new working classes of skilled craftsmen, with a rapidly shifting urban population, led to job insecurity, uncertainties about status in the community and the decreasing effectiveness of the family. Families became isolated units where men sought relief from the pressures of commerce. The double standard allowed men to exercise competitive skills while requiring women to be a subservient civilizing force within the home.

nothing conflicting and "dangerous" for Radcliffe's heroine as everything is refined and simple in La Vallée:

> The building, … [was] only a simple and elegant residence […] where the same chaste simplicity was observable in the furniture, and in the few ornaments of the apartments, that characterised the manners of its inhabitants … It was one of Emily's earliest pleasures to ramble among the scenes of nature; nor was it in the soft and glowing landscape that she most delighted; she loved more the wild-wood walks, that skirted the mountain; and still more the mountain's stupendous recesses, where the silence and grandeur of solitude impressed a sacred awe upon her heart… scenes like these … awakened her mind info effort and led to enthusiasm and poetry. (*Udolpho* 2; 6).

In the "protective" parental home, Radcliffe's Emily is in an illusionary state of mind due to its idyllic cyclicity. Similar to the structural simplicity of her parental home La Vallée as described in the quotation, Emily lives a secluded "pastoral simplicity" (*Udolpho* 1) there, unaware of "life in other forms … [without] mingling in the gay and in the busy scenes of the world" (1) which is formerly experienced by her father. Such retreat having already been decided by the father leads her to being only in contact with nature around it and her cultivation's being directed to only books and "elegant arts" (3) and "every *innocent* means of happiness" (6, emphasis mine) promoted by her father. Though she is equipped with books and arts, the things she learns there will "be never of the slightest practical use" (Wolff, "The Radcliffean Gothic Model" 102) for the challenges awaiting her. Emily's concentration on "every innocent means of happiness" is in a way echoes Wollstonecraft's observation of patriarchal ways[24] for the illusionary world where the female mind is convinced to be docile and content through "innocent" teachings. Similar to what Wollstonecraft suggests, Emily's perception is also controlled in La Vallée. Unlike her father who was primarily in contact with the world, Emily is only exposed to

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Puritan middle-class values, especially notions of chastity and modesty, increasingly dominated women's lives" (10).

[24] In her book *A Vindication of the Rights of Woman*, Wollstonecraft refers to how the female mind is manipulated in the patriarchal system. The female sex is persuaded to be the inferior one voluntarily through "[flattering], pretty feminine phrases" and ways "which the men condescendingly use to soften [her] slavish dependence (14).

the uncomplicated family domain where she is cultivated by her father's instructions and by what *he* sees convenient with her mental development as a young female. Not being able to mingle in society there, she is constantly instructed to refuse her apparent sentimentality with self-control although she is not given the opportunity to practice those teachings. Whereas she reveals enthusiasm for external interaction to be "conscious of life" (*Udolpho* 12) as one of their few familial connections (the Quesnel family) visits them to expose their ignorant seclusion, awakening her "vivid fancy… and the ardent curiosity of [her] youth" (12) yearning for the dynamism of mingling in society, Emily's father is despotically focused on a single idea of living a life "in so remote a country as [that] where [as a family they] can neither hear nor see anything, and can in short be scarcely conscious of life" (12). Since her father is not content with his observations of Emily's growing up into a young girl with a "delicacy of mind, [having] warm affections and ready benevolence" (*Udolpho* 5), he "cultivate[s] her understanding with the most scrupulous care" (6) in La Vallée which in a way assists him with his patriarchal duty of shaping her mindset by excluding any external intervention. With "well-informed mind [by her father] … [protected from] the contagion of folly and vice" (6), she starts to take pleasure in taking walks in picturesque nature leading to a sort of hypnosis that keeps her physically there forcing her mind into only effort for "enthusiasm and poetry" (*Udolpho* 6) which also can be considered as a way of activating sentimentalism his father endeavours to discourage her from. Herein lies the contradicting ways of St. Aubert's teachings for Emily's mental growth: while his instructions are based on educating her to act with reason and self-control surpassing her sentimental side, he also plays a role in her sentimental and modest way of life filled with "sacred awe" (6) for sublimation of nature evoking inspiration for poetry in La Vallée. On the other hand, although the basis for St Aubert's teachings might be seen as echoing Wollstonecraft's feminist principle that suggests strengthening the female mind, he simply fails in this task when unable to

"adjust instruction not to narrow the understanding … [nor] not to dry up feelings by employing the mind in investigations remote from life" (Wollstonecraft 85). Perplexed about how to execute it, Emily, despite endeavouring to "show [herself] worthy of being [his] daughter" (*Udolpho* 21), cannot control "a mingled emotion of gratitude, affection, and grief overcame her" (21). Instead of advising her to counterbalance them to be prepared for conflicting societal interactions, he usually implies that reason needs to prevail over emotions to lead a life of "rectitude and virtue" (*Udolpho* 20). His way of cultivating her mind then cannot be regarded as pragmatic unless she is not exposed to a stimulus leading to "learning to find a middle course of balanced self-government" (Kilgour, 1995, 115). Thus, in the middle of an idyllic cyclicity where there is almost no possibility of a moment requiring "…any preservation [of her] in the various and dangerous temptations that call [her] from rectitude and virtue" (20), it would not make sense to "endeavour to teach [her] … the duty of self-command" (20). Hence, his father's reminding her to "recollect and practise the precepts [he has] so often given [her]" (*Udolpho* 20) can be seen self-contradicting, without any logical basis. Being exposed to another environment in Epourville, which can be seen her first time coming out of the idyllic cycle of La Vallée upon her mother's passing away, Emily is much more affected by returning home realizing how "silent and forsaken" (*Udolpho* 24) the place turns out to be, let alone feeling the effect of grief less. Unable to succeed in practicing her father's advice in forsaking "useless" sorrow, Emily seems to prove the fallacy in his father's effort in shaping her mindset that involves having exact control over sentimentality:

> But what reason and effort may fail to do, time effects: week after week passed away, and each, as it passed, stole something from the harshness of her affliction, till it was mellowed to that tenderness which the feeling heart cherishes as sacred. St. Aubert, on the contrary, visibly declined in health; though Emily, who had been so constantly with him, was almost the last person who observed it. (*Udolpho* 24-25)

As also can be seen from the quotation, her mourning period following the death of her mother in a way unveils the impracticality of his father's teachings. In the light of what

the quotation suggests, it might be said that endeavouring to have the entire control of emotions in such a period is not a pragmatic approach though it appears to involve no difficulty in theory. Accentuating how "[her] sorrow is useless" (20) and "it is wrong to give way to grief" (22), her father persistently expects her to come to terms with this loss instantly, adapting this new reality. Such expectation can be regarded an unrealistic response to grieving process since it is not natural. His approach to this process echoes the limited spatial life La Vallée offers. Restoring "folkloric time" (Bakhtin, FTC 224) which is suggested by Bakhtin as "collective" (206) meaning "the progression of events in an individual life has not been isolated; the *individuum* lives completely on the surface, within a collective whole" (206-07, emphasis in original), the idyllic nature of La Vallée provides no individuality – individuality that might create diversity and different dynamics leading to "naked realistic aspect" (226) of life– owing to the unity of human life and the life of nature there. Thus, there exists "simplicity of life" (226) with the "full force" (230) of cyclicity as opposed to "complexity of everyday private life" (226). In this chronotope, death is not interpreted with its negative side which is "purely destructive" (207) because its negative interpretation "comes out only on the purely individual plane" (207), in a way leading to the meaning of "finalizing nature" (207). On the contrary, La Vallée gives no impression of finalization with its sameness stemming from cyclicity. Integrated with the cyclicity of nature, the concept of death in La Vallée can be interpreted in a similar way with what Bakhtin's idyllic chronotope involves. It would then not be wrong to state that St Aubert's expectation for the process is implicitly based on the unreal time perception in accordance with the superficial way of life stripped from reality there. In the quotation, Radcliffe also stresses that it is impossible for reason and effort to prevail over sorrow in this process since it is an immanent part of human nature handled in time without persistent intervention. Not allowing her daughter to mourn, he simply pressures her to be instantly rid of a reality that she must face. However,

Emily cannot help being overwhelmed by those feelings and thereby taking her time to overcome that period by eventually turning into having a more tender heart, which is entirely opposite to what St. Aubert aspires. It is also not coincidental that during the revival of her spirits, her father's health is in a worse state. It reveals the impracticality of her father's advice for surmounting challenges with reason because the very reason why he cannot recover from "his present infirmity" stemming from "the shock it received from Madame St. Aubert's death" (*Udolpho* 25) is what he unrealistically tries to teach Emily all along: suppressing and controlling emotions. When St Aubert himself suffers from those sentimental moments, he temporarily leaves the very place where his daughter could witness his yielding to any sentiment, endeavouring to control his emotions. However, he always "returns to the chamber with a countenance composed by *an endeavour which did but increase his grief*" (19; emphasis mine). Thus, it can be stated that her father's teachings for preparing her to the outside world is impractical rather than pragmatic. Hence, she is primarily aimed to be "brought up under conditions that are supposed to produce innocence – seclusion from 'the world'" (Ellis xiv), revealing the strict "gender-based division" (Ellis xv) of private and public spaces stemmed from the male ideology of the time. Similar to the idyllic chronotopes that Bakhtin explains in his theory, Radcliffe's La Vallée is "an ancestral family town house [from which] … there is a break-off in the course of [the heroine's life] … to a period of wandering" (Bakhtin, FTC 232). Thus, this chronotope serves as the foundation for the visible transformation that is to take place in the heroine's journey.

Due to her heroine's seclusion from the outside world, Radcliffe here reveals the source of tension emerging from "separate spheres for women and men" in the eighteenth-century (Ellis xv) female gothic: "home" vs. "the world" (Ellis xiv). This separation is created by the male ideology that "[builds] its solid basis on the superiority" of the male sex over the female one, who is "educated like a fanciful kind of *half* being"

(Wollstonecraft 52), by limiting "the knowledge [that] the two sexes should [have as] same in nature" (52). In doing so, she is usually doomed to be confined to home when unfamiliar with the public spaces to which men are exposed mostly. "Confined to passivity, [she] cannot determine her own actions, or even influence in any active way what other people think about her. [Also] … imprisoned by these strictures, she cannot even protect herself from poverty." (Ellis 30). Thus, in addition to her physical and mental restrictions, there also occurs financial insecurity. Without an active stimulus exposure and economic independence, she is doomed to lack "an understanding to improve" (Wollstonecraft 81) at home. Being in contact with the outside world where interaction is constant, men however do "have various employments and pursuits which engage their attention and give a character to the opening mind" (59). Therefore, this division stimulates the power relation that reinforces women's position as a submissive companion that can only have access to what she is allowed. Similarly, revealing this spatial disadvantage of women of the time, Radcliffe's heroine is primarily confined to her idyllic parental home instead of the gothic castle, which might not be considered traditional for gothic fiction.

Starting with a paradise-like home and then travelling to the sharp atmosphere of the ancient castle Udolpho, a place usually criticized as home's exaggerated "dark opposite" (Ellis x), can be seen a deliberate strategy for Radcliffe. She creates the perfect haven for her heroine in the beginning, for which she uses a broad descriptive language observably connotating security and simplicity which provides a peaceful upbringing for the heroine. Emily's leaving this "paradise" just to live in a "dark" place does seem to foreshadow upcoming unfortunate events for the heroine at first. However, Radcliffe proves that her strategy with the gothic setting offers the complete opposite. Although what her parental home offers is "good" for her, Radcliffe's heroine is completely preconditioned to the identity that her father has imposed on her there by "protecting" her

from the outside world. Because she does know nothing about the outside world during a period of complete seclusion, she has hesitations about having to live in an opposite place to her earlier "perfect" place, which seems terrifying to her. This is probably the reason why she has the initial concern for her life while entering the "dark" atmosphere of the ancient castle: based on what the idyllic world displays, the ruined castle in a foreign and distant location apparently suggests a bad omen. With its hyperbolic structure and elements in response to what the heroine's parental home offers, it gives the impression of a nightmarish world where there is no stability and harmony: Its greatness in size and complex interior design thoroughly differs from the simplicity of her parental home and the subversive parent-like figures in the castle do stand in contrast to the peaceful presence of affectionate parents in her home. Despite seeming like a nightmare, a "dreamlike" world meaning the exaggerated version of the real world for Emily, the castle-not the parental home- in fact "realizes … actual rules of the 'real' world" (Williams 45) by showing that the outside world that she has been distanced from is never flawless devoid of conflict: the castle clearly "satisfies the dreamer's [– the heroine–] need both to deny and to confront a troubling reality … putting into play the anxieties, tensions and imbalances" (45;46). Thus, it might be said that Radcliffe reveals that it, in fact, offers what lacks in her former life: contrary to the cyclic nature of the parental home, the castle gives what the "heroine's health" (Ellis xiii) needs: "knowledge, not protection from the truth" (Ellis xiii) that the patriarchy hides from her in order to subjugate her with an uncontradictory and non-evolving environment that occupies her mind with "the domestic ideal" (Ellis xiv) of learning "self-command [and] … rejecting the first impulse her feelings" (*Udolpho* 5). The gothic space exposes the gothic heroine who is stripped of knowledge "in the name of [being] protect[ed]" (Ellis xvi) at their "perfect" home while letting them reveal their curiosity freely and explore and learn. At the same time, it shows the questionability of the need for "such a protected space" while

she can indeed survive the world where the villain is supposed to have the advantage and experience. Away from the parental house requiring filial obedience, the heroine can travel freely and can be in contact with the outside world including the gothic castle that enables her to finally practice acting with reason while facing the terrors of *real* life which also consists of conflicts. Radcliffe's gothic then can be considered as opening the way for a "critique of the ideology of separate spheres" (Ellis xv) based on gender. Viewed from a feminist perspective, since "feminism's defining ambition is to *transform* gendered power relations" (Robinson 285, emphasis mine), Radcliffe's work creates a new type of gothic heroine whose interaction with the gothic space evokes a type of spatial thinking that can "play a part in shaping the possibilities for social change" (Robinson 286) in terms of the power relations because "social change is intimately bound up with the spatiality of social life" (286).

Creating almost a peaceful environment where readers do not encounter any horrific castles for almost two hundred pages in the work, Radcliffe proves that she tends to create a different gothic tradition instead of directly following that of Walpole's. Rather than displaying the male gothic tradition that focuses on a "vulnerable and [helpless] heroine" (Williams 38) trapped in the middle of the threat of being raped in a castle, Radcliffe's gothic here creates the impression of a travel book in which the gothic heroine as a traveller can be seen an individual searching for her own identity going from one place to another, and thereby going against the limiting patriarchal stereotypes that confine her within the walls, instead of being an immobile victim unable to set herself free from incarceration and sexual assault. "Not knowing [where] to direct her steps, nor how to escape from the impetuosity of [Manfred] (Walpole 60), Walpole's powerless and helpless heroine Isabella is on the edge with the thoughts racing in her mind that is filled with "[hopelessness] of escaping, expecting every moment of the arrival of Manfred … [and thereby] [hesitating] whether she should proceed" (62) in the gothic castle. On the

other hand, Radcliffe's Emily is instinctively in a close relationship with the gothic castle, being able to direct herself towards the galleries, passages and doors, and "adopt a more rational conduct" (*Udolpho* 230) despite its gloomy, ruined and desolated appearance that might arouse terrifying supernatural implications. Contrary to Walpole's heroine, Radcliffe's protagonist does have a connection with the place itself, which "[awakens] her curiosity" (*Udolpho* 234), which prompts her to examine and explore it without hesitation: "it seemed as if her fate rested here, and was by some invisible means connected with this castle" (250). Though seeming to suggest a chilling "prison" (227) with its appearance at first sight, the gothic castle also "exhibit[s] a stronger image of grandeur, than any that Emily had yet seen" (226). In other words, the castle in a way "impress[es] her with its horror" (228) and its strength by standing solid despite its still antiquity and dreariness. Along with the feelings of anxiety and fears, Radcliffe also prefers to define Emily's first impression of the castle and its aura with the word "awe" (226; 227) suggesting the partial admiration and respect while simultaneously experiencing the tension. Thus, it can be stated that Radcliffe's word choice for the doubleness in Emily's response to this initial encountering the castle does not seem to be coincidental. The abrupt change of atmosphere to which she is not used is in a way alluring to her since its ongoing power that endures time and battles is admirable. As also Burke suggests with the sublime effect of structures, "a perpendicular has more fore in forming the sublime, than an inclined plane; and the effects of a rugged and broken surface seem stronger than where it is smooth and polished" (Burke 98); thus, its verticality and imperfection astonishes her. Different from the cyclic routine of her parental home that suggests no change or action, the castle Udolpho is a *mesmerizingly* ruined structure displaying the physical proof of the cooperation of the changing power of time with space. For Udolpho stimulates a type of dynamic that is not offered by La Vallée: it "fuses the desires for randomness" (Albright 53). This vivid and active

characteristic of the castle Udolpho related to its relationship with temporality is indeed what is explained by Bakhtin in his theory chronotope: "the intrinsic connectedness of temporal and spatial relationships […] artistically expressed in literature" (Bakhtin, FTC 84). This close relationship in Udolpho can be seen clearly and visibly with the castle's "responsive[ness] to the movements of time, plot and history" (84). Just like a character in the story, the castle is responsive to its environment with its "pierced and embattled […] outline [that] told of the ravages of war" (227), and has an elevating power for the heroine's perception and reaction:

> …Emily endeavoured to amuse herself by a view of the castle. Through a folding door, she passed from the great hall to the ramparts, which extended along the brow of the precipice, round three sides of the edifice … The grandeur of the broad ramparts, and the changing scenery … excited her high admiration; for the extent of the terraces allowed the features of the country to be seen in such various points of view, that they appeared to form new landscapes. She often paused to examine the gothic magnificence of Udolpho, its proud irregularity, its lofty towers and battlements, its high-arched casements, and its slender watch-towers, perched upon the corners of turrets. (*Udolpho* 245)

In contrast to its usual perception as "an oppressive, enclosing and patriarchal space" (Albright 53) in the male gothic, Udolpho is also proved to be a source of dynamism and movement that excites and intrigues Emily. As a young girl who is only exposed to the simplicity in La Vallée, Emily is introduced to a completely opposite world in Udolpho which has an admirably "immense structure of possibility" (Holland and Sherman 289) with its broadness. Cooperating with nature, the structure of the castle enables various illusions of landscape from different angles for the heroine who is impressed by such dynamism. As understood in the quotation above, the castle Udolpho can also be seen as an encouraging structure offering a "dialectic in its geometry" (Holland and Sherman 284) when compared to La Vallée which is only a "comfortable family residence … [with its simplicity] characteriz[ing] the manners of its inhabitants" (*Udolpho* 2) serving mostly for the *safety* of routines and predictability. Both the interior and the exterior of the castle display irregularity having an uneven outside design and construction, and inside design

with "doors [and passages] opening to other spaces" (Aguirre, "Geometries of Terror" 2), which reveals its unexpectedness and various possibilities inviting Emily to enter to learn for more. Rather than "soothing … mind with elegant and tranquil pleasures … in lovely surroundings of flowery turf and balmy air" (Varma 95), the castle Udolpho creates a unique atmosphere whose "landscape setting … [gives] a mystic vagueness …[with] a queer mixture of pleasure and fear" (95). Based on this double effect of the edifice, it can be stated that it is horrific and gloomy on the one hand, and provides the romantic delighting in sportive and elegant imagery on the other" (Summers 51). Despite "its features' [becoming] more awful in obscurity … [evoking] fearful emotions" (*Udolpho* 227) on Emily, the castle succeeds in attracting Emily's attention so immensely that she cannot help "survey[ing] the edifice" (*Udolpho* 227) with curiosity. From the outside, Emily's first encounter with the appearance of the castle reveals how it gives the first impression of it as a concrete character whose immense body inspires her gaze and inquiry:

> … the Gothic *greatness of its features*, and its mouldering walls of dark grey stone … As she gazed, the light died away on its walls, leaving a melancholy purple tint, which spread deeper and deeper as the thin vapour crept up the mountain, while the battlements above were still *tipped with splendour*. From those, too, the rays soon faded, and the whole edifice was invested with the solemn duskiness of evening. Silent, lonely, and sublime, it seemed to stand the sovereign of the scene, and to frown defiance on all who dared to invade its solitary reign … From the parts she saw, she judged of *the heavy strength and extent of the whole*. The gateway before her, leading into the courts, was of *gigantic size*, and was defended by two round towers crowned by overhanging turrets embattled, where, instead of banners, now waved long grass and wild plants, that had taken root among the mouldering stones … The towers were united by a curtain pierced and embattled also, below which appeared the pointed arch of a *huge* portcullis surmounting the gates: from these the walls of the ramparts extended to other towers overlooking the precipice, whose shattered outline, appearing on a gleam that lingered in the west, told of the ravages of war. Beyond these all was lost in the obscurity of evening. (*Udolpho* 227, emphasis mine)

Since it is the first time that Emily might witness such an exotic and thereby intriguing architecture upon living a life dedicated to simplicity, how Emily perceives the castle at

first sight is akin to a child's perspective of a giant castle/house in a fairy tale that is forbidden to trespass but tempting to discover. It can be seen as a "desire … for novelty" (Burke 31) that can be witnessed in a child who "catch with great eagerness, and with very little choice, at whatever comes before them; their attention is engaged by everything" (32). Scrutinizing visible parts of it with her eyes "moving first from eye level upward then downward" (Kahane 338), she is similar to a little child gazing the grandeur of the structure. First, she sees the edifice as a whole; as an enormous structure whose parts cannot be seen in complete clarity "in the obscurity of evening". "Wreathed in mist and obscurity" (Varma 113), the castle does bear a type of "mystic vagueness" (113) increasing its impression of having "enormous proportions" (113). Radcliffe's depiction creates such contrast between the grandeur of the castle and the littleness of its perceiver. In parallel to Bakhtin's chronotope theory, the castle here turns into a character providing "the whole focus of interest" (Varma 113) whereas its perceiver, "like the figures in a landscape, is subordinated" (113) to it. When examining its different parts, she starts with "the gigantic gateway" and following that, her attention is shifted upwards where "two round towers" defending it are located. Seeing "the pierced and embattled curtain" in the middle of them, her eyes follow the direction below there where she sees "the pointed arch of a huge portcullis surmounting the gates" at her eye level. Rather than examining it as an unsettling building, Emily proves her admiration for it with her careful examination. Radcliffe's word choice for Emily's initial observations of Udolpho –its battlements tipped with splendour, its strength, its gigantic size, its huge portcullis– proves no other than how it indeed impresses her. Emily's impression echoes Coleridge's idea about the impact of the gothic architecture on its beholder. Coleridge accentuates that the gothic castle "impresses the beholder with a sense of self-annihilation; he becomes, as it were, a part of the work contemplated" (Castle 689). Emily is, in the same way, drawn into this powerful fortress to an extent that she surrenders in its mystic

magnificence like a part of it. Parallel to this, Terry Castle also interprets the gothic fortress "as a kind of sensation-machine; a sort of fantastic psychic compression-chamber … [giving] the thrilling sense of being overwhelmed by something bigger and more potent than oneself" (Castle 689) in the same way Coleridge describes it. According to him, the gothic architecture as the essence of the gothic genre meets the need for distraction from the mood of the time when "something mysterious and exciting had *gone*, both from literature and the world, and human emotional life was impoverished by its absence" (687, emphasis in original). Quoting Thomas Warton, he accentuates that the cold rational spirit of the time that is devoid of emotions resulted in "suppressing those wondrous 'incredibilities' more precious to the soul of man than truth itself (Castle 688), thereby leading to a search for compensation for the lost passion of man, or in other words "[restoring] a lost world of numinous sensation" (689). When taken this into consideration, Emily's perception of the castle could be connected to the interest of the time of the work written for combining the thrill of supernatural with the grandeur of the gothic architecture. It could be associated with this type of combination in that the architecture itself in the genre is inspired from the gothic cathedrals which has the impact of reawakening its imposing religious power and thereby reevoking "'sacred awe' – a sense of vast, encompassing and imponderable spiritual forces – elsewhere absent from the world" (689). Thus, with their grandeur and antiquity, gothic spaces such as cathedrals, castles and crypts evoke a type of superiority over their perceivers, leading to the sublime feeling. Contrary to the idea suggesting Udolpho's sublimity's being "much more than a matter of size and scale" (Townshend 145), the fortress's impact on Emily starts with her observation for its greatness creating its authority. Related to this, Burke suggests that "greatness of dimension, vastness of extent or quantity has the most striking [sublime] effect" (Burke 97). Even though Emily is a "well-instructed" heroine raised in La Vallée who has the ability to control her emotions that could intoxicate her judgments,

she tends to accept the castle's alluring quality as Montague Summers refers to this possible reception saying, "[even] the most enlightened mind … acknowledges the power of gothic [structure]" (qtd in Summers 50).

In opposition to neoclassical architecture embodying the revival of classicism of Roman and Greek in the late 18th century with its symmetry, horizontality, simplicity with its geometry, the gothic architecture at the time can be described with its asymmetry, verticality, and its lacking proportion. However, what complements the impact of the structure is its providing emotional investment "through the picturesque" (Labourg 10). As also can be seen from the quotation above, Radcliffe's heroine perceives the castle as an awe-inspiring structure in harmony with nature "consecrated by time and mellowed by the passing of years, [as] … almost an organic component of the national soil, covered with creeping vegetation, while mimetically [fusing] with their environment" (Labourg 9): Udolpho is surrounded by "long grass and wild plants" stressing its antiquity. Thus, with the apparent traces of time, in Bakhtin's terms, the castle turns out to be an "antiquated, museum-like character" (Bakhtin FTC 246). Though usually interpreted to be entirely in disorder, Udolpho in fact has a "pictorial dimension" (Labourg 9) created for its perceiver Emily. Contrary to what she witnesses as architectural aesthetic in La Vallée, Emily experiences an unpredictable visual feast where light and darkness play with nature using the asymmetry and grandeur of the castle as an advantage. Even with "its mouldering walls of dark grey stone", "the rough surfaces of [its] decaying grey stones catches the changing lights in a variety of ways while thick ivy offers pleasant contrast of colours" (Gilpin qtd. in Labourg 9). There is always a change in its appearance during the day, which provides dynamism and character for the structure: when it is gradually getting dark, the lack of daylight leaves "a melancholy purple tint [spreading] deeper and deeper" (*Udolpho* 227), the entire castle, therefore, is "invested with the solemn duskiness of evening" (227). From then on, it turns to be a "silent, lonely and

sublime" building looking as "the sovereign of the scene and to frown defiance on all, who dared to invade its solitary reign" (227). However, when there is daylight, "the grandeur of the board ramparts [and] … the extent of terraces" (245) provide "various points of view" (245) available to the sight, "forming new landscapes" (245). Thus, during the day, it turns out to be a healer helping the heroine "recover her strength" (242). Since "daylight dispell[s] from Emily's mind the glooms of superstition" (241) created by the darkness, she is able to notice what has been visually concealed earlier: "Looking out upon the wild grandeur of the scene, … she [could view] with astonishment the fortifications of the castle spreading along a vast extent of rock, and now partly in decay, the grandeur of the ramparts below, and the towers and battlements and various features of the fabric above" (241). Inspired by such "delightful" (241) scene, she is able to "relieve her mind from the busy ideas, that tormented it" (241). Hence, for Emily, the gothic architecture and its surrounding atmosphere is both a source of sublimity and motivation.

Owing to the origin of the word gothic which "conveyed the idea of barbarous, tramontane and antique" (Summers 37), how it embodied itself in architecture was also heavily underestimated evoking the antiquity of the medieval and thereby signifying its old-fashioned unworthiness. Its outward pattern was considered vulgar and improper, in a way connoting the ferocious Goths and similar nomadic ancient people. Montague Summers refers to some of the leading names from the seventeenth century, such as John Evelyn and Sir Christopher Wren who were most likely to define the gothic architecture as a source of antipathy, a sort of "infect[ion] to Modern Architecture" (37), "congestions of heavy, dark, melancholy and monkish Piles, without any just Proportion, Use, or Beauty … not worthy the Name of Architecture" (38). There is even reference to Dryden who connotes the word gothic while comparing "an ill-ordered play" almost to the characteristics of a gothic structure that has "barbarous ornaments" (40). The adapters of

the Grecian rules both in literature and art, the Augustans, also defied what the gothic architecture embodies from their perspective: grotesque. The bizarre combination of forms in its architecture was utterly opposed to how they were conservative with the classical understanding of "true and just Symmetry, regular Proportion, Union and Disposition" (38). Thus, almost until the second half of the eighteenth century, it was harshly criticized and disdained due to having no aesthetic value when the classical antiquity was taken as the norm. However, Radcliffe in the work proves that "the Gothic architecture [has] its own rules, by which when it comes to be examined, it is seen to have its merit, as well as the Grecian" (Summers 43). Rather than displaying the "truest taste" (43) between what is the classical and the gothic, she simply creates a heroine who is appreciative of the architecture while being able to "scrutinize [it] by the laws on which each is projected" (43). Hence, the gothic castle inspires Emily with its own (dis)unity and (dis)order, "which results from its *nature*" (43) even though La Vallée or Montoni's mansion in Venice whose gentle designs are much more "uplifting" appear to be the ones that conform to the simplicity and regularity of the classical aestheticism of the "Grecian rules" (43). Constructing a heroine like Emily who appreciates art, Radcliffe not only provides a different perspective for the interaction between the castle and the heroine, but also a detailed outside view of the edifice rather than focusing solely on its inside design.

Since the male gothic mostly concentrates on the claustrophobic effect of the tension created by the gothic villain, who is adamant about pursuing the helpless heroine, the outside view of the gothic structure is not usually as detailed as it is in Radcliffe's. This is usually because the tension directly starts with its maze-like interior both to create and impose the effect for its impossibility for escape. On the other hand, not comparable to the discerning Emily, the frightened heroine of the male gothic whose perception is thoroughly blinded is not able to examine the structure revealing its reversed effect on her.

However, Radcliffe's elaboration of the outside design of the castle should not suggest that she entirely separates the outside design from its interior, undermining the latter. Instead, she creates the sense of wholeness of the edifice evoking curiosity for Emily. Thus, its appearance from the outside creates a threshold itself inviting for more, which also emphasizes the idea that a building "cannot be read separately from its interiority" (Ng 7); thus, "study of domestic interiority contributes to a more sophisticated understanding and appreciation of, among other things, the cultural, historical, and psychological importance of lived space" (7). Hence, the next section will be focusing on the interior of the castle.

2.2.2. The Thresholds: Corridors, Doors, and Casements

Usually portrayed as comprising the opposite structural features to home with its greatness that is difficult to comprehend and its tension triggering the feeling of unsafety for the heroine, the castle in the male gothic tradition is generally emphasized with its implications of futility of the heroine's escape from the villain's oppression. As also Aguirre accentuates in "Geometries of Terror", the "Chinese box" pattern, deceives the heroine with its asymmetry making the entrance of it appear easy from the outside while making escape from it inside seem difficult ("Geometries of Terror" 6), revealing how it is impenetrable, in a way "swallowing [her] up" (6). Thus, the structure of the castle of the male gothic tradition simply cooperates with the male perpetuator, giving him advantage. The utmost effect for the heroine's vain and hopeless attempts to escape from the sexual assaults in the male gothic are generated through the prolongation of reaching a safe place in the maze-like structure of the castle. There is usually an emphasis in the male gothic for her desperate escape from her pursuer with the "language of magnitude, distance … [and] motion [revealing] [her] relative position vis-à-vis place and object" (Aguirre, "Geometries of Terror" 2). No matter how fast she moves, the heroine is deceived by the idea that her attempts are indeed progress getting her closer to a

successful flight. Her movements are in fact unavailing in the middle of unending dark vaults and labyrinths. Constantly "stopping and listening to hear if she was followed" (Walpole 61) leads her to distraction hindering any logical advance other than "repetitions of the same basic gesture" (Aguirre 8) which is running through tunnels that might be defined "crossing a threshold" (8). In accordance with Bakhtin's description of threshold as a distinctive chronotope characterized by the point where a possible "indecisiveness fails to change a life" (Bakhtin, FTC 248), the castle of the male gothic presents the heroine nothing but a complicated structure where there are obstacles "multiplied" (Aguirre, "Geometries of Terror" 10), leading to more confusion and anxiety for her. "Hollow[ing] into several *intricate* cloisters" (Walpole 61; emphasis mine), it is almost impossible for the heroine who suffers from that "much anxiety" (61) to find her way out. With "hopeless[ness] of escaping, expecting every moment the arrival of [the villain], and far from tranquil on knowing she [is] within reach of somebody" (62), nowhere feels safe in the castle for the persecuted heroine – for instance Walpole's Isabella, is constantly obliged to run or hide, or she is mostly paralysed, unable to move while her "blood curdle[s]" (61). Even the so-called hero who is Isabella's only hope for escape from Otranto does not know how to "assist" her, being "unacquainted with the castle" (63). Eventually her attempt to escape proves to be futile since because of Theodore, "the afflicted Isabella … [has to] follow mournfully behind" (112) back into the castle even if there is a change for her flight. Also, similar to Lewis's Antonia, the traditional gothic heroine can sometimes be so naïve that she is thoroughly unaware of the upcoming sexual assault, eventually leading to her death. Upon being drugged, Antonia is unconscious, thereby unable to run away from rape and murder in the vault under the convent which is in a way another gothic castle. The vault, in other words "the burying ground" (Lewis 178), is "unobserved" (178) creating an advantage for Ambrosio. With its "innumerable caverns and winding passages … [and] narrow passages [having] "the most revolting

objects; sculls, bones, graves and images" (179;180), it represents "no possibility of escape" (179). Thus, there is no other option for the heroine in the castle of the male gothic: like Lewis's Antonia, she either dies at the hands of the villain or she is, similar to Walpole's Isabella, trapped in the castle whose "gates [are] locked and guards are placed in the court" (Walpole 60) with no further possibility to go out. Therefore, the castle in the male gothic proves to support the interpretation of it rather as "a trope of imprisonment" (Milbank, *Daughters of the House* 11), promoting and encouraging "the attempt of the male will to penetrate" (11) the interior female territory. Open to "entry for observation, rape and murder" (12), the private "female spaces of the domestic house" (12) turn into targets of male intrusion in the male gothic, which stabilizes the heroine's submissive position in this gender hierarchy. Whereas in the male gothic the male villain usurps the castle and its private spaces inside, thereby being able to transgress freely both in public and private spaces, the persecuted heroine is incarcerated and unable to find liberation from her physical and mental tormentor since the castle is locked up tight providing no possible way out.

Radcliffe's castle Udolpho, however, proves to be *penetrable* for the heroine from both outside and inside making it possible for her to move freely: "walls of the ramparts [of the castle] … [having] shattered outline", "embattled turrets", Emily's "double chamber … with no bolts on the chamber side" (*Udolpho* 227; 231; 235), unlocked doors and casements shaken by "loud gust" (240). Different parts of the castle invite Emily to intrude into this "power base" (Milbank, *Daughters of the House* 10) controlled by a male who "retreats into private life" (19), which is similar to the "masculine entry into the private spaces" (17) of the female in the male gothic. Just as the villain of the male gothic tradition has the freedom and permission to access her private space proving his authority will not allow her autonomy, Radcliffe's Emily uses the castle as a counterattack to penetrate the male space. Keeping her in dark, and restricted in a distant and private

location, the villain Montoni aims to make it easier for him to exercise his will on her leaving her powerless. In this sense, Montoni, despite representing the villain in the gothic plot, evokes the image of Emily's father who also traps her in an isolated location where he succeeds in restricting her outside contact and thereby leading her to a sort of numbness and inertia for a while, though giving the impression of an affectionate father that is able to create a harmonious home atmosphere for her daughter's mental and psychological growth. Yet accessing the knowledge to the extent that her father finds appropriate also keeps her in the dark leading her to a much more unprepared and thereby vulnerable position in her outside experience with a tendency for susceptibility to misinterpretation of the family mysteries that will be the source of her frivolous associations. Likewise, Montoni, as an authoritative figure, apparently makes use of the castle to pressure her into subservience, sounding with his warnings in a similar way to her father St Aubert with his warnings for the dangers of sentimentality: "…release yourself from the slavery of these fears, … conquer such whims, and endeavour to strengthen your mind" (*Udolpho* 244). Though seeming like a good advice, it is in fact a way of silencing her by pressuring her to be the "reasonable" female so that she might stop voicing her requests from him. Since she seems to be in an exposed situation being unprotected in the castle, Emily needs to gain an advantage over the male power which is the ostensibly represented by the castle standing there like "the sovereign of the scene" defying anyone "who dared to invade its solitary reign" (*Udolpho* 227). This is the reason why she "must explore and penetrate the mysteries of Udolpho, locate and tap its secret centre of that knowledge which is power" (Kahane 339). Her examining the structure attentively helps her recognize its apparent vulnerability, in a way encouraging the urge for intrusion: "… the cold winds … [could] blow through the castle, … the wall of the rampart has tumbled down in [some] places" (*Udolpho* 230). Though appearing to have power over its perceiver, the castle

also proves itself to be decrepit with its external damages revealing its frailty but also accessibility.

At first glance, seclusion to Udolpho from Venice can be seen as Montoni's plan for oppression and entrapment for Emily, which is usually the case for the traditional gothic plot, however, what he endeavours to attain can also be interpreted in the light of Anne Williams's Bluebeard theory concerning the castle "representing man's culture" (Williams 44) since its spaces are arranged "according to the patriarchal scheme of things" (43) in order to "*dramatize his own superior position*" (43; emphasis mine). Similar to how mysterious and provoking the interior is in Bluebeard's castle which imposes the full male control over the persecuted wife with its forbidden and restricted areas to which only Bluebeard has access, Udolpho has also its own mysterious structure to provoke the heroine into curiosity and attempt for transgression of the owner's rules so that she could be punished for that and in doing so it could validate Montoni's superiority and control over her. In other words, it can be said that preferring to move from the mansion in Venice which seems to be inspirational for Emily with its "beauty and grandeur … in a style of magnificence" (*Udolpho* 176) amusing her rather than "facilitat[ing] an impulse toward [transgression]" (Williams 44), Montoni deliberately plans for the stay in the labyrinth-like castle that would most probably obsess her with its obscurities "hidden" inside. In a way, Montoni wants Emily to be provoked into curiosity, which is attributed to the female as one of her flaws especially stereotyped through philosophy, fairy tales and myths[25], using "his" property where he creates "both the possibility – and the desire – to transgress any or all of them" (44). This is the point where

[25] One of the earliest references can be found in the Greek poet Hesiod's poem "Works and Days" which is claimed to be "the oldest source" (Hesiod) for the myth of Pandora. Portrayed as the first woman created, "ancestress of all mortal women" (West xiv), Pandora, was created as a punishment to Prometheus and men who were about to confront "a great calamity to come" (Hesiod 38): Created with "painful yearning and consuming obsession, … [and] a knavish nature" (Hesiod 39), she, out of curiosity, opens the jar that has been given to Epimetheus "[releasing] all ills [that had been confined in the jar] into the world" (West xiv) cursing humanity forever.

Montoni's motive is akin to that of Bluebeard's: Bluebeard gives his wife the keys of the rooms in the castle including the one belonging to the room he forbids her to open, from which in return he expects to awaken "the irresistible force of 'female' curiosity" (42) so that his wife "may be held responsible for any ill that ensues" (42). However, it is also a display of masculine power that demands an expression of superior position. Similar to Bluebeard, Montoni, portrayed as a traditional misogynistic gothic villain with "the fire and keenness of his eye, its proud exultation, its bold fierceness, its sullen watchfulness" (*Udolpho* 157) judges Emily as an inferior who will eventually be defeated by her "flaw" within the immense labyrinth alluring to her: Since he probably assumes that the gothic structure will exhaust her mind and soul with its tricks, he uses the arrangement of the castle not only to define boundaries for her to intimidate her but also for her to transgress them.

In fact, this power clash initially starts verbally in his mansion in Venice. However, it seems to create the impression of a fair exchange of ideas where both parties respond to each other trying to outwit one another. Thus, he cannot pursue his actual aim in the villa where Emily can find confidence and comfort to respond back counting on his future absence there due to his engagements outside home, which fundamentally contradicts what he has in his mind: "During her stay at this *pleasant* villa, …Emily, indeed, looked to Venice *with hope*, for there she would be relieved in some measure from the persecution of … Montoni, whose engagements would not permit him to be continually at home" (*Udolpho* 215). The villa is not cooperative with Montoni by not standing as a power source intimidating for Emily who is far from feeling his authority there. Thus, he only tends to make use of his verbal threats there introducing the upcoming hierarchical power structure in Udolpho by saying, "…*you are a stranger in a foreign country*, and … it is your interest to make me your friend; you know the means: *if you compel me to be your enemy—I will venture to tell you that the punishment shall exceed*

your expectation" (217; emphasis mine). His statement thoroughly echoes Bluebeard's which consists of threats for severe punishment that she has to face in case of any transgression. Similar to the Bluebeard's castle, Udolpho is the hyperbolic embodiment of his power and wealth which he wants her to "realize her (reflected) place in it" (Williams 43). Although *knowing* "Montoni's commands [did not] have lawful power to enforce her obedience" (*Udolpho* 209) in the mansion, Emily feels the upcoming seclusion in Udolpho by "[regarding his commands] with a *superstitious dread,* that they would *finally prevail*" (209; emphasis mine):

> Emily gave a last look to that splendid city; but her mind was then occupied by considering the probable events that awaited her *in the scenes to which she was removing*, and with conjectures concerning the motive of this sudden journey. It appeared, upon calmer consideration, that Montoni was removing her to his *secluded castle, because he could there with more probability of success attempt to terrify her into obedience*: or that, should its gloomy and sequestered scenes fail of this effect, her forced marriage with the count could there be solemnized with the secrecy which was necessary to the honour of Montoni. (224; emphasis mine)

Not a naive heroine knowing a horrifying atmosphere will conquer her mind plotted for her in Udolpho, Emily is aware that he is going to take the pressure further in Udolpho where he will challenge her reason. Thus, she chooses to persist in her determination to confront Montoni's anticipated retribution, rather than complying with his desires.

Different from the decent mansion in Venice with its predictable symmetry, the castle is more than a mere concrete building representing "an immovable property" (Lefebvre 93). As Bakhtin proposes, the castle chronotope turns into a living entity "saturated" (246) through presenting a journey to the past when able to create the antique mysticism with its "organic cohesion of spatial and temporal aspects" (246). Thus, this inherent ancient quality of the castle is what provides it an asymmetrical dimension with its thresholds, such as corridors, multiple doors and unexpected rooms and narrow staircases leading to darkness. They all open to spaces with a painting, a picture, a mysterious object covered with a dusty cloth presenting the heroine a type of puzzle

awakening her curiosity. Thus, Radcliffe's Udolpho has the interior design that could work for the benefit of Montoni. Secluding her in a complex castle situated in a remote area, he intentionally selects *the double chamber* as her "private" space that is also in a remote part, "at the end of the castle" (*Udolpho* 231), which alone reveals his effort to show his power over her. Apart from its entrance which leads to "the *labyrinthe corridors* of Montoni's stronghold" (DeLamotte 19; emphasis mine), the double chamber on the other side has another door leading to "a steep, narrow *staircase* … [that] communicated so immediately with her apartment" (*Udolpho* 235; emphasis mine). Similar to the other parts of the castle, her private space is also locus of thresholds. Not fastened at the time of her discovery, the door that "was not quite shut" (235) invites her for more intriguing her curiosity: "She brought the light forward to discover whither it led. She opened it, and going forward, [she discovered the staircase] which she wished to know what it led" (235). Her first discovery of the room which is supposed to be her own private space might suggest that Montoni aims to create the feeling of uneasiness for Emily in her own space whose doubleness evokes its openness to intrusion: "Closing the door, therefore, she endeavoured to fasten it, but upon further examination perceived that it had no bolts on the chamber side, though it had two on the other" (235). She does not have the full control for her private space while she could feel the full male force over her. This room almost proves Montoni's Bluebeard-like "control of the physical barriers between himself and [Emily]" (DeLamotte 31-2): "[t]he castle is his; the key is his; the strength is his; he knows the secret door" (32). Accepting that the thresholds in her *double* room are beyond her control in case of a possible male intrusion, Emily could only "guard the door of the stair-case … [by][placing] all the furniture she can move" (*Udolpho* 320) against it while she is inside the room. From one perspective, it might be interpreted as a possible sexual assault that she is likely to be exposed to; the penetration of the private female space, which is the usual threat in the male gothic. However, for Radcliffe's Emily, this is hardly

the case: there is almost no implication for sexual threat for her. Instead, Emily mostly fears for her life, akin to Bluebeard's wife's horror: "It appeared to her, that Montoni had already commenced his scheme of vengeance, by withdrawing from her his protection … To *preserve her life* … she resolved, if she should escape the horrors of this night, to give up all claims to the estates on the morrow, provided Montoni would suffer her to depart from Udolpho" (385). Discovering the object which she thinks is the corpse of the female possessor of the castle, whom she assumes to be murdered by Montoni, upon intruding one of the secret rooms in the castle, she is obsessed with the idea that Montoni has possible motives for murdering her, which is a very similar threat for Bluebeard's wife who transgresses the boundaries by disobeying his husband as she is persistent for investigating the prohibited room where she finds the "disposable" (Williams 43) bodies of his former wives. As DeLamotte suggests, against the male power that has the advantage over her, the gothic heroine has the power of self-defence[26] (DeLamotte 32). Though DeLamotte interprets the gothic heroine's self-defence only with a spiritual barrier that she puts between her and the villain to outwit him with her verbal victories, Radcliffe's Emily can be also interpreted as having the ability to defend herself by endeavouring to learn the intricacies of the castle and to gain the spatial advantage over Montoni by wandering constantly. For she realises that this type of spiritual power –for his father it is self-control – she has been instructed by her father appears to "raise the question of its practical efficacy in the real world" (42) which she confronts with the real challenges in the castle: "she repented of the rashness that made her brave the power of such a man" (*Udolpho* 385). Thus, instead of expecting any threat waiting in the room,

[26] Eugina DeLamotte refers to the heroine's self-defense as "the dignity of virtue", "conscious innocence" or "conscious worth" (32) through Richardson's way of depicting his heroine, Clarissa. Exemplifying the way how Clarissa confronts the villain, DeLamotte defines the self-defense technique of the heroine with "[maintaining] her separateness through a vigilant consciousness of her worth and [the villain's] moral inferiority" (32). Thus, against the physical power and force, the heroine has the ability to make the villain "perceive … the spiritual barrier between him and her that he will be abashed into maintaining a physical distance as well" (32).

she turns her seemingly disadvantageous situation into an advantageous one through the source of his power, the castle itself, in a way aiming to have "will-to-power over it" (Ng 9): her room's doubleness indeed provides a constant possibility for a way out. When Morano secretly intrudes her room through the other door connected to the staircase, she looks "wistfully towards the door of the corridor" (*Udolpho* 264). Furthermore, the threshold areas in her room are ironically one of the factors that lead her to investigation so that she will be not the Emily in La Vallée who learns life solely from books; instead, she is alert being exposed to the things that push her out of her comfort zone. Rather than trapping and isolating her, her double room in fact makes her much more "determined" (272) knowing that "the door of the stair-case had been left open … to explore whither it led" (272).

Thus, inside the castle also seems to offer a wider world inviting Emily to penetrate and look further: "passages leading to back stair-case[s]", "the winding of passages [that are those] open[ing] into another gallery," (*Udolpho* 232) leading to mysterious unlocked chambers that filled with objects that create "farther perplexity" (232) evoking investigation. Entering the castle with "the undrawing of bolts" (227), she has to pass through the first court only to reach another gate that opens to the second court leading to "an extensive gothic hall" (228):

> While Emily gazed with awe upon the scene, footsteps were heard within the gates, and the undrawing of bolts; after which an ancient servant of the castle appeared, forcing back the huge folds of the portal to admit his lord … *Another gate* delivered them into *the second court* … she entered an *extensive gothic hall*, obscured by the gloom of evening, which a light glimmering *at a distance through a long perspective* of arches only rendered more striking. As a servant brought the lamp nearer, partial gleams fell upon the pillars and the pointed arches, forming a strong contrast with their shadows that *stretched along* the pavement and the walls … Emily, surveying *the extent and grandeur of the hall* in timid wonder, approached a marble staircase. The arches here opened to a *lofty vault*, from the centre of which hung a tripod lamp which a servant was hastily lighting; and the rich fretwork of the roof, a *corridor leading into several upper apartments*, and a painted window stretching nearly from the pavement to the ceiling of the hall, became gradually visible. Having crossed the foot of the stair-

> case, and *passed through* the ante-room, they *entered a spacious apartment*. (227-228; emphasis mine)

After scrutinizing its outside design, Emily also carefully "survey[s] the gigantic hall [of the castle] "in timid wonder" (228): similar to how its appearance is museum-like structure which reveals the traces of "the time of the historical past" (Bakhtin, FTC 246) arousing wonder, the inside of the castle also welcomes intrusion with its maze-like structure. As also Aguirre suggests, the description of the castle's interior here reveals how the gothic space is "anisotropic" (Aguirre, "Geometries of Terror" 6) while "exhibiting different properties in different directions" (6). This labyrinthic geometry also invites her to a "destabilizing" (6) peculiarity which offers a space that is "literally or metaphorically larger inside than outside" (6). Thus, rather than suggesting a regular inside of a building, it transforms into an enormous and infinite world creating an inverse correlation with Emily who in a way shrinks in size within this vast space. Hence, its grandeur could play mind games with her: already from the start, the castle gives the impression that it is not immediate and easy to reach the hall inside; Emily needs to pass through some thresholds each time: bolts are being undrawn, she then has to go through another gate and enter an enormous gothic hall whose darkness easily creates tricky shadows for a further greatness of the pillars and arches with dim light. Though being a woman who has not been out of the parental boundaries before, she is gradually interested in scrutinizing more about what this maze has to offer rather than being terrified. It can be said that she does not perceive the threshold areas as spaces generating moments of fear and anxiety since she does not hesitate to move forward. These thresholds also do contribute to the dramatic effect of this "fallen" world which is different from what Emily experienced in more symmetrical and simple architectures that promote harmony and order. Though being a finite concrete structure, the castle creates the illusion of an infinite world that is unending with its thresholds. When also connected with Bakhtin's chronotope of threshold which is suggested generating moments of decision for either

hesitation or encouragement to step over, Radcliffe's word choices for the interior proves that it encourages movement to examine further with its extensive platform; the castle apparently offers variety of possible routes by its parts that are "infinitely" connected only to lead to another corridor with multiple doors to be opened. The structure itself gives the impression that it is not in statis at all: the interior is filled with thresholds, each of which suggests a "time that is instantaneous" (Bakhtin, FTC 248) creating the expectation for mystery that triggers only more investigation "from one site to the other" (Aguirre, "Geometries of Terror" 3) just like "a transgression, a violation of boundaries" (3). Every corner of the castle is a stimulant to the heroine's perception. Therefore, different from La Vallée where she mostly focuses on the books, the castle diverts her attention away from book pages making her "throw aside the book[s] … to explore the adjoining chambers of [it]" (*Udolpho* 248). The design actively forces Emily to think about her next move taking her out of her comfort zone imposed by La Vallée and pushing the limits of the idyllic world brought that she could never find the opportunity to cross. It is almost a mental challenge for her to prove that she can turn this seemingly "disadvantageous" structure of the masculine power into a counter strategy where she could make use of the same masculine mentality of "rejecting the first impulse of feelings" and "acquiring that steady dignity of mind" (*Udolpho* 5) rather than whining or hiding in her room preferring to let her imagination prevail over her reason:

> …as she followed the winding of the passage which opened into another gallery; and then, Annette *perceiving that she had missed her way while she had been so eloquently haranguing on ghosts and fairies, wandered about through other passages and galleries, till at length, frightened by their intricacies and desolation*, she called aloud for assistance: but they were beyond the hearing of the servants, who were on the other side of the castle, and *Emily now opened the door of a chamber on the left*.
>
> "Oh! *do not go in there*, ma'amselle," said Annette, "*you will only lose yourself further*."
>
> "*Bring the light forward*," said Emily, "*we may possibly find our way through these rooms*."

> Annette stood at the door *in an attitude of hesitation*, with the light held up to show the chamber, but the feeble rays spread through not half of it. "*Why do you hesitate?*" said Emily; "*let me see whither this room leads*." (232, emphasis mine)

In the light of the quotation, it can be stated that Udolpho's maze-like structure here does reveal two different responders: on the one hand, there is hesitant and disquieted Annette, who echoes the agitated gothic heroine of the traditional gothic, akin to Walpole's Isabella, which is the "traditional receptivity assigned to the [female] sex" (Holland and Sherman 285); while on the other hand, there is the complete opposite of what Annette represents: a woman that would rather "assume an active, questing, intruding role" (285). "Wander[ing] through both a physical and historical labyrinth, discovering in both space and time" (Kahane 339), Emily prefers to take up this role of penetrating the castle which is usually "taken by males in society" (Holland and Sherman 285). Enthusiastically and aggressively, she moves forward to see where the labyrinth of the castle leads, in contrast to how Annette perceives the interior with its "intricacies and desolation" (*Udolpho* 232). Different from Annette, Emily carries "the Romantic feeling [derived from] wonder and mystery" (Summers 23) and thereby responding completely differently to especially the thresholds in the castle: unlike Isabella, Antonia, or Annette who have "the fear to step over" (Bakhtin, FTC 248) them, she is willing to create a solution at "the moment of crisis" (248), being adamant about her decisiveness in intruding every part of the castle, in other words intruding Montoni's property. The moment Annette hesitates at the door proves that she epitomizes the timid gothic heroine lacking discernment. For her, the door as chronotope turns into a moment of hesitation and fear since the grandeur of the castle intimidates her. Unlike Emily she "misses her way … [and] calls for assistance" (*Udolpho* 232), assuming they "will only lose [themselves] further" (232) if they step over the threshold. On the other hand, Emily is not concerned at all since perceiving the door as an answer for the secrets, as an enlightenment leading one step closer to her autonomy. Thus, she shows no traces of hesitation with her assertive response to Annette's worries,

saying “Why do you hesitate? … let me see whither this room leads” (232). It is the door leading to the chamber which will entirely ignite her curiosity triggering more investigation in the castle. Encountering a mysterious portrait concealed by a veil of black silk” (233) in the chamber that turns out to belong to the real owner of the castle who is also a woman whose property has been usurped by a man and her identity has been buried and concealed there, she starts an investigation into this female identity that has been kept in the dark by initiating an indoor journey where “her imagination [is] pleased with the view of ancient grandeur” (248) instead of books that inspired her in her parental home: “an emotion of melancholy awe awakened all its powers, as she walked through rooms, obscure and desolate, where no footsteps had passed probably for years” (248). Without anyone by her side, Emily is thoroughly ready to bring into light those secrets facing any challenge to her mental and physical strength on the way to her accomplishment as a powerful independent female, being almost akin to a heroic knight of a chivalric romance on a quest tested for his commitments to the chivalric codes of virtue and honour. Likewise, Emily is constantly tested for endurance while trying to counterbalance her reason and sentimentality in an unfamiliar atmosphere where there is constant stimuli, especially the thresholds calling her attention: “a loud gust, … swept through *the corridor*, and shook *the doors* and *casements*, alarmed her; for its violence had moved the chair she had placed as a fastening, and *the door* leading to the *private staircase* stood half open” (240, emphasis mine).

With their constant appearance during her investigation in the castle, the thresholds of Udolpho are mostly interpreted as triggers of suspense creating pressure over Emily, in a way dooming her into anxiety. Aguirre regards them as the creators of “chain of regressive moves” (“Geometries of Terror” 8) in vain since creating illusionary advances with the technique of prolongation. According to him, the heroine faces the impossibility of escaping from the sexual assault in the maze-like structure which

deceives her by delaying the moment of reaching outside with such "long sequence of crossings" (9) and thereby making her capture more possible for the villain. Though it might be true for the male gothic tradition that puts the powerless heroine in a situation of constant attempts for escape instead of inquiry, these liminal spaces, however, give Radcliffe's heroine a chance to confront "the past … [that] has been deliberately lost by the villain" (DeLamotte 15).

As also Ellen Moers stated, travelling is significant for Radcliffe on grounds that it was not common for women of the time to travel unlike men. Thus, she chooses both outside and inside travel in order to create a *literary* female travelling. However, travelling inside the castle poses greater importance since it is "more possible for women" (Moers, *Literary Women* 128), thereby creating a familiar space for female readers to identify their real-life domestic spaces with. Filled with more familiar descriptions that provide "richer literary tradition (129), there is a longer journey with its intricacies inside; a much more convenient space to observe the heroine's endurance with the castle to which "the initiative is handed over" (Bakhtin, FTC 95). Thus, far from being discouraged by these liminal spaces where she resists stability, Radcliffe's Emily seems to have great zeal for the indoor travel: Even at night when "the castle [is] perfectly still" (*Udolpho* 308), she is the only one "[passing] along the wide and lonely galleries … [and] entering the corridor[s]" (308). "Charged with emotion and value" (Bakhtin, FTC 248), the thresholds for the heroine are the moments and areas that are impregnated by the motivating drive for action. This drive for action indeed means a step forward to a "change" (248), a breakthrough for the heroine for her seemingly forlorn situation from which she needs to break free. Instead of creating a force that prevents her from moving forward, the thresholds, especially doors, staircases and secret passages, at times do create terror which is a constructive force for the heroine. Her curiosity is much more awakened: "Summoning all her resolution" (*Udolpho* 323), she is determined to "unclose [the doors],

and enter [the] chamber[s]" (323) and "hurry towards the object[s] that *excite her terror*" (324; emphasis mine) instead of being content with what her mind is tricked by superstitious illusions. In addition to the terror's "nature … [of] elevating [the mind] to high expectation, …by a kind of fascination, to seek even the object from which we appear to shrink" (*Udolpho* 248), those areas do also push her into a state of alertness that urges her to take her next step stealthily. In this sense, Emily's alertness in those areas can be explained with reference to Burke's idea of the effect of suddenness. Accentuating the power of "sudden and unexpected [things]" (116), Burke suggests that in sudden and unexpected situations, we feel the urge to act since "we have a perception of danger" (116) and against it we urgently protect ourselves, which means it constantly triggers our attention. At this point, he refers to the "sudden beginning [and] sudden cessation of sound" (116) which is also one of the dynamics of the intricacies of the edifice. Thus, not to have her attention dissipated, Emily usually passes the galleries and passages "lightly and swiftly" (*Udolpho* 321) at night and listening to "the echo of her own steps" (321), which reveals her attentive observations rather than irrational steps.

The corridors of the gothic castle, which can be also regarded as one of the related areas to Bakhtin's chronotope of threshold, also keeps Emily alert. Since they do bear the possibility of "random encounters" (Bakhtin, FTC 243) which can be both dangerous and helpful for Emily, the corridors in Udolpho can be seen as *indoor* open roads, in a way echoing the chronotope of the road. Bakhtin also connects the chronotope of road and encounter closely, revealing their dialogic relationship in his theory since "encounters in a novel usually take place 'on the road'" (243). Contrary to the cyclical everyday time of La Vallée, which could lead to the fact that "the observing consciousness is able to exert its influence of slowing down" (Keunen 44), the indoor travel experience in the corridors of Udolpho are nested with the chronotope of encounter where there is dynamism of experience. Referring to the road and encounter chronotopes, Bart Keunen also analyses

the change in the cyclicity of everyday time, which is also referred in the idyllic chronotope of La Vallée in this chapter of the dissertation, as "the change [inclining] toward the cyclical, to old information being resumed" (44), thereby not leading to "difference, toward increase in information" (44). The chronotope of encounter has the potential of the interesting with its "absence of repetition, …world of difference, … and thereby [bearing] a typical of this experience [that] is a form of excitement, "a higher degree of intensity in emotions and values" (Bakhtin, FTC 243). In other words, it promises a moment of difference creating different emotions and reactions in contrary to the cyclicity of everyday time. The road chronotope is also intersected with it expressing "the same combination of saturation and acceleration" (Keunen 44). Thus, these action and emotion triggering locations do create excitement for the heroine since "the temporal element predominates" there (Bakhtin, FTC 243), which also means they bear "the accidental nature of the new stimuli" (Keunen 44):

> The moment she heard his steps steal away, she left her station, and moved softly to the other end of the corridor, … to quit it by the first avenue she could find: but before she could effect this, light broke upon the walls of the gallery, and looking back, she saw Verezzi crossing it towards her chamber. She now glided into a passage that opened on the left, without, as she thought, being perceived; but in the next instant, another light glimmering at the further end of this passage threw her into new terror. While she stopped and hesitated which way to go, the pause allowed her to perceive that it was Annette who advanced, and she hurried to meet her; but her imprudence again alarmed Emily, on perceiving whom she burst into a scream of joy, and it was some minutes before she could be prevailed with to be silent, or to release her mistress from the ardent clasp in which she held her. (*Udolpho* 432-33)

As can be understood from the quotation which is about the time when Emily is being searched for by Verezzi, there is always a chance for random encounters in the corridor at any time. It can be seen that she is one step ahead of Verezzi when she can plan for her following moves. Thus, the corridors of the castle are constant observation locations for Emily before she proceeds. Thanks to the darkness and length of the corridors, she finds it easier to perceive the proximity of any person to her. Similar to a "high road" (Bakhtin,

FTC 243), corridors in Udolpho allow different types of people to "intersect at one spatial and temporal point" (243) creating interaction. Hence, those are the locations and moments that evoke various feelings in Emily, depending upon the person she encounters. In addition to giving Emily the chance for mobility, the corridors are primarily the locations functioning as the main points to which the complex parts of the castle are connected. In this sense, they are in a dialogical relationship with the other threshold areas such as staircases and secret passages. In addition to its leading her to moving forward to investigate in the castle, the chronotope of the threshold also cooperates with the heroine through the secret passages and staircases not to be detected by others. Since more afraid of the idea of being married to Count Morano itself than the intricacies of the castle –as describing a forced marriage like this as "submitting herself to the protection of [Morano] with whom evils more certain and not less terrible appeared" (*Udolpho* 263) when compared to being in Udolpho–, she successfully avoids "being seen … [with the help of] some private passages to a back stair-case … [which] led directly to [her destination]" (*Udolpho* 257), and goes back to her chamber undiscovered. When "the tumult … rages" (318) at the night of the attempt for poisoning Montoni:

> not fainted, nor…ever totally lost her consciousness, [she is on the way for] making a discovery of herself [and] upon her passage … she endeavoured by taking her way through some obscure rooms *to avoid encountering the persons*.
> …
> [Without being seen], she "once more opened the door, and perceiving that no person was in the corridor, hastily crossed into a passage, that led along the south side of the castle towards the stair-case, whence she believed she could easily find her way to the turret. Often pausing on her way, listening apprehensively to the murmurs of the wind, … she started *at the echo of her own steps*. (318;320, emphasis mine)

Owing to the chaos at that night, Emily is adamant about finding her aunt who is thought to be suffering the rage of Montoni imprisoned by him in the east turret; thus, she attentively plans for her route before she acts rather than taking impulsive and anxious choices in the critical areas that are needed to be proceeded with utmost attention and

focus. This is the reason why it might be interpreted differently from what Aguirre suggests with the threshold areas as providing nothing but deceptive progress for the heroine to go forward in those areas since he interprets the heroine's movements as futile attempts with the repetitively unending mobility. In a way, Aguirre suggests the threshold areas thoroughly confuses the heroine with their labyrinth-like complexity. However, Radcliffe ensures the reader that Emily is mostly aware of what she is doing in these threshold related areas, thereby reversing the helpless situation of the victimized heroine in the labyrinths of the gothic castle who is unconfident about herself mostly governed by the anxiety of a possible "false lead", a "retreat", (Aguirre, *The Closed Space* 112) while escaping from her existence as a 'woman of virtue'. Hence, while "fragmenting her single enterprise into minute acts" (113), what Radcliffe aims to prove with such technique for delaying events for Emily is not about how she is more swallowed by this gigantic structure; instead, she reveals how capable the gothic heroine is of controlling herself especially in the threshold areas which represent "the moment of crisis" (Bakhtin, FTC 248). Able to manage her distress, Emily has actions in logical and sequential order which reveal "a successful laid pattern of successive doors and rooms, moves that must precede other moves, strings of mysteries lurking behind curtains, doors and behaviours" (Aguirre, *The Closed Space* 113). Thus, as Bakhtin suggests with the dialogical relations within chronotopes, corridors, doors, staircases, and narrow passages are all "mutually inclusive [and] … co-exist" (Bakhtin, FTC 252) affecting the time and order of Emily's movements in the castle. Hence, she is careful in the corridors since they are more exposed and commonly used areas where she could be detected, or detect someone while hiding in a connection point leading to them: Before proceeding, she mostly examines the corridor:

> …having gently opened the chamber door to examine the corridor, and to listen if any person was stirring in the castle, [she] found all around in perfect stillness. Yet no sooner had she left the room than she perceived a light flash on the walls of the corridor, and without waiting

> to see by whom it was carried, she shrunk back and closed her door. No one approaching, she conjectured that it was Montoni going to pay his nightly visit to her unknown neighbour, and she determined to wait till he should have retired to his own apartment. When the chimes had tolled another half-hour, she once more opened the door; and perceiving that no person was in the corridor. (*Udolpho* 320)

For Emily, these are the strategical points. However, for Annette, they are the centres of crisis and horror; it is a moment of time to encounter unexplainable threats and apparitions: "What shall I do to get to my room? I would not go into *the corridor* again for the whole world!" (301). Emily mocks Annette's hysterical superstitions by saying, "if we come to *the corridor* about midnight and look down into the hall, we shall certainly see it illuminated with a thousand lamps, and the fairies tripping in gay circles to the sound of delicious music" (231; emphasis mine). Rather than deterring locations, corridors in Udolpho for Emily mostly are public spaces that are safer than even her room. This is probably the reason why she wants to meet the porter of the castle, Barnardine, who "wished very much to speak with her, for that he had something of importance to say" (333), in the *corridor*: "Doubting … that this request was only a pretext to draw her into some danger" (333), she would rather confront him in that exposed area saying ,"I will speak to him, Annette, … desire him to come to the corridor immediately" (333). Realising that he cannot execute his plan in an open area like that, he aims to lure her towards his own spot. Unwilling to go "to him", she is persistent about the location stating, "I *will hear him in the corridor*, whenever he has an opportunity of coming thither" (334; emphasis mine). Also she plans for her meeting with the person whom she thinks is Valancourt, who will later turn out to be Du Pont, in the corridor since she thinks it is a safe location: "…she saw *none that promised so much security as the corridor near her own apartment*, which she was checked from leaving, by the apprehension of meeting any of Montoni's guests on their way to their rooms...It was settled, therefore, that the chevalier should meet her *in the corridor*, at that hour of the night" (445; emphasis mine). At these moments she suffers from anxiety stemming from the private staircase connected

to her room through another door other than the door connected with the corridor, she directly plans for her escape attempting for the door leading to the corridor: "she thought footsteps were ascending the private staircase; and expecting to see its doors unclosed, she forgot all other cause of alarm, and *retreated towards the corridor*. Here she endeavoured to make her escape" (300). Though her double room is the locus of thresholds that are open to male intrusion, she makes use of the advantage of its doubleness facing the other door when one of them is invaded. Especially when Morano violates her personal space "[holding] her hand, [leading] her back into the chamber" (261) and forcing her to "[submit] herself to the protection of [him], with whom evils more certain and not less terrible appeared" (263), she does not surrender this physical and psychological enforcement by calmly and mildly refusing the pressure: "This discourse, Count Morano, sufficiently proves, that my affections ought not to be yours, … and this conduct that I should not be placed beyond the reach of oppression, so long as I remained in your power" (264). Saying this, she knows that although Morano and his men stealthily make it to her room through the private staircases, there is always the other option for the other door leading to the corridor: "as Morano hurried her across the chamber, and at the same moment, she heard a noise at the door, that opened upon the corridor" (266). Since it is an exposed area bearing a public space characteristic while bringing people together, it might also function as a battlefield where one needs to prove the validity of his power. Thus, Montoni and Morano also decide to take their clash over power to the corridor from Emily's room: "… they both retreated into the corridor, where the fight continued so desperately, that none of the spectators dared approach them" (266). Having spectators there, they need to prove who has the "superior skill" (267) to disarm the other. However, Emily also claims power in the very male space from which she is constantly distanced from by the male force that encloses her in the double room located in the remote part of the castle where she is supposed not to contact with public spaces.

Thus, being mostly "withheld from leaving the chamber during the affray [between Morano and Montoni]" (267), she eventually finds courage and comes "forward into the corridor" (267), meddling in two knights' duel, which is not a typical reaction for the passive gothic heroine. Suddenly, the corridor turns into having a characteristic of the chronotope of road and encounter. Turning into a platform that brings "people who are normally kept separate by social and spatial distance" (Bakhtin, FTC 243) together where thus collisions and confrontations can be visible, the corridor implies an overt point of a chance for claiming a superior position for Emily, which is the complete reverse in double chamber that is supposed to be her own territory. While she is more silent and withdrawn in private rooms of the castle confronting Montoni, she tends to be audacious in the corridor requesting assistance for Morano as if she endeavours to teach Montoni how a knight with his inherent nobility and honour must maintain the virtue of respecting his injured rival. Ignoring his orders for "his defeated enemy to be taken from the castle" (*Udolpho* 267), and in a way mocking his powers in front of the chevaliers and other spectators, Emily, "*superior* to Montoni's menaces … [*directs*] the attendants to bind up [Morano's] wounds" (267; emphasis mine) just like the *real* owner of the castle, leaving Montoni "[stand] inactive" (267) and watch her reversing her lower position. Emily's "stay in the corridor" (270) is thus received as a threat by Montoni, who "[attributes] it to a motive" (270), thereby revealing the chronotope of corridor as also a location for power clash between the two.

These indoor travels for Emily are not only for finding plausible explanations for the mysteries that transform into superstitions when left unsolved, leading to clarity for her family connections, but also for gaining an advantage over Montoni who could use the interior of the castle for his own advantage to control her. Endeavouring to learn more about Montoni's motives for her, she wants to be one step ahead of Montoni. Thus, even though she thinks about the possibility of "[losing] herself in the intricacies of the castle"

(*Udolpho* 258), she "steps lightly and cautiously along … [when] strongly prompted to watch [his] motions … [trying not] to irritate him by appearing to notice [him]" (309). Corridors in the castle do also have helpful corners: Using the "obscure corner of the corridor" (309), she is able to "observe the proceedings of [Montoni]" (309) who is completely unaware of her. Obscurity in the castle, especially in the corners, can be generally seen as evoking much more unresolved mystery, in a way creating a more convenient atmosphere where the absence of light would normally emphasize its immanent threats. However, the darkness in the castle can be seen advantageous for her on some occasions: although light helps for her discovery by Verezzi and Bertollini on one occasion caused them to pursue Emily in one of the passages the castle, Bertollini's "swift but not steady steps" (431) cause him to "stumble and fall at his length" (431) with the lamp he holds falling with him. While Verezzi "was [also] *less acquainted* with the passage, *was obliged to proceed through the dark with caution*, lest he should fall down a flight of steps, such as in this extensive old castle frequently terminated an avenue" (431, emphasis mine). Thus, Emily is aided by the darkness towards "the corridor into which her own chamber opened" (431). Also, light in the dark can also create further confusion with its illusions hindering the heroine's mental stability and thereby leading her to lose control and concentration. Similarly, for full concentration and concealment, Emily takes advantage of the absence of light of the corner by "put[ting] down her lamp" (309). Parallel to this, Gaston Bachelard pictures a positive description of corners in a house. To provide a positive definition for corners in a house, Gaston Bachelard uses references from the French philosopher Henri Bergson and the poet Pierre Albert-Birot: he refers to the philosophical attribution of grace to curves and poetic description of the warmth of corners likening it to opened arms with "sentimental scrolls" and coiling "spirals" (Bachelard 146). Referring to its positive philosophical dimensions through Henri Bergson's attributions and to its poetic descriptions, Gaston Bachelard defines the

geometry of corners as “curved” (146), theorizing how they make the perceiver feel about them. He sees them as inviting and welcoming: curves have “nest-like powers” (146). According to him, corners are ready to accept a passerby in “clasped hands” (146). Thus, rather than evoking the unsettling, the corner that conceals Emily is welcoming. Corners can be in great assistance for sheltering but also, they are convenient for observing others while not being detected. Although the intricacies of the gothic castle in the male gothic is mostly witnessed as a hindrance for the heroine only working for the benefit of her pursuer to follow her easily, or crippling her with its illusions for possible apparitions, Udolpho’s darkened corner aids Emily to observe Montoni subverting the power relations, giving her the advantage against Montoni who “has been acquainted with the [secrets] of its passages” (*Udolpho* 460) so that she might be the follower this time, not the pursued one – in this way, she transcends the roles defined for her as a “passive” heroine under a male authority.

Although Bakhtin does not exemplify windows as threshold related chronotopes, casements of Udolpho can be also seen connected to thresholds since they bear the characteristics of those areas “highly charged with emotion and value” (Bakhtin, FTC 248). Though seeming like functioning as solely sources of daylight being parts of any architecture, casements of Udolpho are main transitional areas of contact for outside world for Emily and thereby having significance for her: “when “horror [occupies] her mind… she [seats] herself near the casement because from thence she [hears] voices, though distant, on the terrace, and might see people pass; and these, trifling as they [are], [are] reviving circumstances” (*Udolpho* 249). Thus, Radcliffe frequently refers to the moments Emily spends by the casements of the castle with her efforts for her mental and spiritual empowerment through different ways such as her meditation with nature and her identity crisis.

Casements can function as the moments and areas that emerge as connection locations providing the necessary exposure to sublimity of nature for which she has the utmost sensitivity and responsiveness as a habit easing her mind from the thoughts stemming from the dread of superstition evoked by fictions and confusion about the dynamics of the interior of the castle. Especially the casement in her room is the centre of collecting her mental and spiritual power strengthening her imagination; therefore, she usually gets inspiration at that location from the landscape which

> … relieve[d] her mind from the busy ideas that tormented it, compelled herself to notice external objects. *From her casement* she looked out upon the *wild grandeur* of the scene, closed nearly on all sides by Alpine steeps, whose tops peeping over each other faded from the eye in misty hues, while the promontories below were dark with woods that swept down to their base, and stretched along the narrow valleys. The rich pomp of these woods was particularly delightful to Emily … From these her sight *wandered over* the cliffs and woods into the valley, along which foamed a broad and rapid stream … it was delightful to watch the gleaming objects that progressively disclosed themselves in the valley … Thus, she endeavoured to amuse her fancy, and was *not unsuccessful*. The breezy freshness of the morning, too, *revived* her. She raised her thoughts in prayer, which she felt always most disposed to do *when viewing the sublimity of nature,* and *her mind recovered its strength. When she turned from the casement*, her eyes glanced upon the door she had so carefully guarded on the preceding night, and she now determined to examine whither it led. (*Udolpho* 241-42; emphasis mine)

This is one of the extracts where the chronotope of casement intersects with the chronotope of landscape. Although the chronotope of landscape can be noticed throughout Emily's outdoor travels along the landscape which "is an open one" (Milbank, *Daughters of the House* 23) meaning that she is also exposed to "freedom and expansion" (23) offered by the open space, while it can also be said that the chronotope of landscape is dominant when she finds a way inside the castle to connect with nature via the casements. Burke's sublime theory which he regards "[operating] in a manner analogous to terror" (Burke 45) usually coincides with the definition of the landscape around the castle. With the word choice for the depiction of the landscape surrounding the castle, which is also a source of awe for Emily, Radcliffe clearly gives the impression of a

threshold location which echoes vastness, obscurity, and greatness with its astonishing wilderness in addition to the ancient edifice. “The wild grandeur of the scene” filled with the roughness of Alpine steeps, the woods hiding the promontories partially, and obscurity creating visuals of infinity proves to be completely different from the delightful scenes she witnessed, such as in La Vallée and Montoni’s mansion in Venice. Both aesthetic experiences –with the sublime and the picturesque– do inspire Emily; however, what Radcliffe stresses is that “it was *not* in the *soft* and *glowing* landscape that she most delighted” (*Udolpho* 6). Instead, she enjoys the moment more when she is on the road towards the Apennines close to Udolpho, witnessing more and more “immensity of nature” (225) turning her feelings into “awe” (224) that results in her being lost to the “scene of such extent and magnificence” (225). This different experience for Emily is usually explained through the sublime. Radcliffe’s sublime in the work also echoes Burke’s term sublime which “is productive of the strongest emotion which the mind is capable of feeling” (Burke 45). As mentioned at the first section of this chapter, Radcliffe associates her gothic tradition with terror, which can be interchangeably used for the sublime feeling, emphasizing its constructive power for the heroine enhancing her soul rather than the destructive force of horror freezing the mental and physical faculties, such as the heroine’s fainting or paralysis. As also can be seen from the quotation, Emily uses the sublimity of nature from a positive way to recover the strength of her mind. It is a way of collecting her mental strength with which she could find courage and use her reason against Montoni’s constant pressures via the castle. The moment her mind is eased from the confusion and obscurity she is exposed to is the time when she turns from the casement looking inside the castle, revealing that she can easily return to her investigation.

Differentiating the feeling of pleasure one can derive from the beauty from the powerful feeling stemming from “the ideas of pain” (45), accompanied by awe, Burke

accentuates that it is almost impossible to get the satisfactory feeling both in body and mind from the tenderness of beauty in nature in the same way one will get through "the passion caused by the great and sublime in nature" (73), subordinating the former in terms of its weakness. Referring to the sublime as "a sort of delightful horror, a sort of tranquillity tinged with terror" (197) while connecting the beautiful with only pleasure, he thus puts forward a paradoxical sensory experience of the sublime with its elevating power of the fear for the mind and the soul. However, this ranking in Burke's definitions of the sublime and the beautiful also leads to a gendered opposition. Concentrating upon the ancient philosophical foundations of the polarizing definitions for masculinity and femininity, Burke explicitly stresses that both these aesthetic experiences can be categorized into the superior and the subordinate while the former consists of characteristics of masculinity which is sublime and the latter evokes femininity which is associated with beauty. According to him, the sublime is masculine and thereby superior in feeling since it is linked to masculine qualities such as majesty, magnitude, power, harshness that produce terror implying the overpowering male force when the beautiful is linked to feminine amalgamating the inferior and weak qualities such as subservience, smallness, delicacy, grace, and elegance evoking only pleasure. Creating this gendered distinction between those aesthetic experiences, he also implies that the inferior qualities of the beauty do not create the paradox the sublime generates; thus, it is highly unlikely for its *simple* pleasures to evoke the urge for self-preservation which stems from terror and danger, eventually leading to "indolence and inaction" (Burke 49) in human life. Hence, based on his nature, "men should be animated to the pursuit of [pleasure] by some [greater] incentive" (49), which is the sublime itself defined as the higher one. In this sense, it can be also indicated that the admiration of the picturesque landscape can be connected to immobility, passivity and inactivity to which Radcliffe's Emily is mostly exposed in La Vallée and Montoni's mansion in Venice. In those locations, Emily is

usually seen appreciating and admiring the beautiful landscapes mostly leading her to poetry which is also defined by Radcliffe as one of the "*pure delights* of literature" (*Udolpho* 1, emphasis mine). In the light of Radcliffe's definition for poetry as serving for mere pleasure and Burke's definition for the beautiful that evokes only delight, it would not be wrong then to state that both are correlated in terms of their inability to create the feeling the sublime generates while both leading to immobility and inaction. It offers different type of pleasure triggered in La Vallée or in Montoni's mansion in Venice since those locations specifically are surrounded by a much more picturesque scenery which is filled with the beauty of smoothness such as "smooth leaves", "smooth slopes of earth in gardens", smooth streams in the landscape" (Burke 164) without any sharpness, echoing the female beauty defined by Burke in a similar way: submission, tenderness and delicacy. Thus, the calmness of nature around those locations evokes her imagination mostly for writing poetry, limiting her with mental activity where she is not provoked to take action for formulating herself a new identity away from the patriarchal norms. Still, it should not be overlooked that poetry does activate her mind, surfacing her authentic ideas revealing that she indeed yearns for a separate identity she wants to formulate, away from patriarchal pressure, which is especially clear in her poem "The Sea-Nymph" she composes in Venice where she is pleased with the soothing effect of "the view of a beautiful landscape" (*Udolpho* 178) and with the sweet harmony of music. In the poem, she imagines being a nymph swimming freely in the depth of the vast ocean, which is akin to her being in search of her own independent self. She explicitly emphasizes that she wants the full control of her life by saying, "I love to prove my charmful power/While floating on the moonlight wave" (179). Aware of the fact that she lives a life dictated by men, including his father who spent his life educating her, she feels the need to prove her power, which is the very reason why Radcliffe tears her apart from her safe place in La Vallée to Udolpho that is the centre of an ancient masculinity

represented by Montoni. While writing about her taking control of her life in her poem in the middle of the inspiring natural beauties surrounding the mansion in Venice, Emily reveals that she comes to realization that her story is not going to be shaped by any male's control, signalling for the future changes to find voice for what is formerly silenced. To be heard, she needs to go to the core of the masculine pressure depicted in the gothic world of Udolpho. If she does not face it, her existence will be vanished, similar to Laurentini whose story is controlled by Montoni and thereby buried within the walls of Udolpho. Thus, instead of an unfortunate interpretation, her "entrapment" in Udolpho, which not only inspires but also motivates her to take action, can be regarded a source of emancipation from her former self.

The intersection of the chronotope of casement and landscape also leads Emily to proving her ability to master her reason confronting the sublime as a masculine domain while leaning on the casement of her room in accordance with her deceased father's persistent wishes on self-command that subordinates sentimentality. Since the casement of her room in Udolpho is the exact point where her mind is charged with higher emotions which are among "the natural powers in man … that are conversant about external objects" (Burke 5), leading to the immediate exposure to nature where Emily has the chance to meditate and then evaluate things about herself. However, contrary to the traditional gothic heroine who experiences emotional exhaustion and drowning with the claustrophobic effect of the empowering edifice and the terrifying landscapes, Radcliffe's Emily is revealed to be able to control the masculine majesty of the sublime that evokes excessive imagination drifted away from reality. She attentively pictures the scenery with its obscurity and infinity while "her sight *wandered over* the cliffs and woods into the valley … and *her mind recovered its strength*" (*Udolpho* 242, emphasis mine). The way how she examines the grandeur of the landscape is akin to her scrutinising the exterior and interior of the castle. Acknowledging the grandeur and obscurity of the scene, she is

not lost to the infinity of it like being lost in a dark void on the grounds that she can rationalize its dimension to an extent she can control it. Thus, the moment when she allows the sublime to dominate her is the moment she is to be overwhelmed with the failure to understand it, which in turn creates another submission. Not allowing the excess of sublime to take control, she is not paralysed, nor discouraged. Instead, owing to those sessions, her mind mostly seems to be revived and recovered from superstitious fictions she is exposed inside the castle.

Instructing her to control her feelings, St Aubert is ironically discovered in La Vallée by Emily herself while he cannot control himself, "often [weeping] and [sobbing] aloud" (*Udolpho* 26). Showing the symptoms of sentimentality about which he warns Emily, he is not "philosopher enough to restrain his feelings" (18). Although Emily does not question his father's sentimentality, solely worrying about "intruding his private sorrows" (27), it is clear that she thus cannot comprehend his philosophy of the duty of self-command. Radcliffe here mocks male sentimentality: when Emily is on her solo quest for identity while successfully challenging the stoic masculinity against which she eventually triumphs facing "all excess" (20) surfaced in Udolpho with a balanced amalgamation of sense and sensibility, St Aubert proves his inefficiencies stemming from his excessive sentimentalism in Emily's existence during her painful transformation: When St Aubert indulges in his own sentimentality in pastoral life after experiencing city life, he also dooms Emily to cyclicality where her free soul that is enthusiastic about learning is tamed with simplicity. Not being able to "manage his own affairs" (Johnson 99) – he neither finds justice for her sister's murder nor keeps the ownership of his parental estate (Johnson 99), he leaves Emily with mysteries surrounding "family crimes" that cause her to be "haunted" (Johnson 100) by them. Thus, instead of obeying the contradictory philosophy his father imposes, she tries to deconstruct the identity she is

conditioned to in the very location where the casement in her room in Udolpho and the sublimity of nature intersects.

> the memory of past times returned [,] the pleasant, peaceful scenes of Gascony, *the tenderness and goodness of her parents, the taste and simplicity of her former life—all rose to her fancy, and formed a picture so sweet and glowing,* so strikingly contrasted with the scenes, the characters, and the dangers, which now surrounded her, that her mind could not bear to pause upon the retrospect, and shrunk at the acuteness of its own sufferings (*Udolpho,* 386-7 emphasis mine)

Away from her parental home to which she clings her identity deeply, Emily, by Udolpho's casements, constantly has one-on-one sessions with herself. Since her mind is "shrunk" at the comparison of her present struggles to her past life evoking pessimism about her present individuality, for a while she is deterred in her search for a new self when trapped in familial memories filled with simplicity and tenderness. However, as also referred earlier, Radcliffe stresses that "it [is] *not* in the *soft* and *glowing* landscape that [Emily] most delighted" (*Udolpho* 6). In the light of the quotation, it can be said that being haunted by familial memories is retrogressive for her, reducing her mental capacities and leading her to pessimism and inactivity. Since what she is willing to pursue is progress and mobility to proceed towards a new self, to form a new identity away from the subservient femininity to confront the ancient masculinity for which she is now prepared in La Vallée, she needs a higher source of power, which is the sublime experience, to transcend what is present. In this sense, transcending the self can be initiated with deconstitution first. Thus, Udolpho's wild nature presents a different type of feeling for Emily: Its grandeur and wilderness inspires her "not as a way of constituting the self, … but as a way of de-constituting a self in intolerable pain" (Horrocks 121). In La Vallée, she used the divine effect of nature to be in harmony with the cyclical nature with which she has a symbiotic relation promoting the Burkean definition of female subservience. However, what she has to experience within the walls of Udolpho is the complete reverse of that "perfect" world. In order to be emancipated from all the

tormenting ideas and pressure created by Montoni's power, Emily also goes into a state of mind similar to a trance: Under the power of Montoni who "cared little views of any kind" (*Udolpho* 171), Emily, on the other hand, utilizes her Romantic side appreciating nature as a type of mental/spiritual mobility through which she can transgress the castle walls freely "outwards, moving free of [Montoni's power]" (Horrocks 121). However, as Summers quotes from Professor Boyesen, "Romanticism is really on one side *retrogressive*, as it seeks to bring back the past, and on the other hand, *progressive* as it seeks to break up the traditional order of things" (Summers 23). When Boyesen's statement about Romanticism is taken into consideration, Emily has this paradoxical romanticism which is clear during her meditations by the casement of the castle: on the one hand it is retrogressive, preventing her from moving forward since watching the scenery from the window in her room for tranquillity and solidarity is an old habit for Emily, thereby conjuring up all those memories related to her past life in a way still clinging her to the identity shaped in her parental home. On the other, the moments of her meditating with nature through a type of "imaginative mobility" (Horrocks 133) by the casement motivate her to find the power to challenge Montoni.

Thus, it would not be wrong to state that the chronotope of casement provides the temporal and spatial amalgamation where she can practice counterbalancing her reason and susceptibility, for which she has been instructed without any chance for practicing. It is a location intersecting with the sublimity of the wild landscape for her to regain her mental stability, which is usually challenged to be diverted in the intricacies of the castle, so that she might continue her quest for identity in the castle.

2.2.3. The Chronotope of Parlour

As already mentioned in the Introduction of the dissertation, the gothic genre generally revolves around the tension between the male and the female. Depicting a different perspective from the core tradition of the genre which suggests a misogynistic

and negative depiction of the heroine who is doomed to the sexual force of the male lust, Radcliffe in her work *The Mysteries of Udolpho* paved the way for a gendered separation of the genre by creating a different clash rather than a sexual one: a fight for property, which was also a problem faced by 18th century British women. In a similar way, instead of being followed by a lustful villain, Radcliffe's Emily is under the authority of a usurper of female property -who is usually depicted as usurping rightful *male* heirs-, secluded in a castle, only to be robbed of her own property rights which symbolize her financial independence and power in a male-dominated world where she constantly must confront the possibility of an unwilling involvement in the marriage institution. The fight for property between Emily and Montoni gets more direct and overt in the Udolpho castle of which he uses the distant location so that he could execute his plans, when she inherited her aunt's properties upon her death caused by Montoni's cruelty and oppression. In addition to the fact that it is the place where Montoni is revealed to be usurper of Udolpho, his constant pressures for claiming her possessions and the intensity of their verbal confrontations can also be observed in the cedar parlour at which Montoni mostly prefers to meet her with his stern and demanding approach. Since the cedar parlour is the very place where Emily overtly challenges the power dynamics imposed by Montoni, revealing her "character, ideas and passions" (246) as it is a place for dialogues, it can be seen as the central room where Emily and Montoni seem to be equals trying to outwit each other while both getting more direct and assertive with their demands, especially transforming Emily's submissive demeanour against Montoni in the room. Also more importantly, it is the very room that unveils and identifies Montoni's mysterious motives for Emily, clarifying the reason of her presence in the castle and thereby encouraging her flight from it. Thus, to understand the core of the tension between them in the castle, the chronotope of parlour requires an in-depth analysis.

Bakhtin acknowledges the historical origins of parlours dating back to the Restoration period, where they served as venues for the establishment and dismantling of political, business, social, and literary reputations. These spaces were characterized by the convergence of social, political, and business activities, as highlighted by Vlasov (55), who emphasizes the juxtaposition of historical, social, and public events with private and intimate interactions within a confined setting. Hence, parlours require a greater degree of human contact, including dialogues and interactions, rather than physical actions. Reminiscent of the chronotope of road, parlours and salons also facilitate "accidental novelties and stimulating subjects pop up, such as generating encounters" (Keunen 44); however, Bakhtin specifically stresses that those encounters do not have random and accidental ones as they are on the road. In this sense, in the light of Bakhtin's theory, Keunen interprets the excitement the characters experience in those places as emerged from "the social and personal peripetias" (Keunen 44) rather than the randomness of the encounters on the road. Still, they "coincide with a rapid, agitated functioning of the consciousness" (45), leading to the dialogues' being filled with the flow of ideas that saturates and accelerates the flow of time. Bakhtin also stresses that this chronotope combines "the petty, private intrigues with political and financial intrigues" (Bakhtin, FTC 247), echoing Montoni's private sessions with his comrades. Hence, the cedar parlour can be interpreted through this chronotope gaining importance providing a closer look on the confrontation between Emily and Montoni, revealing the mystery behind the power dynamics in the castle.

The cedar parlour is the usual room for Montoni where he has private meetings and "[carouses] with his guests" (*Udolpho* 288). Using the room for the issues that are not concerns of women in the castle, Montoni rather defines it as a male sphere where he does not seem to get together with women except for Emily for whom he uses the room in order to create more pressure on her to usurp her possessions. Although it is a private

male space for Montoni, Radcliffe often depicts him there different from a traditional gothic villain: Contrary to his rage and cruelty in his wife Madame Montoni's dressing room, Montoni ironically reveals some contradictory traits for a gothic villain in his own space: "as a gothic villain, he must be cruel, but as an exemplar of nonsentimental manhood, he must champion the values of reason and moderation" (Johnson 103). Although having a Bluebeard-like misogynistic side that regards women as "disposable" (Williams), Montoni is depicted as the defeated party of the verbal altercations between the two while attempting for balancing this contradiction. After Emily's superior stance against him in the corridor connected to her room, he directly commands her to attend him there in the cedar parlour, in other words his man "cave". To show an ancient type of masculinity with which he knows he needs to avoid revealing any emotions, which is in other words weakness and "deviation from rational self-control, as feminine and shameful" (Johnson 103) for him, Montoni endeavours his best to "[yield] only to the strong and terrible energies of the soul" (*Udolpho* 270). Even when he suffers from physical wounds from his duel with Morano, he attempts to conceal any "symptom of [bodily] pain" (270) in the room where he is in close contact with Emily. However, Radcliffe in a way mocks this gothic villain masculinity in this very room: on the outside he seems like a man of pride greatly respected by his comrades; however, he reveals that he appears to need *Emily's* financial power and status to usurp for his helpless financial situation, thereby often yielding to "dark passion of revenge" (270) and surrendering emotions from which he attentively avoids. Listening to "his severe rebuke" (270) and paranoid fictions about her, Emily implies that his reason is blinded by his passion of revenge for her, finding the fallacy in his accusations since it does not make any sense to plot against Montoni – with the man she explicitly rejected– in the double chamber, which is already planned as her private space for Emily by Montoni himself who specifically promoted any male intrusion to her room to intimidate her; thus, she says, "I do not

comprehend you, sir … You certainly do not mean to imply, that the design of the Count to visit *the double-chamber*, was founded upon any approbation of mine" (270; emphasis mine). Calling the room double-chamber to Montoni can be seen as a direct confrontation for his own plots against her, against which she cannot get a meaningful response by Montoni: "To that I reply nothing" (270). Furthermore, Radcliffe clearly differentiates the delicacy of Emily's mind from Montoni's vulgarity that is "stranger to the luxury of conscious worth" (*Udolpho* 270). Knowing her self-worth as a woman who is able to "regulate her conduct by the nicest laws, and whose mind was finely sensible, not only what is just in morals, but of whatever beautiful in the female character" (270), Emily is "proudly silent" (270), ignoring his accusations of her lack of female propriety, and thereby celebrating her triumph against Montoni. She is sure about that partially because she is also acknowledged once by Montoni himself earlier when he says, "I am pleased to observe that you submit to reason and necessity without indulging useless complaint. I applaud this conduct exceedingly, the more, perhaps, since it discovers a strength of mind seldom observable in your sex" (196). Implying that he does not have the necessary skills to counterbalance his urges and reason sufficiently, Emily is proud of herself, being aware of "having deserved praise" (270). Thus, instead of fainting from fear of the rage of the villain just like a traditional persecuted heroine, she is utterly in control, knowing she is able to conduct self-control whereas he cannot.

In a way acknowledging Emily's inference about him, Montoni loses control in the cedar parlour while he "enters into close conversation" (288) with his friends, one of whom endeavours to question him about Morano's claims about a murder and the castle that "did not lawfully belong to him" (288). Deciding to confess that he "inherited [the castle] by the female line" (289; emphasis mine), he also demonizes Lady Laurentini with the patriarchal definitions for "transgressive" women: showing symptoms of "frantic madness" (290) "a dejected mind", and "disturbed imagination" (290). Implying that she

poses a danger to society so that her disappearance would not be questioned, Montoni claims the remains of her body was never found (290), as if she is lost to history and never existed. Usurping the female property, he also dominates the female existence by vanishing her materialistic body, in accordance with his perception "rendering women … as a form of disposable property" (Johnson 103). Thus, it is also a room for him to attempt to silence the female voice, burying it along with the story of its real owner Laurentini within the walls of the castle which will be later inherited by Emily. While he endeavours to silence women including Madame Montoni, Emily fights for her rights in this very room where he mostly exerts his superiority and power over her with his explicit words. Against his words, "If you are really deluded by an opinion that you have any right to these estates, at least do not persist in the error—an error which you may perceive, too late, has been fatal to you" (*Udolpho* 393), Emily, "with a noble, though imprudent courage" (394) responds to him, saying: "Never, sir … that request would have proved to me the injustice of your claim, had I even been ignorant of my right" (394). Unable to collect himself, Montoni reveals his emotions "with his quivering lip and lurking eye" (394) and "[turns] pale with anger" (394). However, to deflate and mock a gothic villain like Montoni who usurps female properties with which he sustains his image, status and wealth, Radcliffe depicts him "discomposed" (*Udolpho* 291) and paranoid in the cedar parlour, hearing voices that might lead him to superstition. There is a mysterious voice repeating what he says in a way mocking his rage and authority, "[pausing] him, [making him] turn half round" and endeavouring to "recollect himself … [which causes him to talk] in a lower tone" (394). Radcliffe stresses that Montoni, who is able to conceal even a symptom of a bodily pain, gives in to fear explicitly when "something like a shade of fear passed over his countenance" (394), in a similar way with a female characteristic he despises. Thus, it would not be wrong to state that Bakhtin's chronotope of parlour

contribute to Radcliffe's work in terms of feminist interpretation, by gathering two clashing characters Emily and Montoni equally at the same time-space.

In conclusion, this chronotopic analysis of the castle Udolpho which also intersects with other threshold chronotopes derived from its maze-like geometry in the work offers a novel interpretation for the ancient gothic castle. Contrary to traditional views that regard gothic castles as mere sites of horrifying entrapment leading to a vicious circle where there is no way out, Udolpho indeed emerges as a paradoxical space which concurrently attracts and intimidates. The heroine Emily is in fact drawn to the architectural marvel, not as a victim of incarceration, but as a pursuer of knowledge, willing to unravel the patriarchal secrets that the walls of the castle have long kept out of sight. Though it should be the castle owner Montoni himself to know the architectural intricacies of the castle, it is Emily who turns out to utilize its threshold areas and masculine spaces and transform her seemingly forlorn situation within those walls into an enlightening pursuit of truth. Rather than a background effect creating terror, the castle then acts as an active participant like a character in the narrative, encouraging female empowerment, and only through that way, Emily can gain autonomy and understanding as an individual who has been kept away from the knowledge, the outside world for long. The chapter also aims to set a foundational framework for understanding the chronotope of the castle, providing a historical context and thereby setting the stage for analysing the evolution of gothic spaces and comparing the female experience in the selected works in the following chapters. By expanding the definition of this chronotope with such a duality fostering both terror and enlightenment, this analysis enhances a deeper comprehension of the intricate spatial dynamics in the female gothic literature influencing the female character development through mobility and affecting the progression of the narrative.

CHAPTER III

THE CHRONOTOPE OF OPEN SPACES IN *JANE EYRE*

Mostly regarded as a bildungsroman blended with few gothic elements, Charlotte Brontë's *Jane Eyre* (1847) has often been avoided to get recognition directly as a gothic work. However, though not being classified directly as belonging to the gothic genre, it is still worthy of critical scrutiny as a female gothic work belonging to the female tradition. With her creation of suspense and terror for a mobile and active heroine similar to a Radcliffean one going from one place to another, enigmatic tyrannical male character, family secrets, supernatural elements within ancient castle-like settings that are to be explained later, Brontë succeeds in transforming the work into the gothic genre that echoes the Radcliffean tradition. Intriguing with hidden mysteries, Rochester's Thornfield in *Jane Eyre* is also very much akin to a Radcliffean castle bearing plausible explanations for them: the mysterious hysteric laughs echoing in the corridors, the ghostly figure seen by Jane while tearing Jane's wedding veil, the mysterious fire on Rochester's bed; all these "supernatural" occurrences coming from an unknown source akin to "the foul German spectre — Vampyre" (Brontë 250) that psychologically and mentally torment Jane are soon to be found out belonging to Rochester's imprisoned wife Bertha though at first wrongfully attributed to another enigmatic character Grace Poole, and most importantly the male tyrant figure Rochester who can easily demand "a lamb-like submission and turtle-dove sensibility, while fostering his despotism" (241) in his "Bluebeard" (91) castle. However, while her work shares such similarities with the Radcliffean tradition, Brontë also transforms the genre into a new tradition, which is evident in the changing architectural settings from the enormous ancient castles with their labyrinths, secret passages and vaults into more realistic and contemporary home-like structures. In other words, while the traditional gothic setting prompts the heroine to explore its intricacies by evoking feelings of admiration and awe for its gothic aura and

thereby enhancing her physical mobility within its confines, Brontë's new gothic is more characterized by houses that have the castle-like ambiance confining the heroine to the domestic pressure and compelling the heroine to seek open spaces to exercise outdoor mobility. This shift in the castle chronotope leading to transformation of other connected chronotopes such as thresholds aligns with Bakhtin's chronotope theory which suggests that chronotopes might also change in time. Connected with the castle chronotope, the threshold areas inside the castle also transforms into the "windows, mirrors and frames ...[being] "more symbolic, mutating from the locks, portals and fords of the Gothic of the 1790s" (Wright 280). Thus, in line with this side of the theory, Brontë partially diverts from the castle chronotope of the earlier tradition by transforming the gothic setting into buildings having simpler design with less thresholds and complexity, which in turn limits the heroine's mobility. In the light of the chronotope theory, the chapter aims to investigate the space time configurations in the work that lead the novel's protagonist – Jane – to move from the stagnation of the domestic harmony to solitary wanderings in open spaces as a daring and radical act of her time against the patriarchal restraints. In doing so, the chapter is to reveal that Jane can only assert her independence this way which includes successfully "exchanging the rule-bound home with a freer space" (Lutz 58).

Even though the places she visits throughout her journey in the book do not evoke the exotic lands that the traditional gothic heroine is confined to, Brontë, through Jane's narration, reveals her acts resulting in deliberate sparks for the gothic, evoking a similar Radcliffean gothic experience: her voluntary seclusion by the Gateshead window triggers all the gothic experience at Gateshead to reveal herself as an "incarcerated victim [of] … the Gothic villain" (Milbank, "The Victorian Gothic" 152) John Reed who "incites his mother to lock her in a truly Gothic and haunted Red Room" (152). The secluded and bleak landscape of Lowood inspires Jane to connect to the sublime of nature with which

she wants “the chaos intensified … for openness and indeterminacy” (Henson 36) drawing on gothic imagery. Her voluntary solo travel to the Moor House which is throbbed with possible perils of harsh and unforgiving nature results in her answering back to the implied supernatural power of Rochester’s voice calling her name across the moors. She finally decides to end up with another gothic castle like atmosphere of the Ferndean Manor. Though patriarchal oppression, her willingness and determination for her constant movement proves to be an experience similar to Radcliffe’s Emily; the journey of Brontë’s Jane is also based on her bravery for taking action for female autonomy in masculine spaces rather than an annihilating gothic experience of the male tradition that usually exhausts and passivizes the persecuted heroine. As most gothic narratives do take its characteristics through their plots taking a spatial plane, *Jane Eyre*, too, goes hand in hand with the standards of the gothic intervention for female anxieties stemming from the patriarchal forces embodied in gothic architectural structures aimed to control and neutralize the heroine’s mobility.

Female mobility is usually the core problem dealt with in most of the gothic works on grounds that it is in a dialogical relationship with the main element of the genre which is the gothic space itself where the absence or presence of her movement contributes to the gender power relations. Similar to the former chapter, this chapter also focuses on the heroine’s concrete movements in different spaces and time aiding her through her journey to asserting her identity while facing mind and body control of the patriarchal whereas most of the interpretations of the setting tend to concentrate upon “the psychological relevance … of [the] enclosure and escape” (Wyatt 199), responding to the literary criticism from mostly psychoanalytical perspective. Thus, in the light of Bakhtin’s chronotope theory, the chapter concentrates on the overlooked point of view that foregrounds the direct connection of the heroine’s visibly physical movements to various spatio-temporal configurations that contribute to her progress on her journey, which

ultimately enable her to assert her identity while facing the strict gender roles and definitions of patriarchy. In doing so, the chapter will take into account the chronotopes enabling her physical mobility: the chronotope of castle, encounter/road, and thresholds such as mirrors and moon. Jane's mobility, similar to Emily's, will be examined in the male constructed spaces in accordance with her individual feminist agenda of reconstituting the malfunctioning Victorian marriage where women of the time under the guidance of their husbands had to face the harsh patriarchal ideology that diminishes her individuality robbing her human rights. While marriage takes away her property rights, the Victorian woman is basically homeless without her husband; therefore, she spends her years to learn how to be accepted as a wife and a protector of home. Correspondingly, the gothic usually foregrounds the female anxiety for property where the powerful man performs his authority over the helpless female who has usually options of accepting the authority losing her self or fleeing from it only to be homeless and open to further threats. However, initiated by Radcliffe, the female gothic tradition offers another solution for the gothic heroine's plight, which is also emphasized by Irigaray's strategy of mimesis, as already suggested: mimicking, in other words adopting, the masculine mentality to point out the strict definitions shaping the female identity only to redefine and reformulate this patriarchal system promoting the male superiority over her. From the outside, the situation heroine of the female gothic is in appears to be directly conforming to societal expectations and limitations for women. Thus, mostly she is interpreted as the silent and frightened victim of the male villain who traps her in his ancient and isolated castle to force her into subservience. Though appearing to be a second sex anxious about displaying any sings of resilience against this male dominance surrounding her, the heroine is unexpectedly insistent on proceeding to action through her mobility in masculine spaces and thereby initiating her "man-like" journey. Her anxiety of being homeless and vulnerable as an orphan does not seem mostly to be happening in the female

gothic anymore since most endings prove that she is generally guaranteed economic independence through a rightful inheritance and thus financial security, which was not possible for women of the 18th and the early 19th century women whose legal status were decided by the common law system strictly ensuring that women were bound to men who had all the financial control with marriage. Thus, they were "second-class people, hardly be called citizens" (Ingham 50) who were "non-existent" in marriage through law. Akin to Emily's later rightful ownership of properties, Brontë's Jane also acquires financial independence which is male characteristic of the time and is thus empowered by the inheritance providing her financial security and accommodation after her "pilgrimage" (Gilbert and Gubar 341) to the Moor House. Financially secured, Jane does finally accept the new terms with her marriage to Rochester who once had the skills for manipulating her into an unequal confinement but then ended up in being maimed. For the equal union, Rochester, not Jane, has to undergo a mental transformation that is brought up by his physical change. Thus, both this physical and mental change in Rochester also lead to the visible alteration in power dynamics: Jane, as a financially independent and physically healthy woman, is now the one who has the power to provide for them in contrast to the maimed Rochester who was once the patriarch. The emphasis for Rochester's physical disability is also a pivotal subversion of the Victorian masculinity which suggests that man is the one who has superiority in terms of mobility, physical strength[27], work, contact with public spheres. Instead of rejecting or dismantling the marriage institution, Jane decides to adopt a masculine perspective "fictively [taking] control of [the system]" (Hoeveler, *Gothic Feminism* 5) and eventually resulting in a reformed institution of marriage where gender roles are reformulated as promoting equal companionship for both sexes.

[27] This refers to the common belief for the biological superiority of men over women. The references for that even goes back to Mary Wollstonecraft's work where she does not deny "the female strength…is inferior to the male, … [as] the law of nature" (12).

The next section of the chapter will focus on how Brontë's *Jane Eyre* utilizes the characteristics of the Radcliffean Gothic to prove that the work can be considered belonging to the female tradition in the context of the female gothic. The other following sections of the chapter will focus on the analysis of the work in the light of the chronotope theory.

3.1. Brontë's New Radcliffean Gothic *in Jane Eyre*

As discussed, buildings can be regarded as core elements of the gothic genre employed mostly to reveal the problematics of female mobility which constitute the main tension between the two sexes: The one who knows the castle is the one who can master mobility. Since it is usually the typical gothic heroine who is deceived and mocked by intricacies of the castle only providing illusionary – or limited– mobility for her as she is unaware of the design, the gothic design usually works for the villain who knows the heroine's mobility proves nothing but a futile attempt in this chasing game he is in control of. Thus, her physical movements are mostly random and incidental in the middle of the crisis of avoiding the villain, leading her to encounter sudden appearances or apparitions more caused by more obscurity of the castle as also Terry Castle suggests: "One can't move in a straight line in Gothic space: everywhere one turns, it seems, there is something to impede one's movement or obscure the way, even as one senses a predator coming closer and closer" (Castle 700). Thus, the male gothic tradition utilizes the element of horror to leave the heroine helpless by paralyzing her mental faculties leading to physical responses such as fainting, "gasping and breathlessness, chills, prickling hair on the neck, a sensation of immobilisation and panic" (697). On the other hand, the female gothic tradition, as also proved in the former chapter, responds to this negative portrayal of the relationship between the heroine and the castle by revealing that it can be also possible for her to wander in the obscure corridors and vaults of the castle while remaining in control of her sanity. Mobility, which is usually attributed to the male who has

unlimited access to spaces whereas the female is restricted, is mimicked by Radcliffe's gothic heroine in the traditional gothic castle where the villain is in fact proved to have no knowledge of its secret passages. Thus, the female gothic accentuates that the heroine can be in full control of male spaces and accomplish female voice for fictional freedom through them. In this sense, it would not be wrong to state that both the male and the female gothic use castles, houses, their interior, outside spaces as the base of gender power relations while proving that they are the sources of power on behalf of the one who can interact with them utilizing it wisely: the villain uses the castle to seclude the heroine to claim power over revealing her lack of autonomy and choice, and the heroine, on the other hand, endeavours to examine the gothic space attentively to reveal (and mock) the ugly truth of the patriarchal domain where the male "disposes" the female body and takes his power from the possessions he usurped from their female heiresses. Thus, similar to Radcliffe's Emily, for Brontë's Jane, the gothic space/house of which the male "apparently" seems to be in control is more than a terrifying domain that digests her; it is the very place to expose the patriarchal perils to which she is about to be subject and thereby ironically protecting her from seclusion by motivating her toward constant movement.

Showing her following steps to Radcliffe's gothic tradition where the travelling heroine utilizes the *constructive* force of the male constructed spaces which are generally portrayed as the disadvantageous domains for the heroine empowering the brutal male force, Brontë also develops the female tradition with a more explicit and realistic way of portraying the heroine's coping mechanisms against the domestic horror for women trapped in oppressive patriarchal institutions structuring around gender inequality, which is embodied in gothic castles. With the different issues of the time affecting the individual and society surrounding the urbanization with the Industrial Revolution transforming social life and scientific ideas about human evolution, while drifted away from the clash

between reason of the Enlightenment and the medieval superstitions of the past, the object of terror transformed from 18th century Gothic of Romantic heroines within wild landscapes and ancient castles into daring and mobile heroines within "domestic world central to realism" (Botting 84). As also Aguirre states, the gothic setting of the Victorian fiction mostly "[adapted] the fantastic to the bourgeois and [replaced] the castle by mansions, houses and apartments" (*The Closed Space* 115). Thus, the distant supernatural threats within medieval castles of the 18th century gothic turned into taking place in more familiar and domestic settings where the narration mostly focuses on internal and psychological anxieties that are explicitly voiced by the female protagonists themselves so that the motivation of the silent but mobile heroine of the 18th century gothic turns into a more concrete and explicit feminist movement through the gothic mode of the 19th century. Rather than depicting gothic spaces as situated in the remote and foreign regions and thereby characterizing them exotic places for adventure of a knight like heroine in dream-like journeys where she goes from one place to another as if she was teleporting lacking concept of time, with *Jane Eyre*, Brontë thus brings the gothic spaces closer to the heroine's road route as embodiments of everyday life institutions presenting her different stages of life, giving less space to the darkness of long distanced and passive journeys on carriage, and thereby stating the obvious: the crisis for her is at the heart of her domestic life.

The "privileged site of Victorian culture, home and family were seen as the last refuge from the sense of loss and the forces threatening social relations" (Botting 84) and thus accentuating the continuation of the "typological conception of domestic happiness … as a separate sphere … emerged toward the end of the eighteenth century (Ellis ix). However, this enclosed space was also paradoxical for women, as it was "a place of security and concord … [and] a place of danger and imprisonment" (Ellis x). Thus, preoccupied with "the dark opposite of the home which is the gothic castle" (Ellis x), the

gothic mode embodied in more realistic buildings in the 19th century displaying the domestic environment which "could be a prison as well as a refuge" (Botting 84). Drawing an analogy between the imprisonment of the mad wife Bertha Rochester to the attic of her home and the domestic position of women —even the women writers—of the 19th century, one can reiterate that women "were in some sense imprisoned in men's houses" (Gilbert and Gubar 83). Hence, while locating the gothic spaces in close proximity to the domestic sphere, *Jane Eyre* provides a broader feminist effect for the position of women of the time, proving that Brontë utilizes gothic tropes from a more realistic aspect, concretizing the domestic horror of everyday life for women, which also proves what Bakhtin suggests with the potential changeability of chronotopes in time. Thus, the architecture of the gothic castle transforms into simpler design of domestic houses—though still evoking the gothic aura— in Brontë's work. Through the gothic, Brontë's "spatial imagery of enclosure and escape, elaborated with what frequently becomes obsessive intensity, characterizes much of [her] writing" (Gilbert and Gubar 83). At this point, Brontë's "drive to find external verification for the implicitly feminist self-understanding of her protagonist" (Milbank, "The Victorian Gothic" 153) through the gothic genre proves that Jane constantly and deliberately goes after the elements of the Gothic and Romantic with "the desolate, stormy and wild landscape and decaying family house[s]" (Botting 84), accentuating "the darker forces of individual passion, natural energy and social restriction" (84). Thus, it would not be wrong for the era to state that "the haunted domain expands" (Aguirre, *The Closed Space* 121) not being restricted to the four walls. In other words, "the world itself of some specific individual … has a labyrinthic nature" (121), similar to what can be perceived in Brontë's protagonist.

However, it is also not incidental that Brontë prefers to include the characteristics of the nineteenth-century Bildungsroman through the heroine's travels embedded in a gothic tradition. Using the conventionally male-dominated settings of the gothic genre,

she also adopts another male pattern of the time that predominantly promotes the constant travels for the maturation process of a young male protagonist. Like a male traveller such as Fielding's Tom Jones, Brontë's Jane also experiences going to different locations revealing different stages of her life: as an orphan, she spends some time of her childhood in Gateshead. Feeling like an outcast, she has to endure her earliest physical and mental abuse as an orphaned child, which initiates her journey as an independent female onwards. From Gateshead, she moves to Lowood where she undergoes a strict gender-based education of the intimidating and strict male headmaster whose doctrines precisely represent the patriarchal control Jane rejects. From Lowood, she is able to get her first job as a governess in Thornfield where she is mentally and physically challenged by both the castle-like place itself and its emotionally captivating owner. From Thornfield, she goes on a pilgrim like journey to Moor House at which she is accepted on the verge of dying to starvation. There she is again challenged by another male figure - St John who is mostly driven by his strict religious devotion is controlling and manipulative. Finally, she completes her journey in the final location The Ferndean Manor where she eventually finds the mysterious castle-like owner Rochester isolated and helpless, similar to a persecuted heroine, whereas she turns out to be a financially powerful woman whom the blind Rochester depends on her being "his prop and guide" (Brontë 397), in a way subverting their former power dynamics. Thus, while mimicking the elements of male bildungsroman[28], Brontë, in *Jane Eyre,* aims to depict a different maturation process for the female protagonist using the subversive side of the gothic. Rather than a typical male protagonist of bildungsroman who is to finalize his journey on the way to succeed his character development that is eventually acceptable for societal norms, Brontë's Jane does not go for an adventure of ordeals just to be an accepted woman of the time with

[28] The traditional male bildungsroman centres on the male protagonist's personal, moral and psychological growth during his journey from childhood to adulthood. This journey is both literal and metaphorical; while there is a linear progression from one place to another, that physical movement forward also results in the protagonist's maturity which leads him to his integration into society.

morals, but instead akin to a feminist reformer want to change the system itself that controls her identity while on the way to reformulate the very gender norms she is confined to, since Brontë gives the signs for Jane's resilient character having a strong sense of self-worth just from the beginning. Here Brontë makes it clear why she blends the gothic with bildungsroman: The idea of ideal Victorian society, where Jane as a woman is supposed to learn to accept being subordinated to men who upholds the financial, social, and mental power if she desires to mingle in society, is completely upside down. Though encountering the pressure placed on in different locations, Jane is still persistent on claiming her equal position for her sex rather than complying with the expectations of the time for women's docility, subordination, and dependence until the end. At this point, Jane's story turns into a possible maturation process not for her but mostly for the Victorian understanding of the patriarchal institutions devaluing the female identity itself for which she proposes an alternative "equal" union for the suffocating gender dynamics. Thus, the ending of *Jane Eyre* appears to prove the unexpected: the financially secured woman saves the persecuted man who is maimed and doomed to a mini castle. Proving the existence of a possible Victorian *female* bildungsroman, Brontë thus develops the image of Radcliffe's heroine Emily through the character Jane who herself narrates her journey both indoors and outdoors in the work, allowing the reader to penetrate her mind. Through this type of autobiographical narration enforced with Jane's "numerous addresses to the 'reader' … [and thereby being] acutely conscious of herself as a writer" (Bellis 640) declaring "*speak* [she] must" (Brontë 29, emphasis in original), she also affirms Jane's internal motives that affect her mobility revealing her overt 'feminist manifesto' for the situation of Victorian women when in the very gothic castle-like place, Thornfield, which is not explicitly voiced by Radcliffe's Emily in Udolpho:

> Women feel just as men feel; they need exercise for their faculties, … a field for their efforts as much as their brothers do; …and it is narrow-minded in their more privileged fellow-creatures to say that they ought

> to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bag. (Brontë 95)

Calling overtly for equality, voicing the outcasted female loudly via her own narration thus gives Jane a more of a social role as a pioneer of her own feminist movement: "a critic, transformer, and savior of a flawed and inert civilization [like a Christ figure]; an importer of the spontaneity, compassion and imagination that civilization so badly requires" (Gilead 306). This also reads as Brontë's feminist criticism of gender norms, which she emphasizes in one of her letters to Ellen Nussey: "I have done nothing yet – Sometimes I get melancholy – at the prospect before and behind me … undoubtedly my Duty directs me to stay at home … I long to travel – to work to live a life of action" (Smith, *Selected Letters of Charlotte Brontë* 60). Hence, it can be stated that Jane "[provides] a model of feminist resistance and liberation, aligning with Brontë's ideas for gender roles of the time. And she directly involves the reader in that liberatory process, providing a model of feminist criticism as a collaborative heroics, of the feminist critic as the ideal listener for which the text longs" (Kaplan 6). Although Brontë's story appears to be a conventional one suggesting the heroine's following the reasonable path of reason over excessive passion, it also depicts an extraordinarily different woman from its time who simultaneously evades repressing the intensity of her emotions and passions. Jane thus does not bear the image of Victorian woman with her "violent devotedness that has in it at once a fire of independence, a spiritual energy, a vivid sexual responsiveness, and along with this, self-righteousness, a sense of power, sometimes self-pity and envious competitiveness" (qtd in Rathburn and Steinmann 119). Thus, it can be said that she utilizes her dynamic nature for activating her physical mobility through different locations "like a boy" (Locy 107). Visiting and then leaving those different locations of gothic extremities of terror, physical and mental abuse, madness, rage, tyranny, near death situations like a plague, hunger and homelessness in nature where she is forced to be able to endure and survive, she does not in fact escape from those situations walking towards

it, “like a wanderer … [who had] firmer trust in myself and my own powers, and less withering dread of oppression” (Brontë 200). Although appearing like a typical gothic heroine who as an orphan falls victim to sexual and social injustice turns out to be running away from the environment in which she is constantly pressed and overwhelmed, she also goes back to the very buildings she abandoned, proving she is capable of reconstructing and reformulating those patriarchal structures rather than living extremely on the edges like rejecting/accepting or escaping/staying: she wants to make sure that nothing is ever the same in those locations, having “no longer that power over [her] [they] once possessed” (201): she goes back to Gateshead, the traumatic childhood home, to learn that Mrs. Reed and John Reed who as physical and psychological abusers prolonging her independence are dead. When she feels the need to return to Thornfield, she finds out that Rochester’s imposing Bluebeard-like mansion is in ruins due to a fire started by his estranged wife Bertha who is locked in the attic. These regressive movements to the places from her past do also contribute to the work’s realistic characteristic revealing the natural course of life where circumstances can change along with time. Brontë utilizes Jane’s physical presence in those places and moments not to emphasize her traumatic memories but to reveal that she indeed affects those locations and people’s life within them. Echoing the principle of the gothic that stands as a threshold genre itself for times of crisis of the clash between the haunting past traditions and upcoming present changes, Jane is also a gothic liminal figure as both “potentially [being] carrier of codes of behaviour, values and sensibilities that stand in need of reformulation” (Gilead 304) and denying any compliance with them, accentuating the ongoing change she is about to bring for women’s voice in the literal world.

Instead of a fantastical seclusion in a very far away land where she has to prove a powerful subjectivity against the male power through mostly her mobility inside the phallocentric buildings, Jane –echoing Austen’s Elizabeth Bennet’s fondness for walking

in nature for miles by herself, which is also considered peculiar for her gender even by women of her time, especially protested by her own mother– is also willing to go on frequent individual walks like a flaneuse in open spaces that might be considered as a masculine domain while also inhabiting homelike structures which still bear apparent features of the gothic castle, though unlike the grandeur of Udolpho. Although Radcliffe's Emily is known to be an active wanderer around her paradise home in La Vallée, in the intricacies of the castle and her carriage journeys from one place to another, the physical limitations of exterior mobility which is also parallel to the women's of her time can be noticed with the emphasis even with her peaceful parental home isolated by the boundaries of mountains surrounding her home and the dangerous landscape travels where she can only witness the sublime nature passively in the carriage. It was difficult for the women of the time to go outside for "the mere walking was suspect" (Moers, *Literary Women* 130) as it is also highlighted in *The Mysteries of Udolpho* when "Emily's aunt … asks Emily in the garden, 'Whither have you been rambling so early?' and also adds, 'I don't approve of these solitary walks'" (qtd in Moers, *Literary Women* 130). Considering this, one can observe the similarity between Jane's eagerness and encouragement for physical mobility and Brontë's and her siblings' persistence in walking in nature to "spur creativity" (Lutz 32).

Inspired by the English Romantic poets such as Wordsworth and Coleridge whose "pedestrianism" inspired "the writer-pilgrim" (32) rather than the Victorians, the Brontë sisters in fact "lived in the free expanse of hill moorland, its purple heather, its dells and glens and brooks" (qtd in Lutz 28), thereby "[absorbing] ideas about the natural world" (Lutz 32). Wordsworth and Coleridge, and other Romantic thinkers, believed that walking was also "a statement of egalitarianism" (32), thereby revealing itself also as a "political radicalism" (32). Thus, it also led to a feminist statement for "exchanging the rule-bound home with a freer space" (32) though resulting in another restriction by the society

through generating more labels for women who tended to wander long distances outside in the nineteenth century: "a woman walking long distances alone, especially if she were a stranger to the area and of the middle or upper class, was viewed with suspicion … [leading to] the term 'street-walker' [associating] the female walker [with] sexual looseness" (33). Hence, this societal prejudice transformed "the act of walking" into "a recognized form of defiance" (33). Unlike her sisters, Charlotte Brontë sometimes had to face oppositions from the elders for "solitary wanderings … in unknown places … as a stranger" (33), in other words "unladylike travels" (33) while longing to "run away by [herself] in the hills and dales" (33). Endeavouring to prove that the female mobility for the 19th century women can be more possible and realistic since the core of the problem seems to be at "home" itself, not in the exotic remote places of Radcliffe's gothic where "it was only indoors, in [her] day, that the heroine of a novel could travel brave and free, and stay respectable" (Moers, *Literary Women* 129), Brontë's heroine is similarly brave enough to take her mobility inside home to the outside places that are close to where she resides with the heavy emphasis of thresholds, as a way of self-expansion to break away from the physical limitations she is exposed to in Gateshead and Lowood which represent the very locations for her initial confrontation with the patriarchal norms that outcast her as an individual being. In other words, she literally and figuratively "[walks] out of the life that …others expected of her" (Lutz 33). In this respect, different from the earlier chapter, this chapter will also examine Jane's exterior mobility through chronotopes triggering physical movement.

Nevertheless, it does not mean that Jane's exterior mobility diminishes the importance of the enclosed spaces she is exposed to throughout the novel. As mentioned, the gothic generally intensifies the gender performances surrounding enclosed spaces. Inspired by the male gothic, the female gothic utilizes the gothic castles for an explicit advocacy for female voice that is silenced by the dominant male culture. In doing so, it

fundamentally provides the same scenario of an alone orphaned female that starts her journey against everything what patriarchy stands for within the male constructed spaces. Similar to Emily, Jane also has to survive malfunctioning male structures based on the dangers of a female homelessness/exile, possible physical violence, sexual and class othering, incarceration, manipulation. Yet starting her journey as an orphaned child with "untamed" impulsiveness, she gradually learns how to create a difference not only for herself but also for the "social values and power arrangements" (Gilead 306) by self-control which is in other words, not marginalizing herself as the "Other" which is the alien area invisible to the male gaze[29]. Thus, she turns into, in Wollstonecraft's terms, a masculinized woman who is able to have control over her feelings in the same way men do. As also Diane Long Hoeveler suggests, the female gothic tradition helps Brontë to reinforce the recreation of the patriarchal oppression. Recreating the "'separate spheres' ideology" (*Gothic Feminism* 5), it helps the heroines like Jane to be more visible within male spaces with her 'feminist manifesto'. Within the same patriarchal scenario, she might turn this disadvantageous state of the creation of "private female world of home" (5) into her benefit by penetrating the male hegemony represented by the gothic spaces such as the castle/house and also public spaces. Thus, she in a way can invert *his* spaces, thereby destroying his "public *masculine* world" (5; emphasis mine). In so doing, she aims to end this inferiority where she has no voice. This is probably the reason why those similar scenarios where the heroine has to take action within spaces regarded as directly male productions are created over and over again. Therefore, Jane's movement from one space to another is of great significance revealing how each building, representing patriarchal institutions, contributes to the "symbolical representation of cultural forces counteract women's identity" (Bazin 113) by splitting it into certain stereotypical

[29] See Chapter II.

extremes embodied in Bertha as the madwoman and Helen as the Victorian ideal angel in the house.

On the other hand, they are also the very places that reveal her power to assert her identity as an independent woman gradually. There is a constant battle for her to go against the pressure imposed by people and what they represent. In her each visit to a specific location, she is challenged by the patriarchal institutions endeavouring to diminish her existence as an inferior: Mrs. Reed in Gateshead, Brocklehurst in Lowood, Rochester in Thornfield, and St. John in Moor House. Proving that she is not to be controlled, she willingly visits those locations. Furthermore, they are also intersected with each other. Although she moves from one to the other, her movements are not linear as it is in a typical bildungsroman; she also goes back and forth to these locations, since they do have mutual connections, which intensifies the gothic appeal of the work: Jane carries the clash of the past and present to those locations through her memories, dreams and visions. Also parallel to what Bachelard suggests in his work *The Poetics of Space*, space, along with its interior characteristics, carries personal values; therefore, having deep connections with the human psyche especially through memories and dreams, they should not be interpreted as solely soulless concrete entities. The interior structure of a house adds depth to its connection with the meanings we attribute to the house while triggering emotional responses, which transforms immobile physical spaces into living characters that are able to interact with human perception. Here Bachelard's poetic attribution to buildings might easily interact with Bakhtin's chronotope theory where he similarly embraces the idea of space and time as dynamic elements affecting characters, akin to o the gradual impact on Jane's mobility which she takes to the open spaces as she asserts her autonomy as a woman.

In his essay "Bildungsroman", Bakhtin investigates the historical development of the subcategories of novel. In doing so, he classifies them with their construction of the

hero referring to the travel novel, ordeal novel, biographical novel, and finally the latest type, bildungsroman. Different from the earlier types having "ready-made" (Bakhtin, *Speech Genres* 21) and static heroes, bildungsroman is constructed through the hero with a dynamic, changing character acquiring "plot significance" (21) while the human image itself is combined also with time along with the space and correspondingly affected by it: Along with the novel of emergence, "time is introduced into man, enters into his very image, changing in a fundamental way the significance of all aspects of his destiny and life" (21). Thus, depending on the "degree of assimilation of historical time" (21), his existence in the plot is also prone to change along with the historical time and he is "forced to become a new, unprecedented type of human being" (23). It is what constitutes the core characteristic of bildungsroman as a type of novel foregrounding the dialogical relationship between the character and space-time: change caused by movement and movement brought about by change. Thus, in bildungsroman, time becomes more visible through space, going hand in hand with the character.

However, when taken from Bakhtin's historical evolution of the genre depending on the abovementioned explanation, it would be erring to define Brontë's *Jane Eyre* as a typical bildungsroman where the emphasis is mostly upon the protagonist's undergoing a significant character development with the flow of events, while embedded within a gothic mode. Since the gothic genre is a subversive one fictionally turning the expectations of the norms of its relevant era upside down instead of reflecting a maturation process for the protagonist, its principal purpose is to create a subverted world challenging the social and cultural conventionality of the time by enabling its characters to transgress the boundaries through the supernatural of the ancient castles, and thereby focusing on the fantastical subversion of its represented world inside, rather than focusing on a personality change in the protagonist; it is mostly a test for the gothic heroine trapped inside to step over the boundaries of the societal norms: the geometry of the castle already

expects her to be a transgressor of thresholds in the castle to see what is hidden behind the veil, as Udolpho's does for Emily. At this point, the heroine interacts with spatio-temporal configurations that trigger her mobility in masculine spaces. Thus, it is not a typical bildungsroman; "her physical mobility [can be seen] a structural paradigm for [the] maturation [process]" (Locy 107) – in other words the development for women's world. Although it is mostly perceived as a virtue test for the heroine in the male gothic, the female gothic thus does aim to put the heroine in a much more mental challenge with the male where she is expected to develop a similar masculine strategy to be included in the patriarchal system only to penetrate into the depth of it to be able to challenge and redefine it. Thus, more than a character development in the heroine, the reader of the female gothic might end up witnessing how the female protagonist is able to develop a counter strategy against the societal norms embodied within the concrete buildings by making sense of the irrationality of the unknown immediately by investigating it so that her movements in masculine spaces turn into deliberate and rational decisions rather than irrational ones, which can lead to the subversion of the traditional gender definitions. Hence, what can be understood from the effect of the gothic conventions on characters is that they all function together to lead the characters into movement and dynamism to transgress the threshold which is one of the core elements of the gothic, or to choose not to step over it, rather than developing a major change in character. In this sense, it can be said that when the female gothic is intersected with the realistic elements of bildungsroman, time becomes more visible and progressive for the protagonist's life, in parallel to what Bakhtin suggests with his theory chronotope, in a way more suggestive of the biological time leading to a linear progression. Though still including suspense and tension of the mysteries of the gothic creating a fragmented timeline, Brontë's female gothic can still provide a more realistic frame of the "supernatural", wasting almost no time to shed light on the mysteries when "there is a possibility of an intrusive [one]"

(Armstrong, *Desire and Domestic Fiction* 218). Parallel to this, Brontë immediately makes us sure with the very first gothic experience in the first location of Jane's journey that the pressure of the idea of the possible supernatural in a gothic setting is just illusionary, a deception. In this sense, Jane's gothic experience in the red room of Gateshead –though how paralysing it is for her with its imposing darkness and horror– is instantaneously rationalized by herself when she is forced into mistaking "a gleam from a lantern" (Brontë 12) for his deceased uncle's ghost through the imposing atmosphere of the room: "I *can now conjecture readily* that this streak of light was, in all likelihood, a gleam from a lantern carried by someone across the lawn: *but then, prepared as my mind was for horror*, shaken as my nerves were by agitation, I thought the swift darting beam was *a herald of some coming vision from another world*" (12, emphasis mine). Through immediate clarification of the possible supernatural as in Mrs. Fairfax's response to Jane's initial inquiry during her first encounter with Thornfield, it can be stated that it is almost as if Brontë aims to "erase […] historically earlier material [of the castle-like Thornfield]" (218) which is opposite to the essence of the ancient gothic castle bearing the history of the ancient past. Upon Jane's question, "So I think you have no ghost then … Nor any traditions of one? no legends or ghost stories?" (Brontë 92), Fairfax is able to respond back immediately with a no providing the reader the implication that Thornfield is not the same traditional exotic castle of the gothic carrying the traces of centuries. In this way, she succeeds in recreating the concreteness of the building that echoes the ancient design of the gothic castle representing the male power, yet simultaneously cutting its ties with the ancient history of the castle, which reinforces the preservation of the "narrative inherent … [specific to patriarchal] dynastic primacy" (Bakhtin, FTC 246), to redefine it through blending the gothic conventions with realistic elements. This might be the reason why Brontë prefers the destruction of the castle-like Thornfield Hall, and Jane and Rochester's reunion in equal terms in another castle-like building Ferndean

Manor which evokes bearing the elements reminiscent of the gothic castle but at the same time reveals serving for recreating a new gender story where there is no ancient history imposing the traditional one.

Thus, it would not be wrong to say that the gothic plays with the expectations of the reader by subverting the typical outcome of bildungsroman for the protagonist's moral and psychological growth, and thereby not complying with the societal expectations. Although it would be rather provocative to disregard Jane's self-development, it might be also dismissive to ignore Jane's resilient character with regard to the way she holds on to her principles that her own nature dictates. While making her own choices in life, she also emphasizes her persistence in her loyalty to her self. This is what happens in *Jane Eyre*: rather than a solely personal journey, it can be also regarded as a feminist propaganda of its time within the familiar masculine spaces for subversion of gender roles with the fusion of spatial and temporal elements. After all, the ending of the book suggests an equal union of the two sexes following Jane's persistent resistance to being moulded into a submissive woman though her exposure to different space and time dynamics as follows: From Gateshead to the Moor House, she refuses to "abandon half [herself]" (Brontë 358); she does not yield to the severity of patriarchy. The punishment in the red room of Gateshead does not work to create a sense of docility in her but instead urges her to "gather [her] energies … to dart retaliation at [her] antagonist" (29). The regulations and the "education placed in [her] reach" (72) at Lowood cannot alter her "natural element" (72) which defies routine and tranquillity. Despite Rochester's "flaming glance" (280) that physically makes her "powerless as stubble" (280), she is able to "possess [her] soul" (280), and flee from that master-slave relationship in Thornfield. Upon the pressuring and despotic proposal by St John, Jane is still able to appreciate her needs by rejecting a life fulfilling only a man's dream that is "equivalent to committing suicide" (366). Though usually regarded with her success in character development as part of her

maturation process in the end, Jane, as the young protagonist of the story who moves to different locations that signify different stages of her life, cooperates with the dynamic relation of space and time to expose the decaying patriarchal system she is exposed to in those locations symbolizing patriarchal institutions subordinating women and to discover the ways to confront them, thereby endeavouring to reformulate those male-centred institutions to be able to assert her identity as an individual who does not yield to compromising on the norms for the Victorian woman.

As Gilbert and Gubar emphasize, what "shocked Victorian viewers" (338) here is Jane's "anti-Christian refusal to accept the forms, customs, and standards of society – in short, its rebellious feminism" (338). Thus, what Brontë focuses on is not the character development of her travelling female protagonist, but mostly on her ability to sustain her "Byronic pride and passion of herself" (338), eventually altering the static gothic male to a repentant Byronic[30] hero and transforming the devaluing patriarchal order he represents. In this way, she is able to destroy the image of woman as a submissive companion to be on man's side by simply succeeding in turning into be his guide and navigator. Thus, although Brontë's story might seem a conventional Victorian bildungsroman where the main character attains the ideal moral and psychological growth complying with the norms of the time, Brontë's protagonist Jane is far from being a malleable character who can be suggested having a major change by societal expectations, but rather an initiator seeking reformation for the position of the Victorian female. Throughout her journey, her challenges thus will be interpreted as a way of her proving herself as an individual instead of her personal development causing social acceptance.

3.2. From Gateshead's "Dungeon" to Lowood's Cyclical "Church"

It is not coincidental that Brontë chooses her protagonist's name as Jane Eyre, as Gilbert and Guber also suggest: " 'Poor, plain and little,' Jane Eyre – her name is of course

[30] Associated mostly with Lord Byron's characterization, this character type simultaneously evokes polarized feelings such as repulsion and attraction while bearing the traits of arrogance, cynicism.

suggestive–is invisible as air, the heir to nothing, secretly choking with ire" (Gilbert and Gubar 342). *Jane Eyre* starts with a delineation of the typical damsel in distress of the gothic who can be easily recognized in terms of her imprisonment within a menacing and abusive environment where she is treated as an outcast. Like a traditional gothic heroine, Jane is also a social outcast in almost every possible way in different phases of her life: an orphaned child who does not have strong family ties with her aunt and cousins with whom she has to live and is despised and rejected at Gateshead due to her "wild" nature that conforms to no societal expectations, an alien-labelled student of Lowood where every single girl looks and behaves the same, a liminal worker of Thornfield as a governess[31] that drifts her into a social limbo where she is invisible to both the higher and lower ranks of society, a nobody with the Rivers of the Moor House though trying to fit in this new family. Each place introduces different facets of patriarchal structures which are shaped by the Victorian ideals revealing how they fuse into women's lives via myriad means of control over female identity: Gateshead representing familial dynamics introducing the gender hierarchy in lineage that trivializes the female sex, Lowood embodying institutional patriarchy training one type of "acceptable" female identity which conforms to the societal expectations for women, Thornfield illustrating the gender hierarchy in marriage and relationships, Moor House signifying religious duty which imposes on her the moral suppression of personal desires as a way of self-denial.

From the beginning of Jane's journey to her final destination, Brontë, however, makes it clear that Jane as an unruly woman will not endeavour or endure to fit in those locations that represent the power dynamics institutionalizing the male oppression;

[31] Charlotte Brontë is also known to have worked as a governess, which she explicitly refers to in her letters to Emily Brontë and Ellen Nussey. "I see now, more clearly than I have ever done before that a private governess has no existence, is not considered as a living and rational being except as connected with the wearisome duties she has to fulfil … I find it so difficult to ask either servants or mistress for anything I want, however much I want it." (Smith, *Selected Letters of Charlotte Brontë* 12;29). In line with the quotation, it can be said that Brontë accentuates the liminality of the position of a governess leaving her in a socially ambiguous position in the household hierarchy.

therefore, she resists the conservatism and being well-adjusted member of the society. Her transition from one place to another proves that none of them could provide the stability nor social integration for her "radical" nature. On the contrary, rather than directing her closer to society, each transition proves the impossibility of her adjustment to the societal norms of her time. As also stated by Gilbert and Gubar, even the Victorian reviewers "were disturbed … by the heroine's refusal to submit to her social destiny" (338). Though her final destination where she eventually accepts marrying Rochester can be read as aligning with conservative Victorian gender roles since marriage meaning female dependency and submissiveness, her resilient character can connect more closely with the notion of her being in conflict with the traditional portrayal of women as malleable conforming to predefined roles that diminishes their subjectivity.

Among these locations, especially Gateshead and Lowood are both the significant ones to establish the transition from her early childhood to formative years for her to reach an understanding for her alienation and dispossession. Though having different spatial attributions, such as Gateshead's luxurious structure reflecting the physical comfort of a family home and Lowood's architectural design with its "mullioned and latticed windows" and "convent-like garden which gave it a church-like aspect" (Brontë 40), both do reinforce similar connotations for their unwelcoming natures evoking physical and emotional discomfort: Gateshead with its grandeur only worsens her status as an outsider lacking any emotional warmth by only offering limited spaces for Jane and confinement in the red room, thereby being a domestic dungeon for her; and Lowood with its cold rooms, strict punishments, monotonous schedule, lack of proper nutrition and clothing traps her more within a regimented standard which systematically and cyclically impose monotony to isolate her to domestic spaces.

However, through Bakhtin's chronotopic lens, it can be said that though being spaces of incarceration, both Gateshead and Lowood prove to serve threshold experiences

for Jane, providing her the necessary fusions of space and time for female empowerment against the oppressive patriarchy. Furthermore, Jane's physical movement from a familial house to a public institution suggests a threshold experience where she moves from a more personal and familial disconnection in a confined space to a broader world in a more open space where she is transferred to a public platform of more societal challenges with apparently worse physical conditions causing hunger and even fatal diseases but providing the necessary education allowing her to take the first step for her financial independence by moving to the following location Thornfield as a governess, the place where she can discover the complexities of sexual dynamics of another patriarchal institution that is marriage itself only to take part in the role of subverting the gender roles. Thus, though appearing to be a journey from the oppression of the dungeon of Gateshead towards another cyclical pressure of church-like Lowood, her movement from one to another proves to offer more resilience and power for Jane's sex.

Echoing the position of the woman of the time with no rights to have property of her own without a man's existence, Jane begins her journey as a dispossessed social exile lacking financial security and sense of belonging at Gateshead, immediately suggesting that as an orphan Gateshead is a mandatory stay for her with having no other options for residency, echoing the fairy tale story of Cinderella where the orphaned female protagonist is forced to endure a similar miserable life with her evil step mother and step sisters. Her dispossession is immediately reproached by the patriarch of the Gateshead household, her cousin John Reed who defines her "dependent … with no money" (Brontë 6) by also adding that everything in the house is his; "all the house belongs to [him]" (6). At the very first glance, Gateshead reveals itself interacting dominantly with Jane as a living entity through the oppressive and brutal side of patriarchy, rather than a mere house: its drawing room from which she is "dispensed … joining [the Reeds]" (Brontë 2) is mostly beyond her reach while excluded from the family time, its dungeon Red Room

is filled with the lingering presence of the deceased Mr Reed whose authority – or "pale throne" (9) – still permeates the room through its gloom and memories, the supremacy of his surname/legacy over Jane's identity which is vivid and visible with the Reed children who hold the higher status within the household. Though not suggesting a pattern of the traditional gothic castle in the same way Thornfield does, Gateshead can still provide the gothic experience for the orphaned heroine Jane who finds herself in an unfamiliar setting with its ambiance of incarceration, "ghostly" apparitions, malevolence, oppression, physical and psychological torment. How she begins her journey can thus be considered different from Radcliffe's Emily at this point: in contrast to the parental home of Radcliffe's Emily that offers a peaceful family life suggesting safety and refuge, for Brontë's Jane her symbolic "parental" home serves as the opposite: a constant challenge against physical and mental torment. Thus, instead of the cyclicity of paradisiac home La Valleé, Brontë prefers the starting point for the heroine immediately in a Udolpho-like mansion standing in its grandeur contrast to Jane's miniature figure as a child, which creates affinity with the juxtaposition between Emily's diminutive figure and overwhelming vastness of Udolpho. With the implication of its physical greatness having different spaces such as drawing room, nursery, the red room, halls, and thereby evoking the possible gothic experience which can control her sense of place and time while instantaneously triggered by its thresholds, Gateshead can thus provide a similar palpable dynamism in Jane's life just from the beginning. In this sense, it would not be wrong to state that Gateshead functions like a gothic castle for Jane distorting her perception of time with its fragmented, layered temporal quality intersecting past, present and future, in other words creating the space-time dynamism, with which she is able to gauge her present situation with the connection to familial past, eventually triggering her transition to the next phases of her journey where she will also carry her reflections along with herself. Therefore, different from Emily's idyllic experience at parental home where her

mind and soul are endeavoured to be "protected" from the corrupted outside world, Jane's at Gateshead can be considered as more of a Udolpho experience comprised of ordeals, hallways, mysterious rooms, oppression, discovery, enlightenment for the harsh realities of the outside world.

Although primarily standing confining, unjust and brutal lacking nurture for Jane's identity, Gateshead does also have a cooperative role revealing her inner potential for her strong and resilient character which enables her to outspokenly protect and affirm her sense of self-worth. From this perspective, the ordeals of Gateshead turn out to transform its oppressive patriarchal spaces into constructive ones for Jane polishing the strong side of her resilient character rather than diminishing her existence as an orphaned female. Thus, though an oppressive masculine space, Gateshead can be also regarded an impetus to her future resistance against patriarchy in different locations.

Connotating a transition in her life with its name containing the word 'gate', the location Gateshead already gives the impression of Jane's threshold childhood experience where she is first exposed to "the patriarchal law embodied … by Mrs Reed and her son John" (Bazin 113). Through their enforcements, Jane is outcasted and confined to a room to be tamed (or to be driven to madness). However, it is also most of the rooms of Gateshead restricting her physically despite its grandeur. With the introductory line of the work, Brontë thus makes sure that Jane's story starts with immobility that a gothic heroine mostly experiences in castles, which can be understood through the constant spatial limitations put on her within and outside the house: Not allowed for the drawing room, which is defined the central place for family gatherings, she seeks seclusion by window thresholds. She cannot go outside since outside activities only reminds her of her "physical inferiority to [the Reeds]" (3). Hence, she immediately starts her story saying, "[t]here was no possibility of taking a walk that day" (Brontë 3). At this point, Brontë reveals the impossibility of her physical mobility through the most confining side of

Gateshead that it governs and limits her movements, therefore; it is far away from the concept of home which Bachelard defines as a comfortable and welcoming place where "life begins well, it begins enclosed, protected, all warm in [its] bosom; …[it is a] "material paradise [where as if] the human being were bathed in nourishment, as though he were gratified with all the essential benefits" (Bachelard 7).

Examined in the light of Bachelard's description, with its spatial and mental pressure and coldness, Gateshead is not a warm shelter for Jane, not providing any sense of belonging and security which are indeed intrinsic to a domestic space. Unable to utilize any essential benefits of home while lacking nourishment both mentally and physically, she can neither wander outside freely nor get a warm shelter inside: It is not possible for her to go outside during the harsh weather conditions due to her "physical inferiority" (Brontë 3), in a way echoing her words to Brocklehurst in the breakfast room of Gateshead stating the importance of "[keeping] in good health and not [dying]" (16) as a young girl. On the other hand, inside the house it is also no better: rather than a shelter, Gateshead means deprivation and spatial exclusion for Jane. As soon as she gets inside, she has to face the segregation of the central room of the house which is the drawing room itself where the Reed family have domestic harmony by "[clustering] …by the fire side … [looking] perfectly happy" (3). Based on the deliberate choice of the description of it, the room is apparently the heart of Gateshead where the Reeds find harmony and peace as a family. Excluded from that space, she endeavours to find solace in the liminal space of windows that can be considered akin to Bachelard's embracing corners does not stop the patriarch John Reed from territorial intrusion. What she experiences as a dispossessed orphan at Gateshead is similar to what happens to Emily in Udolpho whose room is in the isolated part of the castle: Jane is also spatially excluded from the household, "driven from the central, sacrosanct drawing room to the remotest boundaries of the house" (Roy 715).

One of the key conventions of the gothic transformation of Gateshead into a gothic space is its dungeon-like red room which is the "enclosed and claustrophobic place" (Bazin 114) standing for the prison of her punishment for "female defiance of patriarchy, even if patriarch is here embodied by a woman who is acting as agent for men" (qtd in Bazin 114). As soon as Jane is locked inside the room, the first thing she realizes is how the room acts as a patriarchal entity through the remnants of the head of the family who never left there even after he died in the very room. He literally "was in this chamber he breathed his last … [and] lay in state" (Brontë 9). Thus, the room immediately gives the impression that it is thus a sort of central room to reinforce the idea of the everlasting existence of the head patriarchal figure Mr Reed. With the depiction of this room, Brontë endeavours to create the "psychological seism" (Bazin 114) on Jane through the eerie atmosphere of gothic space where the gothic heroine is tested for a stable state of mind by not surrendering to immobility caused by the supernatural elements to be able to get out of this "traumatic" experience. At this point, it thoroughly responds to the Bakhtinian reading of the red room through the attribution to it as a threshold space: The red room is a "metaphorical and symbolical" (Bakhtin, FTC 248) place with "crisis and break" (248) in Jane's life revealing her fears, anger, inner thoughts and desires. Other than that, it also has a spatial and temporal dynamism displaying its threshold character with which time does not "flow smoothly" (249) by "fall[ing] out the normal course of biological time" (248) during the effect of the supernatural causing illusions and "rapid rush of retrospective thought" (Brontë 9), which is similar to what Bakhtin observes in the threshold moments in Dostoyevsky's works where "a moment is equal to years, decades, even to a "billion years" (Bakhtin, *Problems of Dostoyevsky's Poetics* 436).

It is a similar experience for Jane in the room: her narration is filled with constant emotive descriptions which make her lose her track of time leading her to a state of being lost in the moment. Thus, the red room itself already acts as a Bakhtinian threshold with

its instantaneous characteristic involving its spatial stimuli and oppressive atmosphere that trigger intensity in emotions and thoughts even though it is an enclosed space. In this sense, the room is already akin to a room with its mysteries within a gothic castle: "secret drawers", a miniature of [a] deceased husband" (Brontë 9), its grandeur, dusty furniture, its remoteness to the other rooms in the house. Brontë specifically describes the room with the emphasis for the colour red: "a bed supported on massive pillars of mahogany, hung with curtains of deep red damask … the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were … with a blush of pink in it" (Brontë 8-9). The red room is initially noticeable with the plethora of the items and details with the dominant colour 'red' which can be considered highly emotive and powerful due to its common connotations with contrasting emotions and concepts: it can evoke love and passion, but it can also lead the perceiver to be alert and cautious. Likewise, the red room has a contradictory meaning for Jane's experience in there; the Reeds uses the room as a means of patriarchal punishment to tame her, but concurrently the room also triggers awareness/enlightenment for her only to come out of it to be untamed. When its redness of the walls and most of the furniture is combined with the other spatial features of the room such as its "muffled" (Brontë 9) windows, its isolation and remoteness, its "dreary consecration guard[ing] it from frequent intrusion" (9), it acquires a hellish atmosphere which can trigger the immediate feelings of anxiety and restlessness for entrapment and torture. However, at the same time, the room paradoxically keeps her alert and open to the understanding of what the spatial organization there represents, thereby helping her to comprehend if her position in the household responds to her nature. Thus, this space of punishment correlates with her "masculine" endurance forcing her to see things clearly, eventually turning into a space of awakening for her. In this sense, Jane's dynamic interaction with the red room spatially and temporally here creates a parallelism with Bakhtin's chronotopic perception which also aims for the concreteness through the

conflation of space and time. Based on its design and the atmosphere created by it, Brontë aids the reader to perceive the interaction of space and time there visualizing how Jane responds to the setting revealing her inner world so that the reader can make connections for her motives for her constant mobility through the following locations onward. This is probably the reason why Jane suddenly begins to give voice to her feelings for the unjust situation vividly as a response to the environment in the red room:

> Superstition was with me at that moment; but it was not yet her hour for complete victory: my blood was still warm; the mood of the revolted slave was still bracing me with its bitter vigour; I had to stem a rapid rush of retrospective thought before I quailed to the dismal present. All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. (9-10)

Here through her explicit reference to superstition, Jane clearly acknowledges the atmosphere of the room spatially and temporally affecting her. Nonetheless, she makes it clear that superstition does not successfully take over her rational side; instead, she suddenly comes to realise that her present moment combined with the spatial elements surrounding her as reminders of the Reeds triggers the past experiences of the unfair treatment and oppression she had to face. The gothic room neither swallows her nor alters her former rebellious reaction to oppression yet empowering her ongoing fury for lack of justice. Her reason still prevails over her feelings, which is clear with her following monologue: "Unjust!—unjust!" said my reason, forced by the agonising stimulus into precocious though transitory power: and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression" (10). In the light of this quotation, it can be stated that though Jane is subjected to the patriarchal punishment in the red room that forces a powerful emotional response from her, her reason can still guide her following steps about what to do to escape this torment instead of giving in the mental turbulence caused by the oppressive details in the room. Thus, she is able to continue questioning her present situation and confronting the injustice she has faced in

the house while simultaneously thinking about alternative "escapes" (10), thereby transcending the victim state of mind that is aimed to be imposed. In this sense, she acquires a similar mentality to Emily's reaction to Montoni's possible threats in Udolpho: she thinks about the possible solutions to the carceral nature of the dungeon instead of being the passive victim.

The analogy of hell here through the redness of the room gives this ordinary room at Gateshead a characteristic of how the gothic genre plays with the boundary between the mundane and the otherworldly through the implication of the supernatural embedded within man-made architectural structures, which also refers to blending the elements of the gothic and the extensive descriptions of realism. Similarly, the red room is where both worlds collide, where the intersection of ghostly "presence of her deceased [uncle]" (9) lingers in the world of the living. In fact, although the dominant colour in the room contributes to its the hellish look, Brontë does not also hesitate to highlight few details in the room with the colour white:

> Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a *pale throne.*" (9, emphasis mine)

Evoking the chilliness of the room with the contrasting colour white, her specific attribution to the white easy chair as a pale throne immediately gives an ethereal form to it visualising the ghostly presence of authority and power in the house. Its presence is chilling for Jane as a haunting reminder of her otherness within the familial dynamics at play. Gilbert and Gubar analyse Jane's observation of the red room, stating: "…the red room, stately, chilly, swathed in rich crimson, with a great white bed and an easy chair 'like a pale throne' looming out of the scarlet darkness, perfectly represents her vision of the society in which she is trapped, an uneasy and elfin dependent" (Gilbert and Gubar 340). Similar to how Jane does not feel belonging to any single thing in this house, she

cannot find anything she can relate to in the red room, either. In this sense, "for the spirit of a society in which Jane has no clear place sharpens the angles of the furniture, enlarges the shadows, strengthens the locks on the door. And the deathbed of a father who was not really her father emphasizes her isolation and vulnerability" (340). Therefore, Jane is aware of what this room stands for since she is thoroughly selective with the words of masculine traits describing the items and the atmosphere in the room: massive, throne, chill, solemn, majesty (Brontë 8-9). Considering her word choice, it can be stated that for her the room turns out to be a physical manifestation of the power and authority of the Reeds endeavouring to shape her unyielding nature into obedience.

At this point, it could be also said that although the room comprises of the reminders of the oppressive superiority of the patriarchal law, it also represents the complexity of the familial dynamics of the Reeds due to the relationship between Jane and Mr Reed, which accentuates the duality of what this space serves for Jane: confinement and comfort. This is the place where the idea of her position as a lower class and unloved orphan, who has to be deprived of the luxury of the house unlike the Reeds, intensifies in Jane's mind as a result of the punishment echoing that she is "a discord, …nobody, … a heterogenous thing, … a useless thing, … a noxious thing" (10). Related to this, along with its associations with being buried alive in a room of "ghosts", it is a destructive space from the child Jane's perspective. However, it is also the place where she can find some comfort through imagining "getting help from the dead" (Heiland 123).

The narrative shift here which transforms the tone from Jane's depression into the increase in her self-worth can be explained in relation to Bakhtin's chronotope of threshold. The mirror in the room serves as a space of reflection provoking introspection through connecting her to reality with the supernatural. It is the moment when she explores her existence as a woman away from the strict patriarchal norms with which she associates her experience in the Reed household. Just at the moment when she

> turn[ed] a fascinated eye towards the dimly gleaning mirror—I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode—whether in the church vault or in the unknown world of the departed—and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, felt would be terrible if realised... (Brontë 11)

In the light of the quotation, it can be said that the mirror here serves as a Bakhtinian threshold since the crisis moment that is "highly charged with emotion and value" (Bakhtin, FTC 248) is visible when Jane is drawn into the mixture of the superstition and reality looking into the mirror with a fascinated eye. With the help of the mirror, she does not succumb to the oppressive idea of being unloved nobody which is imposed by the Reeds. Instead, she holds on to the memory of the only family member of Gateshead who could respect and love her showing no discrimination against her, thereby finding consolation imagining a vivid presence of the ghost of her deceased uncle Mr Reed. At this point, it might be parallel to the perspective put forth by Heiland, wherein Jane endeavours to "break from most of gothic tradition" (Heiland 123) while imagining a non-threatening ghost, and this non-menacing ghost abnormally acknowledges the inequitable treatment she experiences by the Reeds and offers comfort. However, it can also be stated that she finds a moment to be able to come up with an alternative narrative for herself other than the one defined especially by Mrs Reed and John Reed through the supernatural element of gothic as a constructive force, just like how Radcliffe's Emily utilizes the thresholds in the gothic castle as encouraging spaces to step over. In this sense, the mirror in the red room can be also viewed in Foucault's sense of space for the mirror, regarding it as a "heterotopia" (Foucault 24). Foucault sees heterotopias as concurrently both physical and mental places functioning as counter-sites which "simultaneously represent, contest and invert" (24) the hegemonic space we live in. The mirror here forms

the other space within the larger oppressive world of the house offering a different perspective on reality. Considering this, it would not be wrong to state that how rather than solely thinking about it as a theory Jane also imagines seeing a real ghost vividly in front of her it means that she does get away from the destructive and demotivating effect of the horror belonging to the male tradition.

Thus, in this liminal space where the real and the supernatural intersect, she can create an alternative narrative – a heterotopia affirming her self-worth that is physically locked out of the accessibility of the physical and mental abuse of the Reed household. This space creates a spatial connection to Jane's bond to her uncle through simultaneously blurring the temporal distance between her past and present. Though as the head of the family representing the head of the patriarchal structure, Mr Reed is here referred as a kind and caring male and is therefore implied to accept Jane as part of the family unlike the treatment of the others in the household. This discrepancy in the application of the set of norms defining the rigid social hierarchies within the Reed family can be considered the starting point for Jane's position as an active agent to challenge and reformulate those rigorous patriarchal norms for the rest of her journey. Her depiction of a patriarchal figure evoking compassion and familial bond thus reveals her hope and optimism about a possible evolution for this class and gender norms.

It is also ironic how differently the windows and mirrors at Gateshead function in the red room and in other rooms for Jane. It is in fact the incident leading to the red room experience when the male tyrant of the Gateshead household John Reed wants to keep Jane "out of the way of the *mirror* and the windows" (Brontë 6, emphasis mine) only for a physical attack following his insults and thus "cutting [her] off from both the outside world and even her own mirror image" (Bellis 641). While windows at Gateshead acts as her usual sanctuary spots of liminality providing her "double retirement" (Brontë 3) with having its "red moreen curtain nearly close" (3) simultaneously connecting her to the

liberating life outside and leaving the oppressive Reeds of Gateshead behind, the windows in the red room "with their blinds drawn down" (8) emphasize the loss of contact from the outside world leading to an unvoluntary isolation. On the other hand, outside the red room Jane is nowhere to be near the mirrors which can be noticed as spaces of self-discovery in the red room, which is the very room that is supposed to transform her to a girl conforming to the norms. In fact, Jane's first encounter with "the looking-glass" (9) is the time when she is forced to cross it to "explore the depth it revealed" (9) in the red room:

> All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers. I returned to my stool. (9)

Within the suspended moment in front of the mirror, Jane is drawn into the other side at the liminal point connecting to her spectral self which is "half fairy, half imp". It is also the first moment she contacts the idea of supernatural visibly in the house. The chronotope of mirror here "forces her deeply into herself" (Gilbert and Gubar 340) acting as a time portal bringing a futuristic frame of her following encounters with extreme identities of the two females Helen Burns and Bertha Rochester in the following locations Lowood and Thornfield through her "split hybrid image" (Bazin 114). As Rebecca Solnit discusses the characters from the children's books and their imaginary world where there are magical events, she suggests a similar chronotope of mirror which is like a time portal transporting the characters to a world where "chess pieces, flowers and animals all were alive and temperamental" (Solnit 67) when crossed over to the other side of it. According to her, the mirror is a liminal space drawing the "boundaries between the real and the represented" (67). Similar to this, the chronotope of mirror in the red room leads Jane to the other side of it revealing a futuristic vision through the supernatural effect. Examining

herself through her position of the outsider to the image, Jane describes what the mirror sends back to her through the image of her as a strange creature, an odd little ghostly presence, not being able to relate it to her real self. Just as Foucault proposes, a mirror can be considered both a utopia and a heterotopia, in other words, functioning a placeless place, yet also a real object allowing this virtual experience. The mirror's actual presence in the room provides her tangible reality, while at the same time giving an illusory reflection back shaped by the symbolic context of the room embodying patriarchal influences. Thus, Jane similarly utilizes this heterotopia where she can address her marginalized status in the Gateshead household: Never having the chance to see her own reflection before confined to the red room, Jane realizes that with her outrage towards a male (John Reed), her "self-assertive act of which neither a Victorian child nor a Cinderella was ever supposed to be capable" (Gilbert and Gubar 343), she is a ghostly presence fitting no archetypal definitions. At this point, the unrecognizable figure she sees in the mirror alarms her with the patriarchal idea highlighting the extreme and contrasting identities imposed on women and also have been projected onto Jane at Gateshead – the acceptable passive angel in the house conforming to the societal norms vs. the rebellious demonic woman that is punished and excluded from the society. Jane in a way "pre-sees what she should not be: neither an angel (Helen Burns), nor demon (Bertha Rochester), who are counter, impossible, extreme models" (Bazin 114). This might be the reason why she immediately knows she "was [neither] patient, self-denying, [angelic] Helen Burns … [nor] the lunatic [Bertha] … [transforming to a] clothed hyena" (Brontë 53; 55; 259) locked in the attic as soon as she encounters them. Thus, rather than Gilbert and Gubar's interpretation of the mirror as "a sort of [patriarchal] chamber, a mysterious enclosure in which images of the self are trapped like 'divers parchments'" (Gilbert and Gubar 340) leading Jane to a state of "doub[le] imprison[ment]" (341), the chronotope of the mirror can also be regarded as a supernatural tool for revelation to warn her about the predestined

extreme definitions for women, thereby adding a constructive dimension to the gothic red room.

Rather than punishing and passivizing her into a state of submission through which Mrs Reed aims to "subdue what she sees as Jane's unseemly passion, a characteristic she views as unchildlike – and which, of course, is also improper in women in Victorian society" (Locy 109), the dungeon-like red room contrastingly turns out to provide Jane a gothic experience to instigate encouragement to confront Mrs Reed "who is acting as agent for men" (qtd in Bazin 114). To confront her, Jane needs to step over another threshold, which is also clear in her description of the moment to step in the breakfast room, another part of the house from which she was "restricted so long … [thereby] dismay[ing] [her] to intrude" (Brontë 24):

> I now stood in the empty hall; before me was the breakfast-room door, and I stopped, intimidated and trembling. What a miserable little poltroon had fear, engendered of unjust punishment, made of me in those days! I feared to return to the nursery, and feared to go forward to the parlour; ten minutes I stood in agitated hesitation; the vehement ringing of the breakfast-room bell decided me; I *must* enter. (24, emphasis in original)

The quotation accentuates Jane's hesitation in this liminal space revealing an instant fear for another possible unjust punishment she might be about to exposed to similar to the one she experienced in the red room since it is the intersection point where she can see most of the rooms that she has no permission to access to in the house. Thus, this room in a way represents the constant boundaries drawn for her to make sure she is in the state of "uncongenial alien" (11) who later positions herself within the room "sitting on a low stool a few yards from … [the] arm-chair" (28) Mrs Reed sits on, thereby reiterating both the class distinction and her inferiority within the familial dynamics. Different from its usual function as a domestic space associated with the ordinariness and harmony for family time, the breakfast room here transforms into a "battlefield" for Jane, in a way

acting as Bakhtinian public square[32] which is "…totally exposed, socially and psychologically unrestricted…[similar] to nature as the square of carnival acts" (Vlasov 48) of Rabelaisian chronotope. The crisis moment for her as an "intruder" is immediately transformed into a sudden encouragement to proceed to stand up for herself against her tyrant by the stimulus as the ringing sound of the bell which is deliberately worded as "vehement" calling her into action to overcome her fears by asserting her identity in front of Mrs Reed with strength and resilience. Echoing how Radcliffe's Emily turns her disadvantageous position in Montoni's male space cedar parlour of Udolpho into an advantageous one where she could defy his threats, as discussed in chapter two, Jane similarly decides to transcend the threshold to confront Mrs Reed who is defined by Jane as a gothic villain/tyrant with her "robust frame, … [solid] jaw, … eye[s] devoid of ruth, … dark and opaque [skin]" (Brontë 28) when she sits on her "throne" in a domestic space where she reigns. Thus, this space turns into an arena of articulation for Jane where the dynamics of power initially in favour of Mrs Reed starts to shift, leading Jane to be the "winner of the field" (30): "[Going] to the door, [coming] back again, [walking] to the window, across the room, then close up to her" (29), Jane, though an orphaned child, is able to "[gather] her energies" (29) and manage to seize control over "[her] antagonist … [while] thrilled with ungovernable excitement" (29) for speaking. Upon finally voicing the unjust treatment and claiming autonomy facing "close up to her" (29), Jane's empowerment over the patriarchal oppression is clear through her narration:

> Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhoped-for liberty. Not without cause was this sentiment: Mrs. Reed looked frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry … she abruptly quitted the apartment. (30)

[32] Vlasov accentuates in his article "The World According to Bakhtin: On the Description of Space and Spatial Forms in Mikhail" that "the range of this locale is …varied; it can be narrowed down from the actual city square, … to the drawing room, the hall, the dining-room." (48).

It is evident here that Jane is able to change the power dynamics with the inversion of roles where Jane transforms into the dominant figure and Mrs Reed is the submissive one, leading to a combination of fear and loss of control on Mrs Reed's side. This is also evident in their spatial positioning; Jane stands close to her tyrant's face defying her explicitly while Mrs Reed has to sit on a lower position. Unable to control her body and emotions by lifting her hands, rocking herself back and forth, dropping her work from her knee, twisting her face, Mrs Reed explicitly starts to display signs of physical distress stemming from her unexpected destabilisation of authority owing to Jane's liberating talk. Thus, being helpless, she is the one to leave the battle scene "[Jane] had fought and … gained" (Brontë 30). This confrontation in the breakfast room forms a significant chronotopic juncture colliding past torments and present sense of autonomy with the transformative power of Bakhtinian threshold. While Mrs Reed aims to "contain Jane's rebellious nature … by enclosing her in the red room" (Locy 109), Jane succeeds in getting out of the red room with the same determination to challenge the patriarchal norms. Rather than submitting, she turns out to be the one to alter the power dynamics: Jane is the last person to leave the scene, "standing … on the rug where Mr Brocklehurst had stood … [enjoying] [her] conqueror's solitude" (Brontë 30), in a way imitating the patriarch. Finally, it would not be wrong to state that the breakfast room does serve more than a domestic setting of familial harmony; it marks the end of an era for the Reed patriarchy in the eyes of Jane.

On the other hand, what Jane experiences in Lowood is, in Heiland's words, "more explicitly oppressive than eerily gothic" (123). Parallel to the way how Heiland phrases Lowood's atmosphere, it can be said that Lowood is not a typical castle bearing inexplicable events related to supernatural or hidden chambers that might produce anxiety and tension. However, it can be also said that it still gives the impression of a gothic castle without bearing any unsettling apparitions and vaults: Lowood is an isolated setting with

natural surroundings away from towns and human contact, highlighting its imposing presence through isolation like a gothic castle which invokes the helpless sense of alienation and vulnerability for threats of a gothic villain who might be Lowood's religious tyrant, Brocklehurst—whose "absence [is] a relief to [Jane]" (Brontë 51)—enjoying his vindictive power over the girls there. Providing the detail about how Jane feels during her departure from Gateshead to Lowood with the words "remote and mysterious regions" (34) which echo Emily's travel to the remote and mysterious Radcliffean Udolpho, Brontë aims the reader to think Jane enters another castle-like structure with gothic aura. Her first encounter with its design is also akin to Emily's with Udolpho stepping over multiple thresholds: she "pass[es] from compartment to compartment, from passage to passage, of a large and irregular building" (Brontë 35-6), providing for an irregular and anisotropic characteristic. However, the building itself is uninviting with its "air of oddity" (Brontë 38) not simply due to its gloominess: Unlike Udolpho where the gothic terror initially arises from the ominous and mysterious atmosphere developed through the anxiety for the unknown, Lowood serves as bearing a different terror for Jane: its cyclicity. The main principle of Lowood is centred around its cyclical routines and almost no deviation is possible with its regular stimuli such as commands and ringing bells, akin to a military camp:

> …the bell rang; all formed in file, two and two, and in that order descended the stairs and entered the cold and dimly lit schoolroom…[We] devoured a spoonful or two of [our] portion[s] without thinking of its taste…[and] perceived … a nauseous mess; burnt porridge is almost as bad as rotten potatoes…The spoons were moved slowly. The garden was a wide enclosure, surrounded with walls so high as to exclude every glimpse of prospect; a covered verandah ran down one side, and broad walks bordered a middle space divided into scores of little beds: these beds were assigned as gardens for the pupils to cultivate … When full of flowers they would doubtless look pretty; but now, at the latter end of January, all was wintry blight and brown decay…the deep snows, and, after their melting, the almost impassable roads…Our clothing was insufficient to protect us from the severe cold. We had no boots, the snow got into our shoes and melted there. Our ungloved hands became numbed and covered with chilblains as were our feets…Then the scanty supply of

> food was distressing…We had scarcely sufficient to keep alive a delicate invalid. From this deficiency of nourishment resulted an abuse...Semi starvation and neglected colds had predisposed most of the pupils to receive infection…some died at the school, and were buried quietly and quickly… (37;38;40;50;65)

As this extract suggests, Lowood is characterized by a sense of confinement and containment, as even its garden is enclosed by high walls that restrict external interaction. It almost revisits the medieval concept of enclosed garden, *hortus conclusus*[33], which also refers to the walled garden regarded "as an attribute of feminine purity, a sacred space where the modern madonna inhabited an insular sanctuary of artificially preserved maidenhood" (qtd in Piehler 20). As an "outdoor" space, "walled gardens in Victorian times became a way of enclosing women and creating a contained, virtuous feminine sphere" (Piehler 20). Lowood's garden, though far from the idyllic environment of *hortus conclusus*, still serves a similar purpose associated with the concept of an impenetrable female space that could secure femininity as virtuous, seeking to mould the girls within its walls. Lowood can thus be regarded a dystopian idyll which directly juxtaposes the utopian description of the idyllic chronotope of Bakhtin. It also opposes the pastoral scene of the nurturing nature of Radcliffe's La Vallée. Far from the warmth of nature with its vibrant landscapes and its embracing springs, for a long time Lowood is surrounded by the destructive side of nature with its challenging winters causing only more deprivation and decay. Bakhtin describes the idyllic chronotope with its special time-space relationship: "an organic fastening-down, a grafting of life and its events to…a familiar territory [of a pastoral simplicity]" (Bakhtin, FTC 225) like home where everything is in unity and harmony. Complying with its spatial descriptions evoking a bleak setting, the

[33] Piehler refers to the term for the medieval revival reflected in Victorian painting, particularly in the early Pre-Raphaelite painting "Convent Thoughts" by Charles Allston Collins in 1851. The central female figure in the painting is depicted as a nun in a cloistered garden abundant with flowers, with a focus on the nun's spatial positioning and the overall atmosphere of enclosure. The nun's surroundings, including lush flowers and a solid brick wall, create a contrast with her austere and troubled expression, reflecting the Victorian era's use of walled gardens to enclose women and create a contained, virtuous feminine sphere. Thus, according to her, the painting aligns with familiar depictions of bourgeois, model Victorian ladies in gardens, portraying them as beautiful but safely enclosed. (Piehler 20)

institution represents a distorted version of the idyllic chronotope where there is the clear limitation to "a few of life's basic realities: love,…, death,…, labor, food and drink, stages of growth …which are present…not in their naked realistic aspect but in a *softened*…form" (Bakhtin, FTC 225; emphasis mine). In contrast to the idyllic chronotope, Brontë's oppressive Lowood transforms the softened form of the basic realities of life in the idyllic into harsh realities through their naked realistic aspect, which is, in other words, a fallen world deviating religious values to destroy the female identity while giving the impression of a church-like organization, but contradicting the religious sanctuary of teachings for understanding, peace and compassion. Thus, the "real organic time" (228) of the idyllic through its cooperation with the cyclicality of nature is disrupted by the adversaries of the rigid system of Lowood where the natural process of life, growth and death turns into systematically suffering resulting in unnatural deaths of the young girls. At this point, Brontë again provokes the gothic at Lowood which turns into a graveyard and where even Jane "creeps into bed with her sick friend, Helen Burns … only to be found embracing a corpse" (Milbank, *Daughters of the House* 143). In other words, it can be said that "the cyclical rhytmicalness of time" (Bakhtin, FTC 225), which provides a peaceful and picturesque harmony in the idyllic chronotope, turns Lowood into a dystopian setting where time is only a reminder of the linear progress for another day structured by the systematical abuse of its female inhabitants who are constantly devalued as an inferior sex.

This destructive cyclicity of church-like Lowood stems from Mr Brocklehurst's regime preventing any sense of individuality. His overwhelming control for confinement of the girls at Lowood can be thus considered "both a specifically spatial control and, through that, a social control on identity" (Massey, *Space, Place and Gender* 179). Upon their first encounter in the breakfast room at Gateshead, Jane describes the "hypocritical patriarch" (Gilbert and Gubar 343) Brocklehurst in a similar way to a gothic villain

through “phallic terms” (344): to Jane, he appears as “a black pillar, … sable-clad chape standing erect on the rug: the grim face at the top was like a carved mask, placed above the shaft by way of capital” (Brontë 25). At Gateshead, she confronts him for the first time against his manipulation using religion as a tool to damage her sense of autonomy, which also foreshadows her persistency in rejecting the principles of Lowood implementing self-denial, different from the other girls in Lowood, saying: “I must keep in good health and not die” (26). Learning the hard way that the patriarchy she is first introduced to at Gateshead endeavoured to control her by limiting the common spaces at the house, eventually leading to extreme confinement depriving her of any contact with nature with the closed windows which could result in madness, she knows how to keep in good health and not die: Against his tyranny which imposes “bringing up […] girls, …[through] not … accustom[ing] them to habits of luxury and indulgence, but … render[ing] them hardy, patient, self-denying” (53) and still permeates Lowood haunting Jane even without his actual presence, Jane is loyal to what she said at Gateshead here by keeping good health and by not dying (66) and it can be only through her connection to nature: Amidst the “effluvia of mortality”(65), Jane is the one who can still connect with nature “enjoying fully the beauties of the scene and season; …rambl[ing] in the wood, like gipsies, from morning till night; …[doing] what [she] liked, went where [she] liked: [she] lived better too” (66). Through freely wandering in the bosom of nature, she is able to be “separated from the others” (67) so that she can be far away from this unhealthy place for her health, which is her childhood motto[34] in life proving Brocklehurst wrong, in a way threatening the systematic order of Lowood. Freely wandering in the open spaces which are formerly controlled by the patriarch Brocklehurst who limits female mobility through confining the girls to “a wide enclosure surrounded with walls so high to exclude

[34] Jane responds to Mr Broklehurst’s religious questions in an unorthodox approach by disregarding the idea of heaven and hell and saying, “I must keep in good health and not die” (Brontë 26) in order not to confront the committed sins. Against her answer, Brocklehurst provides a threatening statement claiming that it is difficult for her to keep in good health, and it is very common to die young in Lowood.

every glimpse of prospect" (Brontë 40), she "takes advantage of heightened mobility [which is] a province of the masculine" (Ma 47) with the lack of patriarchal surveillance due to the fear of infection at Lowood. In other words, the connection serves as a healing mechanism for her physical and mental health echoing the moment she referred to her main concern for her lack of mobility in the first lines of her narrative at Gateshead: "There was no possibility of taking a walk that day" (Brontë 3). All this patriarchal effort to keep her inside away from nature only to make her yield to submission is also explicitly admitted by Brocklehurst himself: "we are not to conform to nature" (54) at Lowood. His main principle there is to defy nature, in other words defying the girls' natural appearances (54) and tendencies, leading to break their wills. Brocklehurst's efforts to challenge nature to take control of shaping the female identity there echoes what de Beauvoir suggests about man's mythological confrontation with it:

> Before him, man encounters Nature; he has some hold upon her, he endeavors to mould her to his desire. But she cannot fill his needs. Either she appears simply as a purely impersonal opposition, she is an obstacle and remains a stranger; or she submits passively to man's will and permits assimilation, so that he takes possession of her only through consuming her - that is, through destroying her. In both cases he remains alone; he is alone when he touches a stone, alone when he devours a fruit. There can be no presence of an other unless the other is also present in and for himself: which is today that true alterity — otherness— is that of a consciousness separate from mine and substantially identical with mine. (Beauvoir 159)

In the quotation, Simone de Beauvoir refers to nature as a gendered space, summarizing its connection to "the idea of nature as woman" (Henson 9) by stating, "she incarnates [nature]: vale of blood, open rose, siren, the curve of a hill, she represents to man the fertile soil, the sap, the material beauty and the soul of the world" (Beauvoir 256). In this sense, Beauvoir's reference to such connection attributing the female with "natural objects … or offering them as objects of the male gaze" (Henson 9) here reiterates the patriarchal idea of "diminishing and controlling" (9) the female. Thus, she accentuates that "male subjectivity is produced against the ground of women and nature" (Alaimo 6).

In this sense, this male myth for women and nature shaping the male identity might explain Brocklehurst's obsession at Lowood for both changing the female nature and keeping her away from Nature itself. This is probably the reason why he immediately focuses on Jane who is thoroughly aware of her own natural instincts stemming from her fiery spirit that does not bend to the punitive methods to silence her since with her "impulse of fury…, curiosity…, [having] a turn…for analysis, …. [questioning]" (Brontë 55;66), she is "no Helen Burns" (55).

Disagreeing with the feminist idea of female liberation through this "denial of nature", Irigaray suggests her feminist strategy of miming by urging women to "inhabit the feminine space … to transform it" (Alaimo 6). Thus, with the definition of the word mimesis here referring to it as "re-producing (from) nature [,] or giving it form in order to appropriate it for oneself" (Irigaray, *This Sex Which Is Not One* 77), she similarly encourages women to take part within this space as "guardians" (77) since her connection to nature makes it "necessary for the culture that erects itself upon them" (Alaimo 6). In this sense, what Irigaray puts forward through the acceptance of this association can be considered a counterstrategy against the male "posture of elevated mastery" (7) of nature to "confuse the very categories of male and female, culture and nature, subject and object" (7), in a way thwarting the separate formation of the male identity which is conditioned to subdue the female/nature. Parallel to this strategy, Jane thus knows how to confront Brocklehurst's tyranny: by asserting her resilient character from which she draws her strength which patriarchal norms of the institution aims to change. Instead of evading the connection, Jane embraces the role of being "the guardian of nature" (Irigaray, *This Sex Which Is Not One* 77), which is endeavoured to be ceased at Lowood. It can be stated that Jane defines nature in a similar way to the rawness of her own tendencies on social interactions; she mostly draws analogy between the unbounded wild landscapes and her

wild impulsiveness desiring liberation. Just as nature is unpredictable, raw, and unapologetic, so Jane is:

> …when I passed the windows, I now and then lifted a blind, and looked out; it snowed fast, a drift was already forming against the lower panes; putting my ear close to the window, I could distinguish from the gleeful tumult within, the disconsolate moan of the wind outside. Probably, if I had lately left a good home and kind parents, this would have been the hour when I should most keenly have regretted the separation; that wind would then have saddened my heart; this *obscure chaos* would have disturbed my peace! as it was, *I derived from both a strange excitement, and reckless and feverish, I wished the wind to howl more wildly, the gloom to deepen to darkness, and the confusion to rise to clamour.* (Brontë 46; emphasis mine)

The quotation displays how it is completely normal for her to embrace chaos around her at Lowood during specifically the time when its rules are more "slackened" (45) since there is the play-hour for the girls whose uproar and voices create confusion (45). Amidst such chaos, she is alone with her feelings by the chronotope of the window, which is another threshold moment when she connects with intensity of chaos of the storm outside revealing how she has her own uneasy and passionate nature which poses threat to Brocklehurst's systematic order to passivize the female identity at Lowood. Identifying her own raw, powerful, and uncontrollable spirit with the obscure chaos of nature, she can be regarded unpredictable here since such elements of a bleak weather condition outside —the disconsolate wind howling wildly, the deepening gloom, its clamour — must normally evoke distressing thoughts while for her it is thoroughly refreshing and exhilarating. Here Jane's connection to nature echoes Radcliffe's Emily's which is motivating rather than destructive. From Jane's vantage point, the chronotope of window and the sensory landscape intersects and interacts, emerging the Burkean sublime feeling stemming from awe and wonder with nature's majesty, overpowering force, Jane actively engages with its power reacting to it through "feelings of strange excitement, reckless[ness] and feverish[ness]". This is the first time when there is a disruption of the punctuality of the institution. For Jane, the chronotope provides the interval moment of

"change [and] stimulus" (73) she seeks throughout her journey. Thus, it can be argued that this particular chronotope, functioning as a gateway, empowers Jane by connecting her with her innate inclination towards the dynamism of "hopes and fears, … sensations and excitements … the courage to go forth into its expanse, to seek real knowledge of life amidst its perils" (73). In addition to serving as a gateway, the chronotope of window can also function as a shelter protecting Jane from this side of nature so that its danger is "at [a] certain distance … [being] delightful"[35] (Burke 46), thus responding to Burkean sublime which suggests such duality. This also echoes what Bachelard suggests with the concept of shelter inside a house. While exploring impact of harsh weather phenomena like gales, hurricanes and downpours (Stilgoe viii) which haunt the container, or house, bearing the concept of shelter, Bachelard accentuates that such natural forces contribute to the meaning of the sheltering space with which the qualities of protection and resilience prevail over vulnerability and fear. Consequently, the endurance of the inhabited space transforms such hostility of nature through its forces into an "enjoyable and re-creational" (viii) experience from a distance feeding the body and soul revealing the interconnectedness between "house and universe, intimacy and immensity" (viii). Similarly, Lowood's confinement empowers Jane by providing a feeling of safety and allowing her to connect to nature's constructive power at the liminal space of the window, sheltered from its destructiveness. At this point, since Jane finds similarities between the harshness of natural forces and her own nature, it would not be wrong to state that it is also possible she might have developed a sense of the duality of her own nature which can be both constructive and destructive. Thus, instead of resorting to harsh rebellions, she tends to alter her perspective for gaining autonomy while maintaining her natural element. Instead of its destructive side doming her to patriarchal punishments, she decides

[35] About the sublime feeling stemming from the idea of danger or pain, Burke states that when they are in close spatial proximity, they will give you pure terror rather than any delight: "When danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are, delightful, as we every day experience" (Burke 46).

to adopt a similar strategy to Irigaray's approach of imitating the male logic. Similar to a boy whose travels and physical movements are attributed to the male logic, Jane also decides to channel her internal motive for autonomy and independence, aligning with her natural element that does not comply with the societal norms, into physical mobility as a way of protest and challenge against patriarchy. As also Michel de Certeau suggests, a walker like "the street-level pedestrian, the window-shopper, or the flaneur [(or flaneuse)] can both escape from the totalizing gaze of the eye of power, and can actively disrupt and reorganize the spatial relations of power" (qtd in Tally 128). It is almost impossible to "localize the flaneur in the geometric or panoptic space of a map … [since] to walk is to lack a place" (130). Her constant travels do help her in this way to be specifically localized, thereby "rewriting the story of the space … fully possessed of agency, who can manipulate spatial organizations" (130). Thus, at Lowood, she utilizes the sources of the institution to move her to the next location which is Thornfield where she might practice this way of protest to be empowered more for her autonomy. Having fulfilled in attaining the necessary steps with education, Jane seeks answers by the window again where she can connect to nature. By the window, she can dream herself moving freely outside the boundaries of Lowood. Similar to the former moment of excitement when she utilizes the majesty and indistinctness of nature to contribute to her sublime feeling, Jane can thus be again seen looking out of her window towards the Lowood landscape through the engagement with which she yearns for liberation, in other words physical mobility:

> I went to my window, opened it, and looked out. There were the two wings of the building; there was garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on *those most remote, the blue peaks*; it was those *I longed to surmount;* all within their boundary of rock and heath seemed prison-ground, exile limits. *I traced the white road winding round the base of one mountain, and vanishing in a gorge between two; how I longed to follow it farther*! I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight; an age seemed to have elapsed since the day which brought me first to Lowood, and *I had never quitted it since* … And now I felt that *it was not enough*; I *tired of the routine of eight years* in one afternoon. I

> *desired liberty; for liberty I gasped*; *for liberty I uttered a prayer*; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication; *for change, stimulus*: that petition, too, seemed swept off into vague space: "Then," I cried, half desperate, "grant me at least a new servitude! (Brontë 73; emphasis mine)

In the quotation, the window chronotope reveals although growing up as a young woman who is "economically enabled … as a teacher" (Henson 37) at Lowood where she is, in other words, offered a respectable, decent and stable life, Jane's independent spirit, which puts her at odds with her society's expectations from a woman, has not changed into a Helen-like soul that is only concerned with "[living] in calm, looking to the end" (Brontë 50), thereby "[considering] things by a light invisible to [Jane's] eyes" (47). "Availing [herself] fully of the advantages offered … [that] altered [her]" (72), this intersection of the chronotopes of window and landscape at Lowood proves that the only factor leading her to "appear a disciplined and subdued character … with "settled feelings …, harmonious thoughts … [regulated] feelings" (72) is indeed Miss Temple whose absence reveals how she has been blind to "her natural element" (72) due to her motivation for tranquillity and stability during that period of "school rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies [which] was what [she] knew of existence" (73). Thus, upon Temple's departure which reveals that her subdued mindset at the time was not a permanent change but a suppression, Jane is no longer blind to what she in fact wants and it is clear with her phallic ("impetuous and aggressive" (Beauvoir 129)) description of exploring and surmounting nature, thus "desires to engage with landscape in the *male* narrative mode of the quest" (Henson 37; emphasis mine). While the female is related to nature with its characteristics of a "warm spring" (Beauvoir 256) evoking passivity, grace, and devotion to "give up all personal transcendence and confine herself to furthering that of her male" (256), Jane imitates the masculine logic and thus connects with mostly its challenging side which is subdued and surmounted as 'the inferior Other' by the male. Connecting

with the remote landscapes by the window threshold providing an instantaneous metaphorical context, she draws analogy between the distant blue peaks, the white road winding round the base of one mountain and the path she desires to take which is filled with exploration and freedom beyond the monotonous system of Lowood. While she is mentally mobile despite the constraints of the institution in the chronotope, she also seeks physical mobility. Thus, the window chronotope is the threshold area revealing what she is inwardly committed to during the confinement of monotonous Lowood: her longing for exploration and thrill of adventure through contact with the outside world to "seek real knowledge of life amidst its perils" (Brontë 73). Nevertheless, this particular chronotope does not fully satisfy her desire for freedom. Her role and position at Lowood cause her to resemble "the [Victorian] governess seated by the open window, granting her access to the outside world" (Piehler 17), as depicted in the works of the British Pre-Raphaelite painter, Solomon Joseph Solomon. Though having a broad view to long for the remote scenery evoking a sense of wandering, Jane comes to understand that "the implied exterior [she longs for] may only be the protected and [enclosed] garden" (17) at Lowood. This realization prompts her to recognize the need for physical engagement in open spaces, as indicated by the window chronotope, ultimately compelling her to depart.

Consequently, it can be said that for Jane, Lowood is not a triggering castle to explore the unfolding mysteries that will impel her into action; instead, it mostly serves as the base of the systematic patriarchy training, enforcement, suppression and dictation through its monotonous control over female spaces such as body, personal identity, daily life, spiritual freedom, physical space, potential career, in a way moulding the varying female identities into a homogenous crowd to make sure any deviation is scarcely possible. At this point, different from the affluent atmosphere of Gateshead Hall revealing itself as a higher-class property, Lowood, on the other hand, presents a different impression with its poor conditions and strict rules promoting uniformity proving that it

tends to have a more egalitarian space accommodating girls from similar lower socio-economic backgrounds, minimizing the class distinction she is exposed to at Gateshead. Hence, the building turns into a confining chronotope where strict discipline and regimented time intersect: no visible difference can be seen there with those girls who are "motionless and erect … all with plain locks combed from their faces, not a curl visible; in brown dresses, made high and surrounded by a narrow tucker about the throat" (Brontë 38). Every single day is cyclically planned based on the strict time schedule which is clear with Jane's constant emphasis on the time, resulting in a chronotopic experience revealing the nature of the institution, and thereby creating the sense of enclosure and monotony: the ringing bells to indicate the next activity, the given orders to make sure nothing in the timetable deviates, the specific clock references. Therefore, it can be said that at Lowood Jane confronts a more ideological and systematic form of patriarchy reinforcing the institutionalized religious education to train the female mind to reach the level of the subservience, docility and morality expected in a male-centred society.

This systematic form of patriarchy which imposes on Jane the divinity of "rigorous asceticism, abject self-loathing, relinquishment of individuality, and the acceptance of socioeconomic deprivation" (Roy 716) is therefore clear with its spatial and temporal configurations just from the first moment Jane encounters the atmosphere of the structure. She enters "… a long room, with great deal tables, two at each end, on each of which … seated all round on benches, a congregation of girls of every age, from nine or ten to twenty" (Brontë 36). Seeing how neatly and methodically the room is organized and how the girls are "uniformly dressed in brown stuff frocks of quaint fashion, and long holland pinafores" (36), she even interprets the room more crowded than it really is, assuming the number of the girls as "countless" (36). By overestimating the number of the girls as countless, Jane here might be implying the overwhelming feeling of being lost within this sameness, in a way revealing her anxiety with the cyclicity

which is also to be explicitly uttered by her at Thornfield. Thus, while initially facing the domestic side of patriarchy that is more personal and private embodied at Gateshead, she encounters the type of patriarchy at Lowood much more as an ideology that is publicized. It can be understood that at Lowood Jane reaches a different understanding for the nature of patriarchy which acquires a more societal form spread also in other women's lives, rather than as solely the source of her personal conflicts revolving around the Gateshead household. However, against this cyclicity to which the girls there doomed, Jane does not allow herself mentally to be moulded, confirming that "her natural element" (Brontë 72) has not changed a bit there though she appeared to be a "disciplined and subdued character" (72), and thereby dismantling Lowood's effective dominance over her. At this point, she admits that she in fact *utilizes* the cyclical side of Lowood to subvert this ideology instead of letting her individuality be destroyed, as Jane states: "I had the means of an excellent education placed within my reach … avail[ing] myself with fully of the advantages offered me" (72). Though a place of subjugation, Lowood also serves as a site of female empowerment for Jane providing her the necessary education granting her the first steps to financial independence through her position as a teacher and a governor so that she can mentor and influence other girls. In this sense, she thus describes her experience in Lowood as "uniform, but not unhappy because it was not inactive" (71-2). However, since it is still not enough for her "natural element" which is her fiery "way of confronting the world … [different from] Miss Temple's way of ladylike repression [and] Helen Burns's way of saintly renunciation" (Gilbert and Gubar 347), she seeks a change in the next location, Thornfield where she ends up encountering its enigmatic master whose existence turns it into a thrilling gothic castle.

3.3. The Intersection of Outdoor and Indoor Mobility at Thornfield: The Landscape at Daylight vs. The Gothic Castle at Night

The former section of the chapter refers to Jane's persistent exhibition of resilience and strong sense of self *inside* patriarchal spaces which tend to reinforce

otherness within a rigid social and gender hierarchy. As an outcast of her time with a fiery spirit in pursuit of thrill and excitement alongside "its thorns and toils" (Brontë 85), Jane cannot be forced to be confined to the walls of neither Gateshead nor Lowood while their oppressive spaces still ignite only further thirst for more female empowerment, and what Jane in fact desires is explicitly uttered by her from the very beginning: "the possibility of taking a walk" (Brontë 3). Nevertheless, at the same time, while ascribing her physical inertia to the oppressing domination of the living legacy of the Reed authority at Gateshead, Jane is also the one who willingly retreats to seclusion that can be considered a behaviour suggesting "her own compliance with and reinforcement of patriarchal social norms" (Ma 42), leading her to more exposure to fusion for the gothic elements of enclosure and terror. By confining herself to a living space in threshold area by the window, she initiates events that set the gothic plot in motion, starting with the oppressive household at Gateshead: she is physically attacked and punished owing to her voluntary seclusion near the window by John Reed who thus who transforms into a domineering male tyrant figure in the controlling and oppressive household. Because of this tyrant, she is then locked in more confinement in the red room. With the gothic elements, the Gateshead household thus turns into an abusive prison where the maternal becomes destructive and neglecting and kindredship transforms into hostility rather than a safe haven of a domestic familial harmony. With such seclusion that creates a space of blocking any access, she in fact aims to "[trigger]… the breakdown of familial relationships" (Ma 43) within the Reed household, disrupting their apparent harmony[36]. This leads to a further confinement at Lowood where she encounters another oppressive patriarchal system within another gothic setting. Jane even emphasizes "[her] vulnerability" (Bredar 118) by referring her "body as an object for others to carry, move and place wherever they place" (118) and implying her lack of agency through her usage

[36] The Reed family is implied living in such a harmony on their own with their family gatherings in the drawing room.

of passive voice during her travel there: “she was carried into an inn, …was stowed away in the coach, … was then lifted out” (Brontë 34-5). In this sense, intentionally assuming the role of submissive woman defined by the male reiterates Irigaray’s theory of mimicry. Thus, in a way causing the gothic plot to emerge, Jane is able to create a menacing atmosphere where she asserts her strength against patriarchal representatives in the position of a persecuted heroine, challenging the system for emancipation. By referring to yearning for “the possibility of taking a walk” (3) at Gateshead and “long[ing] to surmount all within their boundary of rock and heath seemed prison-ground, exile limits” (73) at Lowood, Jane aims to show the reason why she travels to Thornfield which is another gothic castle-like building; that is to exercise physical mobility: “I longed to go where there was life and *movement*” (76, emphasis mine). Making use of the progressive side —biological time— of bildungsroman, Brontë focuses on the gradual increase in Jane’s exercise of female agency at Thornfield through her physical movements as an explicit feminist “statement of egalitarianism … [to exchange] the rule-bound home with a freer space” (Lutz 47), and thereby empowering her.

Moving to Thornfield, she proves that in this “new chapter” (Brontë 80) of her life she is impatient for outdoor mobility; as soon as she is at Thornfield, she is “out already” (86) connecting with nature which is evident in her intrinsic bond while “enjoying the calm prospect and pleasant fresh air […], listening with delight to the cawing of the rooks” (86). However, at the same time while standing at the threshold of Thornfield “surveying the wide, hoary front of the hall” (86), she refers to the duality of Thornfield where she will be exercising the activity of walking freely and wondering what the imposing structure of Thornfield Hall has to offer for her. In this sense, it can be said that Jane has different perceptions of Thornfield both externally and internally. Outside she can use her physical mobility through walking as “a fit way to assert [her] equality” (Lutz 34) in a way proving her “courage and physical strength, terms not often associated

with women of the time, … [and her] personal rebellion" (Lutz 33;34), and inside, just like Radcliffe's Emily who is intrigued by the interior and potential of the castle which is a male domain, she can expose the intricacies of the "Bluebeard's castle" (Brontë 91) which "roused [her] faculties" (85), in a way "disturb[ing]" (230) and challenging the imposing patriarch with her "curiosity [which] is a dangerous petition" (230). Jane's changing preferences for moving outside and inside of Thornfield in fact stems from the contrasting atmospheres of the estate during the day and night. During the day, she would rather be outside in the open landscape, enjoying freedom through walking which leads to more stimuli with possible encounters and events that might thrill her, while she is also intrigued by the interiors of the mansion at night with its gothic elements and darkness evoking excitement. Thus, she does not hesitate to say, "I did not like re-entering Thornfield" (Brontë 101) during the day since re-entering means returning to the domestic routines of women, dooming her to passivity and physical inertia. The brightness of the day is what makes Thornfield appear a mere mansion of gloom and isolation revealing its mundane and dull side which is represented by Mrs Fairfax and Adele as constant reminders for the vicious cycle of domestic duties lacking in excitement or intrigue. At night, Thornfield however takes on a gothic castle-like atmosphere, filled with superstition, suspense, and mystery, which excites and thrills Jane more than the gloomy house during the day. Hence, through the chronotopes, it can be said that Jane challenges the patriarchal norms both inside the house and in open spaces where she normally must know her boundaries by not going depths of "inquiry" (230), in other words, not "[turning] out a downright Eve" (230). Against another patriarch Rochester's rigid definitions for the female identity, Jane acquires the role of a feminist pioneer at Thornfield. Hence, this section analyses the encouraging chronotopes at Thornfield that highlight the female empowerment while aiding Jane to "be a *thing* [rather] than an angel" (231, emphasis in original).

Considering Jane's physical movement from one place to another, Thornfield can be seen as the most gothic of all the houses Jane resides in throughout the novel. Brontë ensures that the reader conceives it as explicitly bearing spatial characteristics mirroring the quintessential ancient gothic castle whose most part is obscure and anisotropic from the very beginning: Just as Radcliffe's Udolpho is, Thornfield is an "old hall, rather neglected of late years" (Brontë 83):

> the steps and banisters were of oak; the staircase window was *high and latticed*; both it and the *long gallery* into which the bedroom doors opened looked as if they belonged to a church rather than a house. *A very chill and vault-like air* pervaded the stairs and gallery, suggesting *cheerless ideas of space and solitude* … the *eerie impression* made by that *wide hall, that dark and spacious staircase, and that long, cold gallery*… Traversing the long and matted gallery, I descended the slippery steps of oak; then I gained the hall: I halted there a minute; I looked at some pictures on the walls … Everything appeared very stately and *imposing* to me … The hall-door, which was half of glass, stood open; I *stepped over the threshold* … I looked up and surveyed the front of the mansion. It was three storeys high, of proportions not vast, though considerable: … *battlements round the top* gave it a picturesque look. (84;85;86, emphasis mine)

As indicated in the quotation, Jane's word choice to the describe the mansion directly alludes to Bakhtin's castle chronotope bearing the characteristics of antiquity which reveal its "historical intensity" (Bakhtin, FTC 246). Though solely "a gentleman's manor-house, not a nobleman's seat" (Brontë 85) indicating clearly that it is indeed not a castle, Thornfield still evokes the gothic aura with the intentional usage of gothic imagery directing the attention to the spatial details: high and latticed windows, wide hall, long gallery, chill and vault-like air, dark and spacious stairs; these architectural details mutually contribute to the depiction of the typical setting of the gothic where such eerie atmosphere, suggesting mystery and suspense, creates a sense of uneasiness for the unknown. With the descriptive language emphasizing the interior thresholds like the long gallery and staircases which connect one area to another, thereby generating the anisotropic design and grandeur of the castle, there thus emerges an imposing energy similar to that of a church further adding a mysterious dimension to the house and

prompting further inquiry. This could be the reason why Thornfield is nearest in aura to a gothic castle: this is the only building that hints at reinforcing the physical mobility through the dynamic nature of the liminal spaces, as explicitly evidenced by the frequent mention of the word "threshold". Jane constantly "steps over the threshold[s]" (85) that provide different perspectives for the mansion: Stepping outside the hall-door provides the outer perspective for the building so that Jane can survey its proportions and its gothic seclusion. Stepping over its threshold to re-enter Thornfield does also trigger another perspective for Jane; "return[ing] to stagnation" (101). Another threshold is at Rochester's chamber that reassures that Rochester as the only source of excitement for the stagnation in the house has not left the house. When she also "crossed the threshold" (172) into the library where she encounters Rochester in disguise as a woman who endeavours to control her mentally. Thus, compared to Gateshead and Lowood, Thornfield is a much more complex structure where she is exposed to multiple stimuli through thresholds shaping her perceptions about the house.

Thus, how Jane reads the Thornfield mansion is multi-layered based on her experiences within it: Initially, it does not seem like a traditional gothic castle; therefore, she does not "tend to see the house … as a representation of its owner" (Locy 113) as is often the case with gothic villains and their castles. Upon her experiences at Gateshead and at Lowood where she encounters what is opposite to the idea of home as a refuge, she even interprets Thornfield as a "safe haven" (Brontë 84) aligning with Bachelard's definition for a house which goes beyond its concrete existence for its inhabitants evoking a perception for the structure "transcending geometrical space" (Bachelard 47) as more than "an inert box" (47). According to Bachelard, domestic spaces thus transform into living entities through personal attributions, and those attributions are shaped by the initial childhood experiences that regard the first house as "the first universe …, the first cosmos … [shaping] all subsequent knowledge of other spaces" (Stilgoe viii). Hence,

spending her formative years at Gateshead and then Lowood where she has to confront the physical and mental pressure of patriarchal confinement and punishments aiming to shape her identity, Jane initially interprets Thornfield as a safe refuge owing to the comfort it provides with kindness of its inhabitants. Based on Bachelard's assertions, it could be argued that Jane's earlier childhood experiences lead to her association of safe haven with any place with a welcoming atmosphere rather than those places as the containers of her childhood memories. She does not feel safe at neither Gateshead nor Lowood which are completely unwelcoming places, as opposed to Bachelard's concept of the nourishing childhood houses. According to him, daydreams could be also regarded as a "binding" way for integration of present and past. Through them, one can cherish the early memories evoking "an enveloping warmth … [where] the human being were bathed in nourishment, as though he were gratified with all the essential benefits" (Bachelard 7). Conversely, for Jane, both locations do lack those essentials directing her to Thornfield where she ironically ends up in the most gothic space of all. Still, it immediately arouses the most pleasant feelings for her to consider it a domestic family house filled with peace and warmth. However, since what she carries with her to Thornfield through her memories is mostly her nightmarish experiences at Gateshead and Lowood, she is eventually tired of the tranquillity and domestic routine of Thornfield, though it may have been pleasant at first. Thus, she admits to herself stating, "I could not help it: the restlessness was in my nature; it agitated me to pain sometimes" (Brontë 95). Realizing she is in the middle of another cyclical routine she has been exposed to at Lowood before, she goes deeper to her restless nature she confronted at Gateshead and at Lowood through encountering their gothic elements such as supernatural and terror in confinement of the red room, and the sublime nature. Confessing what she seeks is more than having a peaceful existence, she is determined to see the gothic potential of Thornfield with its architectural features, which is evident in her constant efforts to hear some gothic

implications as investigating the history of the mansion: "… you have no ghost [at Thornfield] then? … Nor any traditions of one? no legends or ghost stories? … While I paced softly on, … a laugh struck my ear. It was a curious laugh; distinct, formal, mirthless" (92). Finding plausible explanations for the supernatural each time, she desperately fails in finding such gothic elements at Thornfield in the early days of her staying as it has strong implications for the domestic harmony with its inhabitants. It is almost as if Jane speaks through Brontë's experiences of stagnation at her family house at Haworth: "I can hardly tell you how time gets on here at Haworth – There is not event whatever to mark its progress – one day resembles another – and all have heavy lifeless physiognomies … meantime life wears away … I long to travel … to work to live a life of action" (Smith 60). Echoing how Brontë perceives Haworth with its domestic cyclicity, this initial impression of Thornfield where there is solely an empty domestic harmony also echoes Bakhtin's chronotope of provincial town with "its stagnant life … no events, only 'doings' that constantly repeat themselves" (Bakhtin, FTC 247), leading to "narrow circles" (247) in time. Devoid of significant events such as random, surprising "meetings … [or] partings" (248), time cooperating with space thus becomes confining, too. She thus decides to recover from such tranquillity through separating herself from the reminders of her domestic confinement, yet doing it through walking as a way of accelerating the time that "almost seems to stand still" (248): "I *took a walk* by myself in the grounds; when I went down to the gates and looked through them along the road; or when, while Adèle played with her nurse, and Mrs. Fairfax made jellies in the storeroom …" (Brontë 94, emphasis mine). As can be seen from the quotation, Jane is persistent in using walking as a productive activity, or "sole [way of] relief" (95) to be away from the stillness of Thornfield. However, within the empty corridors of the mansion with no possible implications for the supernatural, Jane also "*walk[s] along* the corridor of the third storey, *backwards and forwards"* (95, emphasis mine), in a similar way to "the

imprisoned Bertha running 'backwards and forwards' on all fours in the attic" (Gilbert and Gubar 361). At this point, through this association with Bertha's movements, Brontë however transforms Jane's personal challenge in her society into a 'feminist manifesto' at this moment by explicitly calling out women who needs to adopt mobility similar to men: "… it is narrow minded … to say that [women] ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags … [so] they must have action" (Brontë 95). Acquiring a social role, Jane here initiates her explicit movements through walking as a way of female empowerment acting on behalf of women like Bertha doomed to patriarchal incarceration. On the other hand, though Gilbert and Gubar accentuate the similarity between Jane and Bertha's "hysterical" movements, it can be also seen that Jane, different from Bertha, utilizes thresholds of Thornfield to walk and "let [her] heart be heaved by the exultant movement" (Brontë 95) taking it further rather than showing signs of a mad woman doomed to confinement. Her movements inside are mostly directed to "allow[ing] [her] own mind's eye to dwell on whatever bright visions rose before it" (95). Thus, in the middle of the domestic stillness, she endeavours to activate her imagination where she rethinks about "[her unrealized] tale … expanded … with life … fire, feeling that [she] desired and had not in [her] actual existence" (95). Her physical mobility can be observed mostly in the upper floors of the mansion where she gets closer to the attic. When she was in the attic after

> …climb[ing] three staircases, rais[ing] the trap-door of [it] and … reach[ing] the leads, [she] looked out afar over sequestered field and hill, and along dim sky-line—that then [she] longed for a power of vision which might overpass that limit; which might reach the busy world, towns, regions full of life [she] had heard of but never seen—that then [she] desired more of practical experience than [she] possessed; more of intercourse with [her] kind, of acquaintance with variety of character, than was here within [her] reach. (Brontë 94)

As the quotation also illustrates, moving upward in the house stepping over thresholds, she goes to the rooftop to clear her mind. Parallel to what Bachelard suggests with the

vertical geometry of a house[37] referring to the contrast between attic and cellar, which states the former helps clarity of mind rather than the latter blurring it, the rooftop similarly enables Jane to see the distant horizon outside providing her "a power of vision" (Brontë 94) transgressing the spatial limits and promising her what is beyond her surroundings. Her natural element speaks with her again through nature at the top floor, which can be seen as constructive for her mobility indoors unlike Bertha's "rebellious nighttime wanderings … in their destructive intent" (Bredar 124) when confined to "Thornfield's darkened passages" (124). However, her interaction at that part of the house also triggers her mobility to be physically outside of the house; after all, it is a patriarchal domain which is defined as "Bluebeard's castle" (91) by Jane herself. Thus, one more time she finds herself drowned within the domestic tasks and decides to take "a pleasant winter afternoon walk" (96) outside, leading to an encounter on the road where she finds the necessary thrill and excitement upon meeting Rochester.

Bakhtin's chronotope of encounter thoroughly clashes the cyclicality of the mundane world of the Thornfield mansion which is filled with repetitions of domestic duties resulting in an initial boredom for Jane. As he suggests, the chronotope of encounter mostly intersects with the road for random meetings of people belonging to different classes and cultures and thus provides an initiative for the unexpected which might make things interesting for Jane who is socially dispossessed. Aligning with what this specific chronotope provides with its constant stimuli triggering a sort of excitement with "a higher degree of intensity in emotions and values" (Bakhtin, FTC 243), Jane's encounter with Rochester who suddenly appears on the causeway with his horse in a knightly manner "expresses the same combination of saturation and acceleration" (Keunen 44). Since her "observing consciousness is able to exert its influence of" (44)

[37] Bachelard here employs Jung's psychoanalytical framework as a metaphor to illustrate the two contrasting parts of a house, the attic and cellar. Whereas the attic provides a clear mind promoting rationality, the cellar is "the dark entity of the house … [where] darkness prevails both day and night, and even when we are carrying a lighted candle, we see shadows dancing on the dark walls." (18-9).

accelerating, in other words her awareness acquires momentum via stimuli, Jane thus makes descriptions for the moment of the encounter skipping from one to the other:

> A rude noise broke on these fine ripplings and whisperings, at once so far away and so clear … The din was on the causeway: a horse was coming; the windings of the lane yet hid it, but it approached … As this horse approached, and as I watched for it to appear through the dusk, I remembered certain of Bessie's tales, wherein figured a North-of-England spirit called a "Gytrash," which, in the form of horse, mule, or large dog, haunted solitary ways, and sometimes came upon belated travellers, as this horse was now coming upon me. It was very near, but not yet in sight; when, in addition to the tramp, tramp, I heard a rush under the hedge, and close down by the hazel stems glided a great dog, whose black and white colour made him a distinct object against the trees. It was exactly one form of Bessie's Gytrash—a lion-like creature with long hair and a huge head: it passed me, however, quietly enough; not staying to look up, with strange pretercanine eyes, in my face, as I half expected it would. The horse followed,—a tall steed, and on its back a rider. The man, the human being, broke the spell at once. Nothing ever rode the Gytrash: it was always alone … (Brontë 97-8)

As seen from the quotation, Jane already makes it clear that this encounter is full of excitement with its unexpectedness interrupting the stillness of the atmosphere on the road. With such descriptive narration, the dark background of the scene with a rising moon is able to deliver the eerie and suspenseful mood, thereby providing the necessary environment for the supernatural to take place. Similar to her efforts to attribute the gothic elements to the mansion since she needs restlessness, she again tries to create another gothic experience by "deliberately stress[ing] mythic elements" (Gilbert and Gubar 351). Her mythic analogy here introduces the supernatural, creating another liminal space where the mundane and otherworldly converge, contributing to the gothic atmosphere. Her references to both gothic and romantic elements interact with the chronotope generating emotional intensity for Jane, thus, transforming the encounter into a fantastic moment when Jane is able to break from the monotonous realism. However, also with a Radcliffean turn, Brontë again employs the female gothic tradition by explaining the supernatural immediately and returning to the reality through introducing the human factor that "breaks the spell" for the enchanting moment. Out of the spell of the gothic

moment with the brightness of the moonlight, Jane starts to view the events from a more realistic and reasonable angle. That moment also intersects with the moon chronotope which can be regarded a threshold chronotope. Symbolizing the feminine power and female autonomy, the moon here aligns with Jane's threshold moments showing signs of female empowerment against patriarchy. Similar to its mythological references[38], characterised by its maternal presence that inspires female empowerment and autonomy while offering guidance and wisdom, the chronotope of the lunar appears to serve as a female time-space framework where the moon/moonlight intervenes in Jane's moments of crisis/novelty. In this sense, radiating its power through its brightness in the darkness, the moon empowers Jane in her initial encounter with the mysterious patriarch Rochester against whom she courageously challenges the gender norms by being able to subvert the entrenched fairy tales suggesting the dangers of the night for a woman outside, since she is "not at all afraid of being out late when it is *moonlight*" (Brontë 99, emphasis mine), in a way breaking the masculine tradition. In spite of her attempts to associate Rochester having "dark face with stern features and a heavy brow" (98), with "the very essence of patriarchal energy" (Gilbert and Gubar 351) of a gothic villain, she acknowledges that she "felt no fear of him" (Brontë 99) to an extent that she even undermines his patriarchal power over her at that moment saying, "Had he been a handsome, heroic-looking young gentleman, I should not have dared to stand thus questioning him against his will, and offering my services unasked" (99). It is evident in Jane's statement here that she does not regard Rochester as embodying chivalry, but rather a Byronic hero with his imperfect appearance along with his dissimilarity to others, described as "dark, strong and stern" (101). The chronotope thus allows her to perceive him having a less intimidating temperament while lacking such traditional heroism. In a way, with his unconventional

[38] Adrienne Rich also refers to the mythological associations of women with the moon, stating how it "corresponds to the phases of the menstrual cycle" (*Of Woman Born* 107) and also adding, it is "related to the Virgin-Mother-Goddess, who is "for-herself" and whose power radiates out from her maternal aspect to the fertilization of the whole earth, … the dialogue of human kind and nature" (107).

ways, she sees Rochester as his equal being compatible with her while drawn to his gothic darkness which is alluring for the domestic stagnation. Under the guidance of the maternal power of the moonlight, Jane however knows that it is not a fairy tale where the helpless heroine is to be saved by a prince on a horseback, but rather a subverted one where Jane instead offers help to the clumsy patriarch "enveloped in a riding cloak, fur collared and steel clasped" (98) who "slipped on the sheet of ice" (98). However, she also confesses that though his initial effect is "no romance, no interest in sense, … it [at least] marked with change one single hour of a monotonous life" (100-1). In this sense, it reveals that through her physical mobility, this threshold moment does not make any changes in her yet evokes an active existence rather than a passive one; walking, after all, works for her to alter her passive state unlike Bertha who is doomed to the repetition of her movements to backwards and forwards. During that revelation, the moonlight also highlights Thornfield as "one mass of shadow" (99) by "casting a hoary gleam" on it to create a "contrast with the western sky" (99). In other words, it endeavours to alarm her, revealing its hidden darkness which represents now more than a "stagnation" (101), intriguing her also to take a walk inside the mansion. Upon the encounter with Rochester intriguing her with his darkness, Jane eventually succeeds in attributing the gothic elements to the mansion: it is now "a changed place: no longer silent as a church" (Brontë 103), which is initially doomed to a cyclical rhythm, eventually turning into almost a gothic castle with its masculine master that can challenge her mentally and physically with his power and mysteries. Thus, with the planted idea that Rochester as the owner is inside the mansion, Thornfield transforms into a "Bluebeard's castle" (91) with its corridors and passages leading to "rows of small black doors all shut" (91) inviting for further investigation, in a way provoking, most importantly, physical mobility. Rochester brings dynamism to the house, which is evident in the increase in visible movements accentuating the thresholds within: "…steps … often traversed the hall, … a rill from the outer world was flowing

through it; it had a master: for my part, I liked it better" (103). To see the "master" Rochester at the mansion for their initial introduction, Jane also steps over multiple thresholds: "…we went downstairs…crossed that apartment; and passing the arch, … entered the elegant recess beyond" (104). Also, their other encounters within the mansion is constantly on the thresholds: "occasional recontre in the hall, on the stairs, or in the gallery" (112). Thus, it can be said that she takes her mobility inside with this new excitement. These encounters in those thresholds also provide her new stimuli and "[free] her from painful restraint" (128) of the domestic routine and thereby enhancing her physical well-being: "when he met me unexpectedly, the encounter seemed welcome; … [with] new interest added to my life, … my bodily health improved; I gathered flesh and strength" (128).

Within the mansion, Rochester's stern attitude visibly contrasts with his earlier vulnerability on their first encounter on the causeway where he did not manage to be in control upon falling from his horse and needed Jane's assistance to remount. Adopting a stern attitude, he seeks to assert his male authority now through the power of his property, which can be interpreted as an attempt to fit into the gothic archetype of an enigmatic yet imposing castle owner with "dark, irate and piercing" (Brontë 105) eyes striving to protect his masculine hegemony in his own domain. However, since having already considered him as his equal, Jane is not intimidated by him at all. Instead, the unconventional nature of his approach intrigues her more that she "felt interested to see how he would go on" (105). Her reaction here can be interpreted as unconventional accentuating that she is not the damsel-in-distress found in threatening castles of powerful males. Intrigued by him, she decides to investigate the secrets of the house along with Rochester by risking her mobility outside: "indoor amusements … [led to the] consequence of the stop put to outdoor gaiety" (159). Hearing mysterious laughs and sounds in the night, her interior mobility begins similar to a gothic heroine in a castle where she can encounter anything

including the supernatural. Thus, constantly looking for gothic elements to occur in the house and eventually seeing the possibility of it upon being invited by a touch on her door with "fingers sweeping along the dark gallery outside" (129), Jane, lacking any candlelight amidst the darkness, is willing to investigate the house with a gothic heroine-like spirit of the female tradition invited to step over thresholds: "steps retreated up the gallery towards the third-storey staircase ... " (130). Following the thresholds, she fearlessly crosses "the threshold of Mr Rochester's chamber" (129) only to encounter the fire there: "Tongues of flame darted round the bed … Mr Rochester lay stretched motionless, in deep sleep" (130). Rochester is depicted as a persecuted heroine waiting to be rescued. The pressing nature of the situation with its urgency, the fire threatening Rochester's safety, leads to a compressed time-space where the normal course of time is condensed in this critical moment pressing Jane to take any decision. In this sense, this moment is also connected to the idea that the chronotope is the place and moment "tying and untying the knots of narrative" (Bakhtin), foreshadowing the eventual situation of the hierarchy within their relationship in the end: whereas Jane is a saviour, Rochester is the rescued one. With an instant decision to rush into the fire to save the castle owner, Jane demonstrates a strong sense of agency. Thus, with this threshold where her emotions are intensified, she rather chooses to take the role of a protector, a role typically associated with a traditional male hero while putting Rochester in a position akin to a persecuted heroine, thereby challenging the prevailing gender dynamics of her time.

On the other hand, it could be also contended that while Jane is persistent in walking outside, Rochester poses as a threat hindering Jane's physical activities outside by nurturing an emotional attachment for Jane to the location. He even wants confirmation from Jane saying, "You must have become in some degree attached to the house" (219). When she must go to Gateshead to see Mrs Reed on deathbed, he wants her back in the mansion saying, "…a hundred miles off! … that distance… At all events you

will come back: you will not be induced under any pretext to take up a permanent residence…[and] promise me …not to advertise… trust… me… I'll find you one in time" (196;197;198, emphasis in original). Having a reason to return to Thornfield quickly for which she feels the "magnet [drawing] her" (213), Jane's eagerness to go back to the mansion results in avoiding taking pleasure in walking long distances: "My journey seemed tedious – very tedious … I felt glad as the road shortened before me" (213-4). Walking is mostly a form of her asserting her agency away from the spatial restrains; however, she immediately "wants to be *at the house*" (215, emphasis mine). Rochester reacts to her return on foot from all that distance by addressing her as an "otherworldly" presence like a ghost lingering in the darkness, which can be interpreted as the mystification of female subjectivity. In line with the prevailing societal norms of the time going against the idea of a "physical liberation from society's boxes" (Lutz 57) which suggests that it is not ordinary for a woman to walk in neither rural nor urban areas which leaves only domestic spheres as spaces to wander, Rochester associates Jane with the disconcerting supernatural quality, interpreting her as a woman with "tricks" (Brontë 215) deviating from the norms, as opposed to the expected behaviour from her who would normally "send for a carriage and clattering over street and road like a common mortal" (215). Nonetheless, Jane "steal[s] into the vicinage of [her] home along with the twilight… like a shade" (215). Rochester's interpretation of Jane's outdoor mobility accentuates not only the abnormal nature of the woman engaging in such an activity but also the masculine aspect of it, correlating to the concept of flaneur associated with the 19th century male wanderers as "figure[s] of masculine privilege and leisure … who wander aimlessly" (Elkin 6). At this point, Elkin specifically refers to the difference between a flaneur and a flaneuse, as proposed by Luc Sante, suggesting a flaneuse cannot go "*unnoticed"* (16, emphasis mine) while wandering outside due to the male gaze creating "a public stir" (16). Thus, the idea of a flaneuse "is impossible precisely because

of the one-way-ness and the. Directionality of the gaze" (Massey, *Space* 234). In contrast, it is "crucial for the flaneur to be functionally *invisible*" (qtd in Elkin 16, emphasis mine) on grounds that he "observed others, … were not observed themselves" (Massey, *Space* 234). In line with this, it can be inferred that Jane's effort to be unnoticed while wandering outside can be seen an attempt to embody the role of a flaneur rather than a flaneuse, challenging the gendered nature of the activity. Rochester also invites Jane back inside the mansion: "go up home, and *stay your weary little wandering feet*" (Brontë 216, emphasis mine). Related to the quotation, it can be seen as an acknowledgment on Rochester's side for Jane's physical mobility outside; however, it might be also interpreted as an ironic remark contributing to his earlier analogy of Jane as a shadow lingering in the dark. Since Jane is financially tied to her position at Thornfield, his remark can be interpreted in the way that her wandering is perceived not a real autonomy; she is trapped there like a ghost unable to leave. However, with both her sense of autonomy and growing bond with Rochester that contradicts her desire for freedom and mobility resulting in her persistent stay at the mansion, she still clings to her physical mobility outside by "wandering unseen" (218) like a flaneur enjoying the scene. She even challenges Rochester who tries to stop her by "enclosing [her] in his arms" (223), limiting her mobility: "Jane, be still; don't struggle so, like a wild frantic bird that is rending its own plumage in its desperation" (223). Nevertheless, Jane makes a statement declaring female autonomy: "I have spoken my mind, and can go anywhere now … I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you" (223).

Jane's decision to leave Thornfield stems from the patriarchal secrets the mansion conceals. These secrets about Rochester indicate a pattern for female confinement restricting women's mobility. Rochester proves that with their engagement, he abruptly changes his tone to assert control over her mobility: "This very day I *shall take you in the*

carriage to Millcote" (Brontë 228, emphasis mine). Replying to this passive role expected from her where she will be taken in the carriage, Jane expresses hesitation about whether their marriage will confine her to a submissive female role: "Shall *I* travel? – and with you, sir?" (228, emphasis mine). However, Rochester makes it clear that it will be his journey and Jane will be in the position of a sole "comforter" (229), contrasting her previous independence having the routine of frequent walks in nature. At this point, Jane's curiosity and excitement about the mansion transforms into feelings of "annoyance and degradation" (236), and fear of entrapment. The dynamics of their relationship start to resemble that of a master and slave, with Rochester's financial superiority altering Jane into his property. Jane interprets this change through "the Eastern allusion" (237) suggesting "his smile was such as a sultan might… bestow on a slave his gold and gems" (237). The discovery of Bertha in "a room without a window" (258) that turns her into an animal "grovel[ling] … on all fours" (258) further intensifies Jane's terror in a more destructive way draining her energy, eventually leaving her in a faint-like situation where walking seems to be nowhere possible: "my eyes were covered and closed: eddying darkness seemed to swim around me… to rise I had no will… I lay faint, longing to be dead" (261). It eventually turns into a threshold moment intersecting with a "trance-like dream" (282). At this threshold moment, the chronotope of the moon also emerges as intertwining both spatial and temporal elements. Just as she is empowered by the guidance of the moon during her first meeting with Rochester on the road, she once again finds emotional support and guidance from the moon within her private space by the moon's direction: "My daughter, flee temptation" (Brontë 282). Proving that the moon thus turns into a chronotope of threshold here, it reveals a moment of decision for Jane, connecting the time of her realization and the intimate setting of her room illuminated by the moonlight. Hence, she decides to escape from confinement.

Rebecca Solnit, in her book *Wanderlust: A History of Walking*, discusses "pilgrimage … [as] one of the fundamental structures a journey can take- the quest in search of something … the journey toward a goal" (47). Jane's departure from Thornfield which includes her solitary walking for miles can be also seen as a similar pilgrimage-like journey on the road testing her autonomy and resilience. This journey filled with determination, hunger, and exhaustion, when viewed through the literary chronotope of the road, represents a space where she confronts an experience reshaping her identity as a woman, transforming from a submissive position under male dominance to an independent role as an heiress. This type of interpretation is thus consistent with Bakhtin's idea that the road can be both literal and metaphorical, with walking functioning as a means through which "time … [also] fuses with space and flows in it…, [where] road is turned into a metaphor … as [a] course of life" (Bakhtin, FTC 244). In line with this, Solnit also argues the notion of pilgrimage as a threshold – "a liminal state" (52) – where "a pilgrim has both symbolically and physically stepped over such a line" (52). In this sense, stepping over the threshold at Whitcross that is "no town, nor even a hamlet; it is but a stone pillar set up where four roads meet" (Brontë 285), eventually leads Jane to the Moor House, where she succeeds in attaining financial security and stability and thereby autonomy as a woman, establishing herself equal to Rochester.

During her solitary walking, the first thing Jane is careful about is that there seems to be "no passengers on [the] road" (Brontë 285). Related to this, the very thing she is concerned about is a possible inquiry by a stranger who "would wonder what [she] is doing, lingering [there] … [she] might be questioned: … [she could] excite suspicion" (285). At this point, Brontë reminds the reader about how "a woman walking long distances alone" (Lutz 57) was viewed at the time: "with suspicion" (57). Referring to the sexual divisions for wandering outside in the nineteenth century, Lauren Elkin also reiterates the male perception for female mobility in literature. She refers to Charles

Baudelaire's poem 'To a Passer-by' which emphasizes a mysterious woman passing by with "the power to charm and to poison" (Elkin 12). Hence, if she is a wanderer, she turns into a streetwalker "[running] all sorts of risks to their virtue and their reputations" (14). Similarly, when Jane reaches a village after a long walk crossing over Whitcross, people there does approach her with suspicion avoiding interaction and thereby leaving her almost on the verge of dying.

However, she finds solace in Nature – she personifies it with the capital n– referring to her as "universal mother" (Brontë 285) who offers "her breast" (285) providing "repose" (285). Similar to the chronotope of the moon which offers her a maternal guidance as a source of female empowerment, Jane again finds support and comfort in open space in the bosom of Nature. Just as Solnit argues with the idea how pilgrims, through walking, "develop a changing sense of time, a heightening of the sense, and a new awareness of their bodies and the landscape" (Solnit 51), Jane also undergoes a similar experience: "I had only listened, watched, dreaded; now I regained the faculty of reflection … Life … was yet in my possession, with all its requirements, and pains, and responsibilities. The burden must be carried; the want provided for; the suffering endured; the responsibility fulfilled. I set out" (Brontë 285;287). Away from the societal restrictions and expectations, and the complexities of the patriarchal dynamics, Jane is all alone in nature, able to reconnect with herself, akin to a pilgrim on a spiritual journey for personal growth. Time appears to slow down leading her to an awareness of her surroundings and her needs. Thus, loyal to her own worth, she does not give up walking until she finds herself at the threshold of the Moor House that provides her a transformation for her role as a woman with financial independence through inheritance.

3.4. The Ferndean Manor: Jane's Eden of Liberation and Rebirth

> It was *my* time to assume ascendency. *My* powers were in-play and in force … I am an independent woman now … I am my own mistress. (Brontë 372;385, emphasis in original)

Rejecting St. John, whose despotism would render her immobile and "paralyzed" (370) by condemning her to a marriage that would entail the loss of her individuality (370) and equate to "committing suicide" (366), Jane says those words. As she states in the quotation, her powers are thus in force for mobility once more. Knowing that her agency lies in her ability of bodily action, she embarks on a final journey arriving at Ferndean Manor, where she, like a hero, ultimately completes her quest by rescuing Rochester, who supernaturally calls upon her as his saviour and protector and thereby subverting the gender roles thoroughly. Further, with the destruction of the castle-like patriarchal mansion, this final location proves that the grandeur of the ancient castle transforms into a mini castle which can be hardly seen in the midst of the natural, revealing that the couple with the power dynamics subverted on the advantage of the protagonist in a way ends up in almost open spaces.

Initially, Rochester in fact makes it clear that Ferndean Manor is a place planned for the confinement of Bertha: “my plans would not permit me to remove the maniac elsewhere—though I possess an old house, Ferndean Manor, even more retired and hidden than this, where I could have lodged her safely enough…” (Brontë 265). However, he decides to “shut [her] up in Thornfield Hall … nail[ing] up the front door and board the lower windows” (265). He also wants to do the same for Jane in a similar place which will be a *secure* sanctuary from *unwelcome intrusion*” (266, emphasis mine). Nevertheless, knowing that this is in fact a place for female entrapment, Jane regards it as a mini gothic castle through her description:

> The manor-house of Ferndean was a building of considerable antiquity, moderate size, and no architectural pretensions, deep buried in a wood. I had heard of it before. Mr. Rochester often spoke of it, and sometimes went there. His father had purchased the estate for the sake of the game covers. He would have let the house, but could find no tenant, in consequence of its ineligible and insalubrious site. (380)

As seen in the description, the Ferndean Manor with its “considerable antiquity” (380) can be regarded as having similar characteristics of a castle. Though it is in a modest size different from Thornfield, its seclusion and “latticed and narrow” (381) windows do evoke gothic confinement. It is almost impossible to get in it since “the door was narrow too” (381).

To reach the manor is challenging which is evident in Jane’s long walk to the mansion. As a protector, she walks through the wilderness surrounding the manor’s gates since it is almost impossible for a carriage to pass through it. Eventually finding him maimed waiting to be saved by her, she declares that the roles are different now: “I will … be eyes and hands to you” (385). Castrated indirectly by Bertha who gave fire to Thornfield, Rochester is now at the hands of Jane who will create her own Eden where she will rewrite her own creation story where she is Adam: She will “spend [days] in the open air, [leading] him out of the wild into some cheerful fields, … describ[ing] to him how brilliantly green they [are]; how the flowers and hedges [look] refreshed; how sparklingly blue was the sky” (389).

Consequently, contrary to the interpretations suggesting her ending up in a domestic confinement where she “becomes the typical Victorian angel of the house at Ferndean” (Locy 118), this chapter navigates through Jane’s constant mobility, indicating that the chronotope of the road as a tool for spatial expansion and her progressive strategy to develop subjectivity amidst patriarchal constraints encountered in diverse settings. Her journey vividly facilitates her growth into an assertive and self-reliant woman, aware of her own worth. Through the chronotopes, the gothic elements embedded in those settings are revealed to be far from reinforcing societal limitations for the protagonist; instead, they serve as arenas for her progress towards independence and empowerment. She ultimately finds herself in a liberating environment that, despite its seemingly confining attributes, lacks the “architectural pretensions” (380) of the ancient castle, which

primarily serves to mask the patriarch's deceptions. This setting diverges significantly from the confining interiors of previous locations, offering intimacy through its size. However, it is also destined to fade away amidst the natural surroundings where she navigates her world with newfound autonomy, challenging gender norms through her persistent and resilient physical movements. The open spaces of Ferndean, reminiscent of an Edenic paradise, signify a rebirth of possibilities for Jane, where she and Rochester can redefine their relationship on more equitable terms. Here, Jane's role is not that of a submissive Victorian spouse, but of an active participant with agency, capable of influencing Rochester and shaping their shared future. Therefore, the conclusion at Ferndean Manor should not be interpreted as a submission to patriarchal confinement, but rather celebrated as Jane's successful establishment of her own Eden — a space that grants her spatial autonomy where she is liberated rather than confined, and equal rather than dominated. Demonstrating the transformative power of space on Jane's journey, this chapter then illustrates that Jane, by creating her own narrative in her personal Eden, transcends the constraints of her era, announcing her 'feminist manifesto' of self-determination and egalitarianism in partnership.

CHAPTER IV
TRANSGRESSIVE SPACES IN *REBECCA*

This chapter aims to analyse Daphne du Maurier's *Rebecca* through a feminist Bakhtinian lens, focusing on its depiction of chronotopes and exploring how the gothic space has evolved and expanded to contesting open spaces in the female gothic context. It examines the transformation of the chronotope of the castle, represented by Manderley, from a historical location representing male lineage to a powerful psychological site surrounded by the presence of a female 'spectre' that profoundly impacts the protagonist's strategy to cope with its oppressive ways. Different from her predecessors —Udolpho's Emily and Thornfield's Jane, the unnamed protagonist[39] of *Rebecca* appears to follow a different strategy though with similar causes for female empowerment in male structures aimed to shape her identity. While Emily and Jane are mostly focused on endeavouring to succeed in physical mobility through actively moving and thus achieving autonomy and independence in gender power dynamics, the protagonist of *Rebecca* does develop a different sense of feminine masquerade as a feminist strategy where she willingly assumes a passive female role to subvert gender roles while living under the shadow of a very dominant female character around who epitomizes a daring and independent woman. Emily and Jane sometimes do need to comply with the societal rules; however, they also tend to act with the male logic, actively travelling towards subversion of gender roles like a boy, which can be considered outside the image of the persecuted heroine of the gothic. Rather than utilising mobility for acquiring voice as a woman, the protagonist of *Rebecca* predominantly employs a mental and psychological strategy to navigate spaces dominated by patriarchy under a deliberate feminine disguise while hiding a phallic desire for power and thereby unveiling a more complex female identity: inexperienced and submissive girl confined to the oppressive mansion trying to submit to

[39] In this chapter, she will be denoted interchangeably as the narrator, the protagonist and 'I' de Winter to prevent redundancy.

the social codes with an underlying desire for power and recognition. Though her submissiveness can be the first impression about her while discouraging a feminist reading for the work, it does not mean that she plays the role of a victim in the midst of patriarchal norms of Manderley. She strives to assert her identity, rather than being doomed to the one desired by Maxim, who concurrently encourages and humiliates her in this role, by overtly performing the role of the clumsy and submissive heroine of the male gothic without driving any attention to her subversive acts against the dominant power to escape from Rebecca's fate who is punished by the patriarch as the marginal, mad woman. However, the chapter still does not intend to analyse the interaction between the protagonist and the mansion from a psychoanalytic perspective. Rather, it seeks to apply feminist theory to explore the concept of femininity as a masquerade through its integration with the chronotopes leading the protagonist to empowerment within gender dynamics under the desired feminine disguise, while following her phallic desires for power. The analysis also traces and discovers contesting chronotopes which can be observed outside the patriarchal mansion Manderley to challenge the stable female identities imposed by the building embodying the male tradition. These chronotopes, however, suggest both resistance as a female space of her own to destabilise the patriarchy and punishment for transgression. Through Rebecca's anarchy in such spaces, the unnamed protagonist of the work realises the patriarch's Bluebeard potential that can eliminate any radical intimidation, putting her phallic desire for power in jeopardy. In this sense, those subversive spaces both can serve as enlightening and dangerous for the narrator's autonomy. Finally, it can be said that the chapter explores how the property of Manderley transcends its architectural confines, turning into a permeating force that moulds the protagonist's sense of self, and ultimately shifts the patriarchal dynamics. In doing so, the chapter divides the chronotopes into two sections: indoors and outdoors. It examines the chronotope of the castle, focusing on its interior, including the contrasting

east and west wings, the study (room) which is generally attributed to the male domain and the morning room as a female space alternative to the study, the Manderley ball as a threshold, as well as the exterior chronotopes that serve as transgressive spaces challenging the patriarchal legacy of the castle, such as the chronotopes of the sea; the cove, the cottage, the beach and the boat.

With its clear connections to *Jane Eyre* (1847), *Rebecca* (1938) is usually seen as a successor to the former, which is evident in their similar pattern of their young heroines marrying enigmatic men under the shadow of their first 'mad' wives whose bodies were "disposed" either in the attic or in the sea due to their transgressive identities defying the rigid patriarchal norms, akin to the Bluebeard pattern. Nonetheless, *Rebecca*'s significance in literary analysis for the dissertation lies not only in its textual connection to *Jane Eyre*, but also in its exploration of the modern iteration of the female gothic tradition. Du Maurier both aligns with and extends the literary tradition established by Radcliffe and later updated by Brontë, by depicting a 'haunting' gothic setting with its psychological complexity reflective of the era. Introducing also different chronotopes to the gothic atmosphere of the genre, she "rewrite[s] [*Jane Eyre*] [by situating it] in the natural landscape of Cornwall, near the sea" (Brazelli 144) and by "[introducing] a new setting which is a mysterious and haunted mansion, instead of a Medieval castle, [which] "allows the genre to overlap with or merge into domestic and psychological realism" (144). Aligning with the female gothic with its "flesh and blood people who threaten or have threatened the life of the protagonist … [rather than] disembodied spirits in a paranormal sense" (Horner and Zlosnik 25) and thus building upon the traditional gothic castle of *Udolpho* and the gothic mansion of *Jane Eyre* where it is mostly an external force triggering the heroine to move and be active physically for female autonomy, *Rebecca* employs this gothic space as not only an external but also a mental and psychological force causing internal struggles in mind labyrinths during the heroine's

journey for emancipation from the oppression of her own doubts and fears. Du Maurier utilises Radcliffean rationalism and Brontë's adoption of a more realist perspective of the supernatural of the female tradition where there are no real ghosts haunting the mansion furthering it to a complete abstract concept: neither the gothic descriptions of Mrs Danvers nor the implications for Rebecca's permeating presence everywhere in the house lead to no horrific experience of the male gothic; there is even no illusions that the protagonist might confuse with. Mrs Danvers only serves as a liminal character straddling the boundary between the earthly and otherworldly realms, instilling a sense of terror in the narrator through her portrayal of Rebecca and her revered image within the patriarchy. This portrayal leads to the creation of Rebecca's ghost that exists in the protagonist's mind, which imaginatively lingers throughout the mansion as if she had not perished. Rather than a tangible ghost, Rebecca, symbolized by the entire house, becomes a psychological element existing solely within the protagonist's psyche. Thus, although it is still a concrete entity standing erect and visible to the heroine, Manderley also evolves into an abstract concept lingering in the heroine's mind even after its demise, helping her with an authentic identity construction, which demonstrates du Maurier's innovation with the genre.

The opening lines of the novel, "Last night I dreamt I went to Manderley again" (du Maurier 1) immediately teleport the reader to this abstract realm where the idea of the castle holds a hauntingly evocative presence. In a different space and time, the protagonist is deeply affected by Manderley and what it represents for her, which is Rebecca's identity as a woman. Thus, this dual influence of the castle, both external and internal, allows for a more profound development of the protagonist's character. Manderley shapes her thoughts, emotions, and perceptions of her own identity, playing an integral role in her psychological and emotional journey to assert her identity. In this sense, this work adds considerable depth to the dissertation by revealing how it enriches the literary

tradition with its distinct elements while still utilizing the main element of the genre, the gothic castle.

Rebecca follows the typical female gothic plot surrounding the heroine who undergoes a transformation from a young and inexperienced girl to a more assertive woman claiming her autonomy. It tells the story of a young and unnamed protagonist relegated to a subservient role and treated as inferior from a young age. Working as a travelling company for a rich lady, Mrs Van Hopper, she seeks to find solace only in marriage to an enigmatic widower, Maxim de Winter, who owns the castle-like estate of Manderley. Unlike the typical progression of a traditional female gothic plot, du Maurier presents a narrative that begins with the immediate union of the impoverished heroine and the affluent mansion owner, rather than culminating in a "rewarding" marriage. The protagonist then assumes a new identity as Mrs. de Winter, the mistress of Manderley. However, du Maurier ensures that the union is devoid of love, as demonstrated by the lack of romantic elements in their initial meeting at a luxurious hotel in Monte Carlo: Although the unnamed narrator starts describing the meeting place as "how different the little restaurant [is with its] vast-dining room, ornate and ostentatious" (du Maurier 10), it is still unpleasant for her realising its "artificiality" (17) with "dry, unappetizing [food], cut in a wedge from the outside" (11), and with its moments filled with "humiliation" (16) and inferiority. The proposal itself is characterized as a pragmatic arrangement, with Maxim explicitly acknowledging the absence of romance in the union: "instead of being companion to Mrs Van Hopper, you become mine, and your duties will be almost exactly the same" (59). Maxim even bluntly admits that the situation does not align with traditional romantic ideals, stating, "…this isn't your idea of a proposal. We ought to be in a conservatory, you in a white frock with a rose in your hand, and a violin playing a waltz in the distance. And I should make violent love to you behind a palm tree … Poor darling, what a shame" (59). Rather than a real commitment, Maxim's only concern is to

“show Manderley” (59) to her since he “put Manderley first, before anything else” (306). Echoing a gothic villain who takes the persecuted heroine to his castle, Maxim is solely focused on the idea of bringing her to his mansion of which he is proud, “set[ting] the agenda for a revelation of masculine power” (Horner and Zlosnik 105). Distant and impenetrable like its owner, his Manderley proves to be the same as it with manipulations making her fabricate her own narratives surrounding the female identity Rebecca represents. In a way, lacking information leads the new Mrs de Winter to be soon obsessed with “patching together a portrait of [her] in her mind, [and] creating a chimera-and an icon of womanhood” (Beauman 434). However, she eventually learns that Rebecca was a rebel who had many affairs and posed a threat for the “respectable” patriarchal image of both Manderley and what it represents: the heritage of the de Winter family and thus was killed by her husband who formerly claimed she was drowned in the sea. In a way, she is brought to the same mansion as a new young and inexperienced wife to be moulded under the same patriarchal norms where the female sexual desire is strictly prevented within the walls of Manderley.

With its overtly traditional theme of a persecuted heroine who is confined to the secluded Bluebeard castle, the work is often viewed as conservative due to its ending which depicts a monotonous marriage between a homeless couple living in constant exile, with little to no meaningful communication between them, in other words another confinement for the protagonist. This ending is seen as a reinforcement of patriarchal norms through the institution of marriage. The protagonist, who becomes complicit in concealing the truth about her husband’s first wife’s murder, is also heavily scrutinized for aligning herself with the patriarchal perspective. Also, the deceased wife Rebecca is often interpreted as her rival; the two distinct female personas, conventionally and rigidly characterized by a male-centric perspective as polar opposites — one being passionate and marginalized, and the other timid and naïve, oversimplifying female identity as being

either one way or the other and fails to capture its complexity. In fact, they are effectively merged at a common juncture though being opposing identities, as they seemingly share a common objective: to challenge and subvert gender power dynamics. In doing so, they both initially want to assume the archetypal identities conforming to societal expectations as a way of mimicry when they come to Manderley as Bluebeard's wives, yet simultaneously challenging them: Due to her arrangement with Maxim, Rebecca intentionally embodies the role of the domestic matriarch of Manderley within its walls, esteemed by others as the mistress of the estate adept at managing all aspects of household affairs, such as its interior design, staff, food, and guest arrangements. However, it becomes evident that though as an ideal mistress of this patriarchal house, her outward public image hides a life filled with extramarital relationships and secrets that are in direct opposition to the image she maintained. It ultimately unsettles and provokes the patriarch Maxim to eliminate her when it reaches the extent of jeopardizing the heritage of Manderley. Meanwhile, the protagonist, who is expected to "conform to her new upper-class status" (Ferreira 229) by the servants and guests of Manderley but encouraged to assume a "second-rate" submissive female role by Maxim, deliberately assumes the role of a timid and childlike wife, still provoking the patriarch with her incompetence: every time she tries, she fails, "acting clumsily, speaking nervously, as if she were not the actual mistress of the house" (229). However, Manderley's strict routines that Rebecca successfully managed to maintain prevent her from employing the same strategy. Her lack of knowledge about the house leaves her feeling helpless in this role. Despite several unsuccessful attempts to persuade Maxim to confide in her and share his secrets, she realizes the importance of obtaining first-hand knowledge rather than piecing together partial information from others. Thus, she later begins to emulate Rebecca, transforming from "a child bride … [to] an angry woman to knock down the door to the forbidden room" (Linkin 234). Hence, it can be argued that she exercises deliberate agency and

influence by utilizing chronotopes to alternate between performative behaviours involving feminine masquerade, ultimately revealing Maxim's Bluebeard identity and exposing his hidden truths. This action serves to challenge and diminish his authority, as the disclosed secrets illustrate his efforts to suppress an assertive woman whose resistance encroaches upon his masculine realm, his beloved Manderley -for which "his love is greater than that of any woman" (Horner and Zlosnik 108), ultimately undermining his power. In turn, these revelations empower the unnamed protagonist in her confrontation with Maxim, ultimately subverting traditional gender roles. She transforms into what Maxim opposes: an assertive woman on whom Maxim reversely "develops a child-like dependency" (106).

Rebecca's writer, du Maurier's apprehension about her own existence as a disembodied spirit, which is reflected in her fluctuating sense of identity and gender, is predominantly manifested in her fiction rather than in her personal life. This is likely influenced by the conflicting and tense societal attitudes towards sexuality during the late 19th and early 20th centuries (Horner and Zlosnik 17). This period coincided with the interwar years, encompassing World War I and II, during which there was a shift in gender dynamics as men went to war and women entered the workforce in large numbers, assuming roles traditionally held by men. However, the reclamation of traditional male positions in the workforce resulted in women being relegated back to more traditional domestic roles, thus leading to a resurgence of conservative values reminiscent of the Victorian era:

> Historically, then, there was a link between this more rigid categorization of gender and increasingly conservative attitudes towards the role of women in the social sphere. Both were exacerbated by the loss of political feminism's impetus during the inter-war years. Only a few feminist magazines celebrated the career woman; in the general media, however, much emphasis was given to the idea that a woman's proper place was in the home- and that a woman who wished for a life other than that of housewife and mother was somehow perverse. (Horner and Zlosnik 17)

Working women and their participation in public places posed a threat to "home, family and to women themselves of women taking up careers" (qtd in Horner and Zlosnik 17) and it was seen as a type of competition with men, resulting in "the development of 'mixed type', more or less degenerate, structurally, functionally and mentally" (17). As suggested by Horner and Zlosnik, this hybridity/unity of sexuality, where a woman can urge phallic desire for power and independence within society, was seen freakish and subversive contesting the idea of the two sexes as complementing each other through distinct gender roles that are "given" (13), not dynamically formed into an authentic self. They argue that "the determining role of the sexed body in creating social identity" (13) already contests the idea of the unity of the subject while "permit[ting] of gender as a multiple interpretation of sex" (13). As seen in the quotation, this rigid polarization between the "good" and "bad" woman also led to the establishment of a role model for femininity on screen, promoting the image of a "virtuous" woman who is "content with her domestic lot as a wife and mother" (18). This expectation particularly affected middle-class women, who were encouraged to embody "models of maternal femininity" (18). This revival of Victorian femininity, at a time when there was a departure from predefined women's roles revealing a masculine energy in a female body, also coincided with Joan Riviere's essay "Womanliness as Masquerade", written in 1929, where she proposes feminine masquerade for women to mimic the traditionally desired womanliness to conceal their masculine traits as a way of coping with the oppressive ways by patriarchy: She "shows that women who wish for masculinity may put on a mask of womanliness to avert anxiety and the retribution feared from men" (Riviere 303). Thus, Riviere, in a way, characterizes the masquerade[40] more as a resistance rather than an acquiescence,

[40] Riviere's theory based on women wearing the mask of Victorian femininity echoes the Queen Victoria's reign when she utilised such masquerade by adopting and manipulat[ing] chivalric ideas [of medievalism] in her self-presentation, to win support for herself" (Parker and Wagner 555). According to Clare Broome Saunders, Victoria assumed different feminine roles, including as "a damsel-in-distress" in need of support from the government and nation, "a liege lady deserving the loyalty and love of her people" (555), and as the "lover/mother/sister" (555) showing concern for returning soldiers during the Crimean War. Her

providing women with an opportunity to challenge power dynamics and pursue their desires, which is not sanctioned by patriarchal norms. Instead of a passive act of victimization, the masquerade becomes a manifestation of female agency, demonstrating a woman's determination to assert her desires on par with men, even if it requires wearing a mask for such cause.

As a woman and a writer, Daphne du Maurier similarly had to maintain those rigid female roles as a wife and a mother, as dictated by patriarchal norms, while she also had a boyish soul. Nina Auerbach reports du Maurier's turbulent life where she suffered from a fragmented self: "She had never hated [her husband], but she did hate being a wife …The excruciating malaise of wifeliness at the British heart of the novel owes its intensity du Maurier's exile from her former resilient self- or as she would have put it, her boy-self" (Auerbach 41). Du Maurier also defined herself as a "disembodied spirit" (Horner and Zlosnik 5) due to feeling "a sense of split subjectivity" (5): conforming to the expected societal roles of a woman of her class by outwardly assuming traditional roles as a wife and mother, while concealing the "masculine dimension of her being" (6) which she "lock[s] away" (6). This dual nature of her identity led to the creation of an androgynous persona as a writer, which was further influenced by her time spent at the inspiring Menabilly house in Cornwall. Her inner conflict regarding "the 'other' within 'self'" (6) was alleviated through her engagement with the gothic genre, which provided an outlet for her subversive tendencies. Despite her support for conventional gender dynamics that emphasized women's domestic roles over their careers and aimed to make men comfortable with their dependence since she saw spirits like her posed threat to society, her exploration of "disembodied spirits" in her works such as *Rebecca* reflects a

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emotional accession speech also left great impact on the press focusing on her "maidenly weeping" (555). Saunders also accentuates that her adoption of such femininity also inspires Victorian poetry, such as Elizabeth Barrett Browning's poems, her such feminine masquerade is revealed to empower the Queen's authority in showing weakness. She quotes from one of EBB's poems, "Victoria's Tears, with the lines, "the tyrant's sceptre cannot move, / As those pure tears has moved!" (556).

complex negotiation of gender and identity. In other words, her writing is "built upon conflicting identities" (13) that seem to comply with no rigid definitions implying the impossibility of a finalized and stable identity, which also aligns with Bakhtin's examination of Dostoyevsky's approach to character: "nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future" (Bakhtin, *Problems of Dostoyevsky's Poetics* 179). Examining Dostoyevsky's portrayal of characters, Bakhtin reiterates his concept of unfinalizability of a fictional character's identity, as it is the case with real life identities. According to this concept, every individual has their own subjective awareness, rendering it impossible for others to achieve a definitive and comprehensive categorization of that individual. In line with Bakhtin's criticism of the traditionally monologic approach that seeks unified and limited definitions for human experience while avoiding complexity, du Maurier similarly, through her writing process "comes to see that identity is not a 'given' to be discovered, but a dynamic process of construction" (Horner and Zlosnik 13). At this point, against the patriarchal viewpoint simplifying the female identities by rigid definitions to cope with its mystique ways, du Maurier deliberately provides ambivalence through her portrayal of her female characters in *Rebecca*, especially in the depiction of two clashing but also complementary identities, the narrator and Rebecca with their struggle for exploring their authentic self.

> Du Maurier's next step in the exploration of the 'self's' relation to the 'other' takes her into a different kind of writing … [turning] to Gothic Romance in order to focus on female subjectivity. Her best-known novels will be dominated by what Alison Light has described as 'the desire to be differently female'? they centre on the question 'How can I be a woman without being only a woman?' Part of her answer is to create 'strong' women characters in the novels that follow, but she is also seeking to write romance without writing formulaic women's romantic fiction. She does so by setting her Gothic Romances in a landscape that is both 'romantic' in the modern and popular sense of the word, and 'Romantic', in that it offers a 'free' and oppositional

> space within which to negotiate questions of gender identity. That space is Cornwall. (Horner and Zlosnik 63)

As argued, the first generation of the gothic fiction pioneered by Walpole and then Radcliffe mostly dealt with "what the city (civilisation) banished or refused to acknowledge" (Mighall 54), thus utilised the exotic, "sublime, rugged landscapes of southern France, Italy or Spain" (54), being "at the furthest remove from London" (54). However, the geographical location of the gothic terror transformed by the early Victorian period which also coincides with the time *Jane Eyre* was written, into the cities being at the heart of domestic houses blurring the supernatural and realism. It meant that the gothic can be far or close, is not to be found in only castles, but also can turn into a mode that can be found in varied spaces, even with the most familiar ones. When it comes to *Rebecca*'s historical moment and geographical whereabouts, it is often thought that she is mostly inspired from Menabilly in Cornwall, a small town of Fowey in England, where she stayed for a while during the First World War. In her biographies, her obsession for the place is usually reiterated: "As soon as she breathes the sea air of 'her' Cornwall, she feels alive again … the sea, the violence of storms, the scented rain, the wind that sweeps everything before it, and her passion for this house, stronger than anything she feels for man, woman, or child" (Rosnay 135;168). Du Maurier's decision to set her gothic novel in Cornwall signifies a departure from earlier gothic traditions while also maintaining some connections with them. Unlike Radcliffe's gothic narratives, unfolded in distant and exotic settings, du Maurier's gothic space brings the gothic to England with a unique twist. In contrast to the urban settings commonly found in Victorian era gothic revival, where familiar and domestic spaces were infused with fear, Cornwall represents "a positive embracing of the rural rather than the urban, the regional rather than the metropolitan and the peripheral rather than the central (Horner and Zlosnik 65-6). Goodman also suggests that Cornwall is noticeable with its "synchronous otherness from and belonging to England" (Goodman 178): Its otherness stems from "its peripheral location and its

physical distance" (178) from London, the political centre of the country, making it an ideal retreat from societal norms and individual roles, while remaining a part of England. Du Maurier effectively portrays this dual nature of Cornwall through her portrayal of the gothic mansion Manderley, which embodies a fusion of English identity and a sense of otherness. Situated on the Cornish coastline[41], Manderley embodies the opulence and historical significance of traditional English country houses which represent stability, power, and heritage. Nevertheless, its coastal location in Cornwall also provokes emergence of elements of mystery, the unpredictable and ungovernable forces of nature, which both contribute to the gothic atmosphere and exploration of the notions of "the boundaries of social rules of gender" (Goodman 179). In this sense, Cornwall can be considered as aligning with Aguirre's definition of gothic space bearing threshold nature in its essence with two zones: on the one hand, the human domain of rationality and intelligible events; on the other hand, the world of the sublime, terrifying, chaotic Numinous which transcends human reason (but which need not be the supernatural)" (Aguirre, "Geometries of Terror" 2-3). In other words, he accentuates that threshold is the essence of such division of these realms and narratives has a dynamism towards transgression while moving from one to the other. He specifically states the ambiguity of the boundary between them since "the threshold is a part of the Other" (3). In a similar manner, du Maurier in a region resembling Cornwall creates such ambiguous threshold between the chronotopes the castle and the sea, while the latter could transgress the conservative Manderley with its permeating and ungovernable force.

It might be considered a further development of the female gothic, in conjunction with its spatial evolution, in the context of Bakhtin's concept of unfinalizability. Radcliffe, as the founder of the female tradition in the gothic, does not focus on the

[41] As already mentioned, in *Rebecca*, du Maurier does not explicitly refer to Manderley's geographical location; however, the work is mostly interpreted with such assumption based on the biographical references to Cornwall's great impact on her and the fictional location's spatial similarities sharing with Cornwall. Thus, she is often regarded as a Cornish Gothic writer.

intricacies of identity; instead, she focuses on creating a fictional adventure for women in exotic castles where the heroine can physically explore and outsmart the male owner to subvert gender roles. The complexities of identity are not the primary focus of Udolpho; rather, the emphasis lies on the external challenges the heroine overcomes for her autonomy. In the case of *Jane Eyre*, it is evident that the female gothic begins to move away from the simplistic depiction of woman's struggles and exploration towards a monologic approach to the ideal female identity, devoid of complexity. Unlike Emily, Jane is an imperfect protagonist who embodies both virtuousness and impulsiveness, resembling the madwoman Bertha, thus allowing for a more intricate exploration of female identity that acknowledges its coexisting duality rather than being fragmented across different female characters. Though she expresses herself with her constant physical mobility, she still contributes to the creation of more varied and complex representations of women in literature by exploring introspection and self-definitions within specific time and space contexts. In this sense, this also challenges readers of the gothic to consider the profound nature of women's experiences and internal struggles. Further, *Rebecca* provides different dynamics of female identity interacting with the gothic castle which eventually turns into the embodiment of female anarchy forcing its doors to be locked forever to any further Bluebeard hegemony where he aims to confine his female victims into a stable and one-dimensional identity. But the protagonist is eventually on the constant move, while she is often able to haunt Manderley, which is completely taken over by Rebecca who also does not let the protagonist have a stable identity that Maxim wants to impose on her, like a ghost in her dreams, meaning that her struggle for identity and autonomy has not been resolved yet. Though classifying her as an feminist writer might be challenging due to her own statements condemning any female transgression that deviates from heteronormative standards, which she perceives as detrimental to patriarchal institutions such as marriage and family, du Maurier's

deliberate adoption of the gothic conventions thus helps her to construct an alternative, subversive female narrative that challenges the notion of a fixed, ideal female identity within the gothic space, particularly within the context of the gothic mansion, where female presence is portrayed in a distinct manner.

At this point, *Rebecca* corresponds with Bakhtin's concept of plot-generating chronotopes that engage in a dialogic relationship with real-life chronotopes, thereby mirroring the prevalent ambiguity of the period in which the work was created. In line with this, the concept of female identity undergoes a shift into a fluid, indescribable state, challenging rigid definitions and evolving alongside the spaces in which it exists. As du Maurier navigates the boundary between the castle chronotope and the sea chronotope, symbolizing the tension between traditional sexuality and its potential transgression, she also presents a more complex gothic heroine who continues to explore her own identity beyond the confines of the castle. Her current state deliberately remains ambiguous, not finalizing her journey, as she may be emulating Rebecca's haunting of Manderley to escape from the mundane marriage she is eventually in, transgressing the abandoned and inaccessible walls of Manderley invaded by with Rebecca's lingering presence resembling a spectre in her dreams.

4.1. Manderley as a Castle Chronotope

In *Rebecca*, the Manderley mansion emerges as a castle chronotope, forming a platform interwoven with the enduring traces of the past on the present. However, it partially differs from Bakhtin's theory, which describes castles as antiquated bearing a long ancient history. Manderley, though symbolizing Maxim's enduring lineage with its gallery of family portraits, and its rigid routines, provides a different variation of this historicity: It serves as a symbol of Maxim's ancestral lineage, featuring halls filled with family portraits and rooms decorated with historical artifacts, yet it does solely based on physical antiquity or an ancient past to assert its historical depth. Its connection to history

and lineage is primarily conveyed through the personal histories and emotional connections it holds, particularly through the pervasive influence of Rebecca. Her 'ghostly' presence generates a different kind of historical weight on Manderley, one that is emotionally charged and tied to the recent past rather than a distant, antiquated history. Thus, the mansion's expected role as a container of the de Winter lineage or a mere physical manifestation of history alters with Rebecca's intervention. At this point, du Maurier modernizes the castle chronotope through a more personalized, intimate approach to history and memory, suggesting that the gothic castle can be shaped as much by the legacies of personal stories, just as Rebecca does to Manderley even after her death. Through her rewriting of the historicity of Manderley, particularly through her transgressions as a woman, she diminishes the influence of its male lineage, transforming it into a space for the affirmation of female identity, ultimately resulting in its destruction.

As an unreliable first-person narrator, the protagonist reveals her intention for a planned feminine masquerade through contradictory feelings about her new position upon arriving at Manderley. She deliberately self-positions herself as an inferior unaware of the dynamics of the house "like a child brought to her first school, or a little untrained maid who has never left home before, seeking a situation" (du Maurier 68), while juxtaposing this with Maxim's confident and comfortable demeanour as the owner "going to *his* home" (68; emphasis mine). Uncomfortable with this hierarchy, she seeks affirmation, and also information from Maxim about the house's dynamics through her timid gestures, like "shrinking back in her seat" (70) so that he could "guess something of [her] shyness at last" (70). However, Maxim instead enjoys her insecurity glancing at her and smiling and misleads her about the responsibilities of being the mistress of Manderley, by providing partial information about Manderley suggesting that she need not "worry about the house [since] Mrs Danvers does everything" (70) and advises her to "be [herself] and they will all adore [her]" (70). This advice proves to be false, as she will

never gain respect in that disguise due to Rebecca's strong influence on the servants providing the stereotype being the perfect mistress of Manderley. Maxim even directly diminishes her position in comparison to Mrs Danvers, the loyal servant of Rebecca. Nevertheless, just before entering the gates of Manderley, she reveals her goal of becoming the mistress "with perfect knowledge, conscious of every twist and turn, marking and approving where the gardeners had worked, here a cutting back of the shrubs, there a lopping of a branch" (71) unlike what Maxim offers. However, as soon as crossing the threshold of Manderley, she is disappointed realising it is not going to be easy:

> The gates had shut to with a crash behind us, the dusty highroad was out of sight, and I became aware that this was not the drive I had imagined would be Manderley's, this was not a broad and spacious thing of gravel, flanked with neat turf at either side, kept smooth with rake and brush. This drive twisted and turned as a serpent, scarce wider in places than a path, and above our heads was a great colonnade of trees, whose branches nodded and intermingled with one another, making an archway for us, like the roof of a church. Even the midday sun would not penetrate the interlacing of those green leaves, they were too thickly entwined, one with another" (71).

Her initial arrival at Manderley exemplifies the concept of the threshold chronotope, serving as a transitional space where significant changes take place and established identities are called into question. At this point, she finds herself on the verge of a new chapter in her life, embodying a sense of vulnerability and apprehension that contrasts with the expected confidence and authority of her role as Maxim's wife and the mistress of Manderley. Before crossing the threshold, she had envisioned herself as being fully aware of the intricacies of her new environment. However, upon entering, she becomes aware of the intricate and ambiguous dynamics of the mansion. In accordance with Riviere's notion that masquerading serves as a means of resistance and self-preservation in navigating patriarchal norms, she assumes a submissive role in the belief that it will be more effective than attempting to embody the perfect mistress, in order to conceal her anxieties and insecurities. Nevertheless, the intricate nature of Rebecca's presence at

Manderley compels her to confront the complexities of her own identity and her position within that world.

4.1.1. Maxim's Garden, The Morning Room and The Library (The Study) Room

About the division of private and public spaces, Wendy Gan states that during the eighteenth and nineteenth centuries, the concept of private space in fact worked for the benefit of men in terms of its emergence as an "alternating pattern of public life and privacy" (4), in other words, providing them an "alternative domestic social world complete with its own hierarchies and communal activities" (4). It worked for the benefit of man because his withdrawal from chaotic public life towards a domestic privacy led to another man-based hierarchy for his small community ("known as family" 4) within the domestic homes of England. Thus, it might not be considered as a complete withdrawal; instead, it

> prevented him from feeling too cut off from society as his family constituted a miniature social world around him. The man of the house could thus choose to withdraw into his study or other such private rooms to be on his own or emerge to be sociable when tired of his own company. The role of women in this set-up was then to protect the privacy of the male head of family within the domestic home as well as to establish a ready-made domestic community for him (Gan 4)

As seen from the quotation, this type of hierarchy of his system within the domestic walls also led to a specific spatial arrangement of the house giving him choices for his need for privacy or engagement for social interactions when desiring company. On the other hand, this dynamic also had an unequal impact on women, diminishing their privacy. Her domestic role evolved into ensuring the proper functioning of the dual nature of private and public spaces for man within home, thereby affecting her own privacy. According to Gan's analysis for such situation, this type of role created the perception of femininity as "other-centred" (4) which results in lacking validation for her needs. While men have historically been able to withdraw from the public sphere into the private realm of domestic life to shed their social facades and escape the pressures of societal norms,

women, though sharing the same domestic sphere, have lacked a comparable space, being confined to further hierarchical and societal demands from which she cannot run away from. Thus, even though being defined as a female space, this domestic sphere is proved to function mostly a "patriarchal space" (4) where she herself needs to establish a space of her own to affirm her identity and presence within the home, akin to that of a man. The idea is challenged by the gothic literary genre of the 18th and 19th century where female characters, confined by physical limitations within the imposing structure of the castle, are intended to be rendered passive by its intricate layout. This confinement defines female identity primarily through physical mobility, emphasizing the desire to escape the castle rather than seeking autonomy within it. This suggests a yearning to engage with public spaces from which they are excluded. The notion of autonomy is thus situated in public spaces, which is normally associated with men, as women of the 18th and 19th centuries aspired to this beyond the domestic sphere, albeit primarily in the realm of fiction. This can be seen in Emily's efforts to navigate the gothic castle Udolpho in order to depart from it, and in Jane's inclination towards excitement and independence in open spaces. In the early 20th century, Gan notes a shift in women's aspirations for autonomy beyond the domestic realm, diverging from the attitudes of women in the 18th and 19th centuries. As also Virginia Woolf, who is an eminent writer of the modernist period, suggested in her work *A Room of One's Own*, a woman also needs a room of her own which is also connected to the inner space of the mind alongside the physical privacy, focusing more on the core of this patriarchal dynamic of the space, gender, and power relations at home.

Wendy Gan connects such need for space for privacy for women to the altering spatial awareness due to "the changes between 1880 and 1919 as a result of new technologies of communication, travel and capital" (Gan 23). The concept of space as empty and stable thus transforms into a more "dynamic" (23) one, eventually an entity

prone to constant change along with the changes of time that "had the means to shape and change lives in definite ways" (qtd in Gan 23). It also meant that space is not neutral but is "an instrument of power and ideology" (23), which might explain the patriarchal oppression at home turning in a way "a means of disciplinary force and surveillance" (23) for women. Thus, in such a private space, she is ironically under observation providing her no single space for escape from the male gaze pressuring her. Du Maurier's protagonist also ensures the reader that she does not have any privacy in Manderley; she even does not have any control over her own bedroom: "I went … to the privacy of my bedroom, but when I opened the door, I found the housemaids in there doing the room; … I quickly went out again. It could not be right, then, for me to go to my room at that hour in the morning. It was not expected of me" (du Maurier 90).

Even though gardens which are mostly "associated with femininity" (Gan 31) and thus are thought to offer the female space needed for a bit freedom, they were also another enclosure[42] for women, being as a type of extension of the house, connected to it. Gardens are thus spaces susceptible to unexpected intrusions by family members and visitors, thereby lacking the privacy and autonomy sought by women. From this perspective it can be seen as having a communal aspect leaving her again no space away from surveillance. Similarly, the garden of Manderley is not a private space for a woman at all, instead a communal one where 'I' de Winter is under supervision and thus is open to intrusion most of the time: "… sat down with a book and *The Times* and my knitting in the rose garden, domestic as a matron, yawning in the warm sun while the bees hummed among the flowers … when I looked up from my book or glanced across the garden, I had the feeling I was not alone. There were so many windows, so many rooms... in Manderley …" (du Maurier 197). After the fancy dress ball, she also assumes that "many people must have used the rose garden during the evening, for all the chairs were moved, and dragged from

[42] This concept echoes *hortus conclusus*, the term mentioned in the former chapter on *Jane Eyre*.

their places" (257), referring to it as functioning like a public space, any possible intrusion at any time. Also, when she wants to have some privacy and not be seen by Beatrice and her husband on their first meeting, she wonders if "it would be possible to hide, to get out of the window, into the garden" (99); however, her plan does not work since "they were coming to the house by way of the garden" (99).

On the other hand, Wendy Gan also states that the actual constructors and carers of gardens were mostly males who did the physical work in gardening: "Head gardeners and gardeners were usually men, and the hard physical labour that gardening demanded ensured that men continued to hold sway in the garden" (Gan 31). Therefore, in terms of the woman's role in the garden, it can be suggested that she "might be symbolically queen of the garden, a decorative spectacle in a fitting environment, … but when it came to an actual engagement with the garden, designing, making, working on it, she was a presence secondary to the man in the garden" (31). In the same token, in the work *Rebecca*, the garden of Manderley, whose concept is thoroughly opposite to the cove linked to the "restless" sea, is frequently depicted using feminine imagery with all its flowers and equilibrium, evoking an idyllic sanctuary. However, Maxim emphasizes his authority over the garden, asserting it as another sphere of male dominance when defining it:

> No wildflowers came in the house at Manderley. He had special cultivated flowers, grown for the house alone, in the walled garden. A rose was one of the few flowers, he said, that looked better picked than growing. A bowl of roses in a drawing room had a depth of color and scent they had not possessed in the open. There was something rather blowzy about roses in full bloom, something shallow and raucous, like women with untidy hair. (du Maurier 33)

The garden is enclosed by walls, echoing the medieval garden, "walled-up … space [containing 'ideal woman'] that … reflected the naturalness of patriarchal order" (McAvoy 7). As indicated by the quotation, Maxim has carefully selected and cultivated specific flowers for the garden, indicating his strict control over its arrangement and construction. He rejects wildflowers, preferring to intervene in the garden's natural

growth process and eliminate any transgressive elements that may disrupt its symmetry and order. The protagonist's narration suggests that Maxim's perspective on the garden is masculine and controlling, aligning with his preference for a certain type of femininity. This preference is further reflected in Maxim's belief that roses that have been cut and displayed indoors, are more visually appealing and fragrant than those still growing outdoors and losing their strong scents. Therefore, it can be said that he intervenes in the biological time in the space preventing any growth that is undesirable for him. It potentially reflects a similar preference for a particular type of femininity that he tends to favour, which is consistent with his desire for the narrator to assume the role of his second wife as the ideal mistress of Manderley, emphasizing the importance of her maintaining an innocent and youthful demeanour confined to the walls of the mansion, distinct from that of Rebecca who created a contesting space outside Manderley in the open and continued to be in constant contact with the outside world having new experiences: "Alice-in-Wonderland … with sash and hair-ribbon" (du Maurier 227), akin to a not fully-grown rose, and serving as a better decorative element. Thus, Maxim's control over the garden also reflects his traditional view of femininity, which in turn exposes his adherence to conventional masculine ideals that he wants to maintain within the walls of Manderley. Even before coming to Manderley, in his business-like marriage proposal to his wife in Monte Carlo, he in fact makes his expectations from her wife clear: "…instead of being companion to Mrs Van Hopper you become mine, and your duties will be almost exactly the same. I also like new library books, and flowers in the drawing room, and bezique after dinner. And someone to pour out my tea" (du Maurier 59). As a servant to Mrs Van Hopper, the protagonist is expected to assume a comparable status to that of a servant, such as Frith at Manderley, where she is normally expected to fulfil the role of its mistress.

This is how Maxim maintains the patriarchal representation of Manderley by presenting the garden in a masculine manner to the narrator in Monte Carlo before their

marriage. When the narrator assumes the identity of 'I' de Winter of Manderley, she does not reaffirm Maxim's description by revealing a subversive spatial description of the morning room: gardening is not under Maxim's complete control through her own portrayal. By doing so, she deliberately exposes that within his domain, which he asserted was based on his rigorous preferences and choices, there exists this female-dominated space adorned and arranged according to a different rationale compared to the other rooms in the house, particularly the study, which is Maxim's private space, highlighting his patriarchal authority. It in fact can be seen as a passive aggressive response to Maxim's distance and lack of regard for the protagonist, as he fails to provide her with directions to familiarize herself with the spatial layout of the house. Her helpless position in the mansion where she is kept ignorant or partially informed is almost as if it is intentional on Maxim's side, as he consistently evades personally providing her with a tour of the estate by delegating the task to others. Even in her first encounter with the mansion, he refuses to show the house to her by giving the task of the tour of the house to Mrs Danvers, a character he knows for her fondness for Rebecca and her possible dislike for the protagonist who is the new Mrs de Winter: "I'll just finish these letters and then I'll come up and join you. Run along and make friends with Mrs Danvers" (du Maurier 78). When 'I' de Winter makes errors with her clumsiness due to her lack of knowledge about the house, Maxim declines to assist her again, instructing another character to do it on behalf of him: "Beatrice, take her out in the garden; she's scarcely seen the place yet" (109). Thus, she in turn reveals her anger for him in the disguise of the clumsy and naïve girl wandering aimlessly across the thresholds, oblivious to the surroundings, and subjecting herself to ridicule from the servants. Her intention is only to investigate the house deliberately and explore the house and dismantle the facade of Maxim's control over the mansion, which is evident in her immediate discovery of the morning room upon her

humiliation after the servant's revelation of a rule that she is not aware of about the library room even when the dogs in the house are:

> I turned away into the hall again, humming a little tune to give me an air of confidence. I could not tell him that I had never seen the morning room, *that Maxim had not shown it to me the night before* … I went across the hall, … There was a door to the left of the great staircase, and I went recklessly towards it, praying in my heart that it would take me to my goal, but when I came to it and opened it, I saw that it was a garden room, … I went through then, and turned to the left, and so onto the little morning room I had not seen before … *[The dogs] knew, even as Frith had known, that the library fire was not lit until the afternoon. They came to the morning room from long custom. Somehow I guessed, before going to the window, that the room looked out upon the rhododendrons.* (du Maurier 91-93, emphasis mine)

As can be seen, 'I' de Winter, performing the role of submissive wife, conforms to the predefined order in Manderley, and proceeds to the morning room as part of the mansion's routine. However, she also does not avoid drawing attention to the transgressive spatial characteristic of the room, which does not conform to the orderly nature of Maxim's garden: rhododendrons. She subtly acknowledges her awareness of their intervention both in the garden and inside the house, which is outside Maxim's control, thereby exposing it:

> There was no musty smell about this room, as there had been in the library. There were no old well-worn chairs, no tables littered with magazines and papers… This was a woman's room, graceful, fragile, the room of someone who had chosen every particle of furniture with great care, so that each chair, each vase, each small, infinitesimal thing should be in harmony with one another, and with her own personality … There was no intermingling of style, no confusing of period, and the result was perfection in a strange and startling way, not coldly formal like the drawing room shown to the public, but vividly alive, having something of the same glow and brilliance that the rhododendrons had, massed there, beneath the window. And I noticed then that the rhododendrons, not content with forming their theater on the little lawn outside the window, had been permitted to the room itself … The room was filled with them, even the walls took color from them, becoming rich and glowing in the morning sun. They were the only flowers in the room, and I wondered if there was some purpose in it, whether the room had been arranged originally with this one end in view, for nowhere else in the house did the rhododendrons obtrude. There were flowers in the dining room, flowers in the library, but orderly and trim, rather in the background, not like this, not in

> profusion. I went and sat down at the writing desk, and I thought how strange it was that this room, so lovely and so rich in color, should be, at the same time, so businesslike and purposeful. Somehow I should have expected that a room furnished as this was in such exquisite taste, for all the exaggeration of the flowers, would be a place of decoration only, languorous and intimate. (du Maurier 93-94)

As 'I' de Winter suggests here, the morning room, which can be considered Rebecca's alternative female domain inside the mansion opposed to the Maxim's library room, stands out from the rest of the rooms in the mansion with its distinctive style. Completely different from the other rooms which are furnished with antiquated pieces representing its historical and patriarchal heritage, the morning room is vivid and modern, reflecting Rebecca's assertive and daring presence. 'I' de Winter also emphasizes the room's practical utility as a female domain, contrasting Maxim's traditional viewpoint about women as decorative figures who should be kept at home without letting them grow and learn. The morning room is not solely a decorative room adorned with flowers, but also serves as the functional part of the house where Rebecca actively participates in the management and affairs of Manderley. Her description also reveals that it is clear Rebecca, contrary to Maxim's assertions, was also engaged with the garden particularly in cultivating rhododendron flowers, a fact that Maxim omitted. She specifically mentions that this is the only room where rhododendrons exist. It contrasts with Maxim's portrayal of the garden as a controlled domain, as he desires to have specifically domestic flowers in the garden later to be cut and placed as decorations within the rooms of the mansion. The rhododendrons, however, defy Maxim's wishes, being so pervasive that they intrude into the room through the windows, transcending their natural habitat. It is in a way Rebecca's spatial intervention to Maxim's conservative ways to managing the mansion, creating a subversive space that disrupts the patriarchal norms of domesticity through her version of a female study room, and 'I' de Winter exposes it, while "recklessly" navigating the thresholds but "somehow guessing" what to encounter.

The morning room's disruptive nature, characterized by the uncontrolled growth of rhododendrons and her modern intervention that contrasts with the traditionally organized layout of the other rooms with the worn-out objects linked to the patriarchal lineage of the house, also presents a challenge to 'I' de Winter. This contrast within Manderley presents a source of confusion for her, as it contradicts Maxim's previous portrayal of the estate as a predominantly male domain. Initially, she believed she could effectively manage Manderley, as Maxim had downplayed her role, describing it as a subordinate position that did not require prominence. However, upon encountering the morning room's subversive nature, juxtaposed with the estate's historical artifacts, she perceives it as a "little stage, where [someone] would dance, and play his part" (du Maurier 93). Her choice of words, such as "stage" and "part," indicates her recognition of the prevalent "artifice and masquerade" (Brazelli 150) within the room. Unlike the submissive woman Maxim desires, Rebecca had adeptly overseen the estate, assuming the role of a flawless mistress and hostess, meticulously managing every aspect of the household, from letters and menus to social events and guest lists. In contrast, the protagonist has yet to prove herself as the mistress of the house, facing challenges in gaining the servants' respect, especially from Mrs. Danvers, the keyholder to all the rooms. She lacks a refined taste for lunch preferences, familiarity with the household routines, and the ability to handle incoming calls absurdly dissociating herself as Mrs de Winter. Her frustration is evident as she "drums with [her] fingers on the desk" (du Maurier 97), unable to find herself any functional works as the room dictates, other than writing a letter to Mrs Van Hopper, a woman she "disliked, … never [wanted to] see again" (97). At this point, her actions confirm Mrs Van Hopper's earlier assertion that she would need to get accustomed to the customs of her new environment (Linkin). In Monte Carlo, Mrs. Van Hopper had warned her, "You'll have to adapt yourself to his ways. You've led an extremely sheltered life up to now … You will have your work cut

out as a mistress of Manderley. To be perfectly frank, my dear, I simply can't see you doing it" (65-6). Consistent with this advice, 'I' de Winter encounters difficulty in making even minor adjustments to the physical layout of the house immediately with her first attempt, as she has not yet adapted into *their* ways at Manderley. Her previous attempt to alter the placement of a vase of lilacs in the library room, in an effort to deviate from Rebecca's routine, is prevented by the servant who reminds her, "Mrs. de Winter always used the alabaster vase, Madam … Mrs. de Winter always had the alabaster vase on the table behind the sofa, Madam" (154;155). This moment reveals that this direct return to Rebecca's traditions through the use of the alabaster vase highlights the challenge of changing the temporal and spatial dynamics of Manderley with such attitude. Despite being aware that he "would obey [her] if [she] said [she] preferred to put the vase on the smaller table by the window [and] … would move the book-stand at once" (155), she deliberately refrains from being overtly assertive and giving him direct orders. Nevertheless, she comes to the realization that her excessive passivity does not yield the intended results at Manderley. Thus, she decides to adopt a slightly more assertive stance by planning to make another attempt to rearrange the space, this time in the morning room, while still concealing any subversive actions under the guise of the clumsy wife. In line with the setting of the morning room with its references to masquerade, she plays her part by choosing to place the books given to her by Beatrice as a wedding gift in the room:

> I gathered up the heavy volumes and looked round the morning-room for somewhere to put them. They were out of place in that fragile delicate room. Never mind, it was my room now, after all. I arranged them in a row on the top of the desk. They swayed dangerously, leaning one against the other. I stood back a bit, to watch the effect. Perhaps I moved too quickly, and it disturbed them. At any rate the foremost one fell, and the others slid after him. They upset a little china cupid who had hitherto stood alone on the desk except for the candlesticks. He fell to the ground, hitting the waste-paper basket as he did so, and broke into fragments. I glanced hurriedly at the door. (du Maurier 156)

The narrator's persistency in integrating her "heavy" books in that room she characterizes as fragile and delicately aesthetic bears slight resemblance to Rebecca's manipulation of the spatial design of the morning room, she disrupts Maxim's rule over the domestic flowers by introducing wilder flowers, thus challenging the patriarchal management of the mansion. Similarly, the narrator also demonstrates a subversive attempt to disrupt the established aesthetic order of the room, which is associated with the perfect image of Rebecca. Her deliberate act of breaking the valuable china cupid, an item of significance to Manderley, does not appear to be accidental. She acknowledges that the heavy books are out of place and their placement is unstable, yet she only "stands back to watch the effect" (156). Her sudden movement, which she knows is too quick, results in the breaking incident. Her "clumsiness" ultimately disrupts the room's order. The act of introducing heavy art books and the "accidental" breaking of the china cupid can be thus considered as subtle forms of resistance against both Maxim and Rebecca's dominance in the mansion. She aligns with neither Maxim's idea of domestic order, symbolized by his symmetrical garden that allows no transgressive overgrowth, nor Rebecca's refined taste in decorating. Instead, she demonstrates an authentic attempt at agency, refusing to comply with either of them.

This way she does not directly challenge Maxim's or the house's traditions; however, it can be still considered as a passive-aggressive attempt to confront Maxim, who is both physically and emotionally distant from her. She seeks a gesture from Maxim to acknowledge her perspective and excuse her when the symbolic object, Rebecca and Maxim's wedding present, is broken. The library room, which is considered Maxim's masculine domain within the mansion, becomes the setting for a confrontation when Mrs Danvers discovers the missing china cupid. The protagonist is aware that Danvers already suspects her involvement and thus confesses, stating, "I felt she had known it was me all along and had accused Robert to see if I would have the courage to confess" (158). She

anticipates Mrs. Danvers's notice of the missing object, as she exerts control over every aspect of the household, particularly in Rebecca's morning room. This deliberate confrontation revolves around power dynamics, with the protagonist seeking support and validation from Maxim regarding her position. However, Maxim's response is dismissive, likening her acts to "sort of thing[s] the between-maid is supposed to do" (159) even with the expectation of Mrs Danvers's affirmation to his analogy, which not only humiliates her in front of Mrs. Danvers but also reinforces her subordinate position within the household and also their marriage. His reaction mixed with "amusement and exasperation" (159) undermines her attempts to assert herself and further diminishes her status. Maxim even finds her timid behaviours "extraordinary" (160), behaviours that initially attracted him to marry her in Monte Carlo. This lack of support from Maxim, coupled with his mockery in the presence of Mrs Danvers, prompts the protagonist to adopt a more confrontational attitude, provoking Maxim's Bluebeard anger. In other words, she provokes him to engage in a more emotionally charged and confrontational interaction, thereby undermining the sense of superiority he had previously asserted in the presence of the servants and disrupting the established hierarchy that his earlier response had reinforced:

> "What a slap in the eye I must be to them then."
> Maxim did not answer. He went on looking at his paper.
> "What a slap in the eye I must be to them," I repeated. And then, "I suppose that's why you married me," I said; "you knew I was dull and quiet and inexperienced, so that there would never be any gossip about me."
> Maxim threw his paper on the ground and got up from his chair.
> "What do you mean?" he said. His face was dark and queer, and his voice was rough, not his voice at all.
> His face was dark and queer, and his voice was rough, not his voice at all.
> "I—I don't know," I said, leaning back against the window, "I don't mean anything. Why do you look like that?"
> 'What do you know about any gossip down here?" he said.
> … (du Maurier 162)

The quotation illustrates her assertive demeanour through her persistent repetition of a statement, followed by a further daring declaration exposing Maxim's patriarchal agenda to maintain Manderley's image with an incompetent, docile wife having no possibility of transgression. This active form of resistance demonstrates her attempt to assert her agency, despite the risk of more conflict. However, she also carefully balances assertion and submission, navigating the boundaries of such confrontation. When Maxim reacts with anger, the protagonist's immediate reaction to step back and reassume the role of a docile wife can be seen as a survival tactic facing such a Bluebeard anger, strategically maintaining her position within the household while minimizing possible backlash. This confrontation over the china cupid in the library serves as a potential threshold experience for the power dynamics, acting as a space of transition.

The library at Manderley also functions as a chronotope of threshold in the Bakhtinian sense, where the interaction of time and space overtly represents the evolution of gender dynamics through the notion of feminine masquerade in the relationship between 'I' de Winter and Maxim. The study room of an English country house, which is represented by the library at Manderley, was also a private area separated for the man where "the master of the house studied and kept his and the household's secrets" (Gan 41) and thus served as "a means for a man to maintain ultimate control in a domestic arena" (41). In other words, this gender specific room meant a sort of "preservation of masculine power" (41). Initially, the library at Manderley similarly represents a sphere of male power and privilege, a space visibly signifying Maxim's dominance and the rigid gender division of the era with its design: "It was a deep, comfortable room, with books lining the walls to the ceiling, the sort of room a man would move from never, did he live alone, solid chairs beside a great open fireplace, … The long windows looked out upon the lawns, and beyond the lawns to the distant shimmer of the sea" (du Maurier 75). The room directly highlights the traditional masculine spatiality such as comfort, stability, and

its association with intellectual pursuits, as emphasized by its collection of books. Its strategic location provides a comprehensive view of the surrounding landscape, offering a sense of spatial dominance within and outside the mansion. The presence of solid chairs and a large fireplace conveys a sense of cosiness, further emphasizing the notion of the room as a sanctuary for the owner of the mansion to think, work, or leisure in seclusion, unlike the woman of the time who was in search of sense of privacy within domestic confines. This might be the reason why Maxim directly takes the protagonist to this room without giving her any tour of the house. Entering the room, Maxim directly goes back to his professional obligations, displaying a noticeable shift in his demeanour towards the protagonist as he becomes visibly distant and detached, diverging from the outgoing and affectionate persona she had previously influenced during their time in Monte Carlo:

> My Maxim laughed and sang, threw stones into the water, took my hand, wore no frown between his eyes, carried no burden on his shoulder. I knew him as a lover, as a friend, and during those weeks I had forgotten that he had a life, orderly, methodical, a life which must be taken up again, continued as before, making vanished weeks a brief discarded holiday. I watched him read his letters, saw him frown at one, smile at another, dismiss the next with no expression… (76)

As seen from the quotation, the library can thus be regarded as a chronotope of threshold in that the dynamics within the protagonist and Maxim's relationship alters visibly immediately after entering the room. She now crosses the threshold and enters a world characterized by masculinity, tradition and order. It is evident that along with Maxim, she is now in Maxim's established life, which is heavily dictated by social expectations and responsibilities, and is structured to maintain his image. This room also represents the drastic shift from Monte Carlo to Manderley, indicating a spatio-temporal change from a setting offering open spaces representing freedom and romance, spontaneity alongside lack of routines and the burden of history, to an enclosed one surrounded by its ancient traditions clear in its air: "There was an old quiet smell about the room ... Whatever air came to this room, whether from the garden or from the sea, would lose its first freshness,

becoming part of the unchanging room itself" (75-6). Its air does not change even with the fresh air coming through the window, it cannot affect its ancient smell, representing the stability of this masculine domain. Rather than changing, it moulds the air that enters. In line with Bakhtin, this transition signifies a shift in chronotopic themes: from a chronotope of temporary getaway in Monte Carlo to a chronotope of everyday life in Manderley which reinforces cyclicity and stability dictated by patriarchal norms eliminating any sense of freedom that could penetrate the masculine space.

The library, like the morning room, can thus be regarded as a stage of performance and pretence for societal expectations. Seeing Maxim's sudden detached and serious demeanour while seemingly engaged in work and reading letters, despite his belief that letter-writing is a "waste of time" (156) and his lack of interest in literature, particularly poetry, which he regards nonsensical (331), and being surrounded by books that are described as "musty and never read" (76), the room is emblematic of a performed masculinity whose superficiality suggests outward appearances are significant in shaping and upholding social hierarchy. The protagonist describes the formalized tea service as "a stately little performance enacted by Frith and the young footman, in which [she] played no part until they had gone" (76). Unfamiliar with the established routines, 'I' de Winter observes that gender performance is necessary at Manderley, otherwise she will be an outsider. It is clear when her assertive and empowering tone changes to a domestic affirmation that is similar to Maxim's expectations as soon as she reveals her vision where she mentally rehearses her role in the mansion:

> I leaned back in my chair, glancing about the room, trying to instill into myself some measure of confidence, some genuine realization that I was here, at Manderley … I had to teach myself that all this was mine now, mine as much as his, the deep chair I was sitting in, that mass of books stretching to the ceiling, the pictures on the walls, the gardens, the woods...We should grow old here together, we should sit like this to our tea as old people, Maxim and I, with other dogs, the successors of these, and the library would wear the same ancient musty smell that it did now. It would know a period of glorious shabbiness and wear when the boys were young—our

> boys—for I saw them sprawling on the sofa with muddy boots bringing with them always a litter of rods, and cricket bats, great clasp-knives, bows-and-arrows." (77)

The shift reveals her assertiveness to a dream of domestic bliss. It reflects her engagement with feminine masquerade, aligning with what the room suggests. Despite her belief in being Maxim's equal and sharing ownership of the mansion and its related assets, she suddenly envisions a more submissive role as a supportive wife, focusing on producing sons who embody traditional masculine values associated with physical strength and ruggedness, in order to maintain Manderley's legacy. Thus, as Riviere suggests, she conceals her masculine pursuits through the disguise of a docile wife. However, the protagonist acknowledges early on in her narrative that this vision contradicts the reality of their post-Manderley life, which indicates a liberation from these traditional roles: the couple has no children, Maxim is without Manderley. This implies the potential for the narrator's identity to transcend the limitations of Manderley's physical and temporal constraints, as well as the traditional feminine role she felt forced to adopt.

Wendy Gan discusses the spatial awareness "emerging in the early twentieth century" (28) that critiqued the gendered organisation of the house, which resulted in housewives feeling burdened by the "discomfort and unhappiness" (28) due to living in houses that were poorly designed for their needs. Unlike men who could find solace in their "domestic spaces as a retreat" (34) from societal pressures, women were constrained by the expectation that the home was primarily a place of work, where they were forced into the role of "mistress" (34), limiting their ability to establish their own "individual identity" (34) and find freedom from societal expectations, even inside the house. Referring to Virginia Woolf as one of the feminists demanding a rearrangement that would work for the benefit of women's privacy, she discusses that since the communal aspect of the garden does not provide any privacy to women, "modernity ushered in not only an increased awareness of spatial politics but also attempts to reformulate a

masculine practice of spatial privacy for female needs" (Gan 38). Though "a subtly subversive act for a woman" (41), there was a tendency for claiming the masculine study which is underlined by Woolf[43] with her "commitment to the power of it" (43) as a female alternative for spatial privacy, the privacy which was set up for solely man's solitude. Similarly, the protagonist in *Rebecca* utilises the masculine power of the library, a space that is more secluded compared to other rooms, as it serves as Maxim's personal sanctuary where he attends to his private affairs and follows specific routines that could be only disrupted at an expectable time by tea service, ensuring no unwelcome intrusion. Thus, this room becomes the sole setting where, following his revealing his Bluebeard anger, she can intimately assume her submissive role, which involves exhibiting an inferiority akin to Jasper's, in order to lower his guard and elicit information about his secrets by positioning herself close to him and "kneeling beside him" (du Maurier 131). By consistently employing such body language with his interaction with Maxim within this space, she consistently manages to elicit a positive response from him, effectively connecting with him by in turn reducing him to a vulnerable state akin to that of a child experiencing "pain and fear" (131). Thus, she explicitly refers to it as a performance which is in other words one of the episodes that she played successfully engaging in to achieve success in penetrating Maxim's emotional barriers: "It was over then. The episode was finished" (132). During the investigations revolving around the shipwreck near Manderley, she foreshadows that the very same room, which symbolizes Maxim's masculinity, will turn into a platform bearing a transformative temporal moment marked by an altering confession from Maxim: encouraging her to abandon her outwardly projected persona, which could lead to a potential alteration in the power dynamics existing within their relationship:

[43] Gan here refers to Gan discusses Virginia Woolf's concept of spatial consciousness, which suggests the creation of a dedicated space for women to seek solitude and focus, free from external interruptions, though Woolf does not explicitly name the masculine study as an alternative.

> I went and sat on the window-seat in the library … It was queer this feeling of marking time, like sitting in a waiting-room at a dentist's. I knew I should never settle to my knitting or to a book. I was waiting for something to happen, something unforeseen. The horror of my morning and the stranded ship and not having any lunch had all combined to give birth to a latent sense of excitement at the back of my mind that I did not understand. It was as though I had entered into a new phase of my life and nothing would be quite the same again. The girl who had dressed for the fancy dress ball the night before had been left behind. It had all happened a very long time ago. This self who sat on the window-seat was new, was different. (291-2)

She indicates that this particular moment signifies a noticeable internal change, accentuating a shift away from her previous outward conformity to traditional gender roles through her feminine masquerade. Displaying authentic self-awareness and empowerment, she gives up adopting such gender performances. This introspection serves as a transformative moment in rejecting the earlier performance of femininity, no longer feeling compelled to conform to Manderley's norms as the new Mrs de Winter. This transition anticipates an upcoming phase in her life where she can assert autonomy. The increasing presence and confidence she displays with this "new self" within the household indicate a transition from a submissive role to an active engagement, challenging the established hierarchy, particularly within this male domain, and influencing her overall behaviour in the entire house. This is evident in her altered interactions with the servants who formerly "laugh[ed] about her" (90) and ensured reminding the former routines: "This room has not been touched this morning,' I said, 'even the windows were shut. And the flowers are dead. Will you please take them away?' She looked nervous and apologetic. 'I'm very sorry, Madam,' she said … "Don't let it happen again,' I said." (324). To prompt Maxim to admit his crime in the library, the protagonist extends an offer to "be [his] friend and [his] companion, a sort of boy … [not even] want[ing] more than that" (297), while however, this response can be interpreted as a sign of empowerment, mocking his earlier previous impersonal marriage proposal that degraded her by suggesting a transactional marriage arrangement in which she would

serve as his subordinate, responsible for his tea service. Empowered by this exchange, she now takes the initiative to propose a non-romantic partnership as equals, thereby rejecting Maxim's rigid gender roles and ceasing her compliance with his expectations. Her offer, as noted by Linkin, thus serves as "a rejection of the two positions that Maxim identifies for her: child-bride or femme fatale" (Linkin 242). By refusing to conform to these binary identities, the protagonist reveals a previously concealed masculine desire for equality, rather than a romantic partnership. This explicit declaration to Maxim signifies her agency in shaping her own narrative, breaking free from the pressuring feminine performance idealized by Rebecca and rejecting to allow Maxim's perception and instructions dictate her identity. Through this assertiveness, she successfully elicits Maxim's confession in the library, achieving her objective and prompting him to exhibit vulnerability akin to a child seeking reassurance by "holding [her] hands very tightly [in an effort to] gain confidence" (302). Hence, the library eventually proves itself to be a space of revelation and subversion of gender roles. It becomes a platform for deconstructing gender performances and the renegotiation for gender roles.

4.1.2. The Manderley Ball as a Threshold

The Manderley ball, which is terminated following Rebecca's death, is a symbol of Rebecca's enduring influence and social power, allowing her to maintain a dual life and remain a prominent figure even in her absence. This power allows her to continue her unconventional lifestyle filled with extramarital affairs and maintain strong social connections, to the extent that she even challenges Maxim's attempts enforcing patriarchal norms within his mansion, for which he emphasizes his rules for his rightful ownership, by mocking his possible idea of divorce: "[The servants] think we live together at Manderley as husband and wife, don't they? And so does everyone, your friends, all our little world. Well, how are you going to prove that we don't?" (du Maurier

312). The ball thus enables her to preserve her transgressive spaces as representations of her private spheres, where she can express her true self away from societal constraints.

This event, characterized by tradition and opulence, serves to reinforce her image as an exemplary hostess and a central figure of the social elite. Through these sumptuous parties, Rebecca's charm and organizational abilities are vividly displayed, solidifying her status in both societal and domestic spheres. It also serves as a networking opportunity, highlighting Rebecca's skill in navigating and manipulating both public and domestic spheres where she blends the domestic with the extravagant bringing out the carnivalesque atmosphere seeking affirmation for her performative roles for de Winters' domestic bliss. The narrator is thus overwhelmed by society's idolized perception of Rebecca, with whom she does not consider herself comparable due to her own social background. Manderley also influences Maxim, transforming him into the gothic castle owner figure that the narrator initially perceived as belonging to a bygone era, appearing "medieval in some strange inexplicable way, … [reminding] a portrait seen in a gallery" (15) Thus, he adopts a persona akin to a castle villain, establishing an emotional barrier between himself and the narrator, contrasting their previous relationship dynamics observed in Monte Carlo. Instead of being accepted within the confines of Manderley as Maxim's wife, she feels like an outsider and seeks ways to gain attention and recognition, particularly from Maxim.

Understanding the impossibility of eliminating Rebecca's omnipresent influence within and outside the confines Manderley where established routines are resistant to disruption, she strategically employs the ball as a public stage — embodying carnivalesque inversion — to boldly subvert the rigid female definitions. This event, bearing the essence of gothic and carnivalesque atmosphere, serves as a canvas for her, where she deliberately blends the playful and childish image of Alice in Wonderland cherished by Maxim, with the despised characteristics personified by Rebecca. This

action reveals a moment of deliberate departure from her former passive and subdued position, leveraging the carnival's inherent nature as a realm of "temporary liberation" (qtd in MacMillan 4) for momentarily suspending "the prevailing truth and the established order of dominant authority, as well as a space for dissident subcultures to vent criticism and resentment and imagine alternatives" (4). By embracing the festive ambiance of the event, the protagonist thus endeavours to create her own narrative of defiance. As a marginalized "subculture" within the domain of Manderley, she adopts this type of masquerade not only as a mimicry of Rebecca's last ball appearance but as a strategic provocation aimed at Maxim. This act of rebellion, while seemingly being a part of the carnival's playful spirit, conceals her attempt to get reaction from Maxim, challenging the binary definitions he imposes on female identity — either as an object of desire or despise. Thus, it can be stated that by orchestrating this masquerade, the protagonist does more than merging her identity with the ghostly presence of Rebecca; she confronts and critiques the patriarchal structure embodied by Maxim's "castle-owner" mentality which aims to seeks to marginalize and control women within his domain. Exploiting Maxim's distance and neglect in sharing any knowledge about his castle, she displays a deliberate — but seemingly undeliberate — gender performance that unsettles him and undermines his spatial control.

The protagonist's deliberate subverted gender performance at the ball is in fact evident in her reactions and her investigations prior to the ball. Knowing that she cannot obtain any information from Maxim, she seeks insights from various individuals in different spaces and time. For instance, she inquiries about the fancy dress affair from Frank, asking for his genuine opinion. However, it is the bishop's wife who provides the most crucial details, specifically describing Rebecca's appearance at her last ball as "dressed all in white, with that cloud of dark hair" (du Maurier 248). Narrating the moment of her conversation with the bishop's wife, she strategically withholds this

information from the reader until she executes her plan (Linkin). She then strategically manipulates Mrs. Danvers, aware that the housekeeper's curiosity will be piqued by the rough sketches she purposefully leaves in the wastepaper basket, as Mrs. Danvers is the one to whom "the wastepaper baskets are always brought to check" (du Maurier 222). Knowing that Danvers does not like her thus aiming no good intentions for her, the protagonist pretends to be ignorant of her intentions, further provoking her by hinting at a surprise for Maxim. As anticipated, Mrs Danvers guides her to the exact depiction she needs to copy in the gallery, creating an appearance that appears unintentional on the protagonist's part.

Within the grand walls of Manderley, Maxim relegates the protagonist to a role that seems lesser than that of her predecessor, Rebecca, effectively diminishing the essence of their marital relationship to something more akin to the dynamic she had with Mrs Van Hopper. It triggers resentment within the narrator, since Maxim's actions reveal a disregard for her status as both his wife and the mistress of Manderley. Her frustration becomes evident when Frank regards the ball as a chance to honour her, similar to a delayed wedding celebration – a reminder of the traditional wedding festivities she was denied, highlighting her sense of inferiority compared to Rebecca's once-celebrated presence: "I'm not a bride… I did not even have a proper wedding. No white dress or orange blossom or trailing bridesmaids. I don't want any silly dance given in my honor" (218). Despite revealing her discontent, she quickly masks her emotions with a facade of amusement, laughing off the situation to mask her underlying dissatisfaction with her position at the mansion: "I turned away to hide my smile … [then] burst into laughter" (218). It can be interpreted as a form of resistance, blending playful mockery with a passive-aggressive critique of her situation. However, when Maxim enters the conversation, she finds herself further marginalized by Maxim and Frank, pushed into a subordinate position where must maintain her role as a playful, carefree child with a

"ribbon on [her] hair… with a finger in her mouth … not bothering her head about anything at all" (219).

Equipped with the knowledge of Rebecca's costume at her last ball and Maxim's expectations of femininity, she eventually announces her plan about the ball to both: "I tell you what. I'll give you and Frank the surprise of your lives, and you won't know me" (219). She even practices imitating Rebecca during dinner to gauge Maxim's initial reaction: "You had a twist to your mouth and a flash of knowledge in your eyes. Not the right sort of knowledge … that curious little performance, the expression had gone. Something else had taken its place" (226). As also Wisker suggests, "it can be read as a version of Bluebeard: Max needs to hide his horrid secrets from his new wife as much as he wishes her to remain childlike and filled with fancies … as a representative of restrictive patriarchy that recognises that knowledge is power" (Wisker 93). Upon his insistence in ignorance in women, he only triggers her curiosity and determination to challenge the existing power dynamics because she because she "felt very curious, rather excited" (du Maurier 226), indicating her readiness to not only confront Maxim's secrets but also the very core of their relationship, as shown in her subsequent question: "What do you mean, Maxim? What isn't the right sort of knowledge?" (226).

The costume ball directly changes the atmosphere of Manderley, turning it into a lively celebration standing in contrast to its daily sombre and oppressive ambiance, dominated by the strict routines and the haunting presence of the feminine ideal that Rebecca represents:

> As we crossed the great hall on the way to our rooms I realized for the first time how the house lent itself to the occasion, and how beautiful the rooms were looking. Even the drawing room, formal and cold to my consideration when we were alone, was a blaze of color now, flowers in every corner, red roses in silver bowls on the white cloth of the supper table, the long windows open to the terrace, where, as soon as it was dusk, the fairy lights would shine. The band had stacked their instruments ready in the minstrel's gallery above the hall, and the hall itself wore a strange, waiting air; there was a warmth about it I had never known before, due to the night itself, so still and clear, to the

> flowers beneath the pictures, to our own laughter as we hovered on the wide stone stairs. The old austerity had gone. Manderley had come alive in a fashion I would not have believed possible. It was not the still quiet Manderley I knew. (235)

The vibrant and colourful decorations, the open windows, and the lively music and laughter echoing through the halls mark a significant departure from the usual atmosphere of Manderley. The spatial details accentuating the house's transformation for the costume ball emphasizes the temporal suspense of the carnival, creating an opportunity for a festive occasion that disrupts the typical ambiance of it and infuses the surroundings with a dynamic energy. This transformation aligns with Bakhtin's concept of the carnivalesque, which symbolizes a period of temporary suspension of conventional norms, enabling a sense of renewal and liberation from societal and personal constraints in favour of celebration and collective joy:

> carnival celebrated temporary liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and renewal. It was hostile to all that was immortalized and completed." (Bakhtin, *Rabelais* 10)

In the light of Bakhtin's description, the carnival then emerges as a subversive force that challenges dominant discourses, disrupting established norms and blurring the distinctions between modern and ancient, present and past, life and death. This creates a transitional space, closely linked to the concept of the threshold, which captures a critical moment for the emergence of new meanings and new identities. Such liminality finds a vivid illustration in the moment when the protagonist dresses up as Rebecca, embodying a deliberate act of subversive parody. By donning the attire of the unmarried Caroline de Winter in white - reminiscent of the vampiric and marginalized figure of Rebecca in contrast to de Winter's virginity and symbolizing Maxim's past - she not only invokes gothic imagery associated with Rebecca but also employs the grotesque —exaggerated, distorted representation of reality— that distorts the conventional image expected of her,

blending elements of the uncanny by evoking Rebecca's ghost with a critique of societal expectations of women's roles and appearances. The protagonist utilizes Bakhtin's idea of the grotesque as an "oppositional strategy" (Morson and Emerson 437) against negative ideologies, exaggerating in the opposite direction to counter them (437). Her confident portrayal of Rebecca in the white dress of Caroline de Winter walking down the stairs makes a dramatic impact on Maxim, fulfilling her promise to give "the shock of [his] [life]" (du Maurier 230). This leads Maxim to reveal his Bluebeard-like anger, which she pretends not to notice before, reverting back to a submissive role.

Returning to her room, she decides to revert to her previous display of submission. Observing Maxim's rose garden, which symbolizes ideal submissive femininity to him, through the window, she once again immerses herself in the role she has been playing since Monte Carlo. She begins to "iron the blue dress … slowly, methodically, as [she] used to iron Mrs Van Hopper's dresses in Monte Carlo (248). She reflects on how she could have been her former self, preparing to join Mrs. Van Hopper in the hotel lounge: "I might have been my old self again, going down to the lounge of the hotel with Mrs Van Hopper" (248). As she emerges from her room, everything seems to revert to the stillness and silence of her first day. Akin to a Radcliffean heroine, she moves through the setting as if exploring a gothic castle, crossing various thresholds:

> I opened the door of my room and went along the corridor. Everything was still and silent. There might not have been a party at all. I tiptoed to the end of the passage and turned the corner. The door to the west wing was closed. There was no sound of anything at all … A board creaked in the gallery. I swung round, looking at the gallery behind me. There was nobody there. The gallery was empty, just as it had been before. A current of air blew in my face though, somebody must have left a window open in one of the passages … I wondered why the board creaked when I had not moved at all. The warmth of the night perhaps, a swelling somewhere in the old wood. The draft still blew in my face though … I looked towards the archway above the stairs. The draft was coming from there. I went beneath the arch again, and when I came out onto the long corridor I saw that the door to the west wing had blown open and swung back against the wall. It was dark in the west passage, none of the lights had been turned on. I could feel the wind blowing on my face from an open window. I fumbled

> for a switch on the wall and could not find one. I could see the window in an angle of the passage, the curtain blowing softly, backwards and forwards. The gray evening light cast queer shadows on the floor. The sound of the sea came to me through the open window, the soft hissing sound of the ebb tide leaving the shingle. I did not go and shut the window. I stood there shivering a moment in my thin dress, listening to the sea… (249)

As she navigates the quiet and almost empty hallways of Manderley, the protagonist embodies the archetypal Radcliffean heroine, who rationalizes the supernatural, moving through the dark and mysterious spaces of a gothic castle. The stillness and quietness surrounding her, along with the creaking floors, drafts of air, swinging door to the west wing, and blowing curtain, contribute to building suspense and a sense of terror. Despite knowing that there is no one physically present, she tries to solidify the psychological impact of Rebecca's image on her mind through these spatial and temporal elements. The open window letting in the sound of the sea, strange shadows, and the hissing tide sound contribute to creating a sense of liminality in the mansion, suggesting Rebecca's lingering presence infiltrating the house through its thresholds. These breaches blur the line between the living protagonist and the deceased Rebecca, blending their identities and influences within the gothic ambiance of Manderley. Dressed as an earlier version of herself, she revisits the ball hiding she embodies Rebecca, describing a scene where everyone in the ball seems suspended in a liminal space, akin to puppets controlled by "some invisible hand" (250). This trance-like state at the ball can symbolize the enduring influence of the past on the present, with Rebecca's shadow metaphorically guiding the living and dictating their actions with her invisible hand. This eerie atmosphere heightens the gothic elements of the novel, where the boundaries between the living and the dead, and the past and the present, become increasingly blurred. Eventually, she acknowledges assuming Rebecca's role in her own costume, fully embracing the identity of Mrs. de Winter. What was initially a "naïve" choice to connect with Maxim and the grandeur of Manderley becomes a tool through which she merges with Rebecca, embodying the

former mistress's presence at the ball, where the guests acknowledge her in a similar way: "the best evening I've spent for a long time" (256).

By merging with Rebecca, she is able to see through the shallowness and insincerity of the social milieu surrounding Manderley and their "mechanical" marriage from Rebecca's perspective. With this psychologically transformative moment, she however understands that within the walls of Manderley, her earlier performance of "the youthful almost hysterical excitement and conceit with which [she] had gone into this marriage" (260) would never work enough to learn the intricacies of the mansion. Thus, to learn the intricacies of the mansion, she knows she needs to obtain the forbidden knowledge that Maxim conceals. Thus, after the ball, standing on the threshold, she claims a new identity where she "must conquer … [her] old fears, [her] diffidence, [her] shyness, [her] hopeless sense of inferiority" (296). This transformation is deemed essential for her to access the forbidden knowledge that will ultimately provide her with empowerment.

Hence, it can be argued that the Manderley ball serves as a chronotope of threshold where the protagonist disguised as Rebecca deliberately orchestrates a crisis moment to provoke Maxim to reveal the forbidden knowledge within his castle. Merging with Rebecca, she turns into a spectral presence, evoking a gothic mood and instilling unease in Maxim, who is visibly anxious about the potential exposure of his secrets. This calculated provocation, aimed directly at Maxim, goes beyond personal revenge to symbolize a quest for empowerment, challenging the traditional submissive wife role and the patriarchal structure embodied by Maxim and Manderley, which bears similar motives with Rebecca. Through Rebecca, the protagonist undergoes a transformation in her identity and her marriage dynamics.

4.2. The Chronotopes of the Sea: The Cove, the Beach, the Cottage, and the Boat

The sea acts as an "active and vital presence" (Mathieson 18) in *Rebecca*. A suitable space it is for a woman who seeks to avoid being one of the disposals of patriarchal oppression within the Bluebeard's castle. Resisting any shape, definition or control, it is "irreducible" (Kluwick 240) providing the contesting space that the women of the time needed: "escaping the penetrating gaze of the [male] subject [and] remaining outside 'the order of knowledge'" (Kluwick 240). Rebecca, defying the established expectations surrounding the female identity, creates such a space for herself in such a shockingly close proximity to Manderley that "the contrast is too sudden; it almost hurts" (du Maurier 123). In doing so, she wants both privacy and visibility. Creating a world of her own norms that is rejected by patriarchy in a liminal space, neighbour to Manderley, she also seeks to disturb and destabilise the long-standing patriarchal dominance of the estate which has been upheld by the male descendants of the de Winter family for a long time by pushing the boundaries in an explicit and aggressive way. She eventually succeeds in the patriarchal transgression, but also ends up with her demise which is her patriarchal punishment due to its explicitness and aggression: the patriarch kills her and hides her body in the uncontrollable sea. However, the sea transforms into a gothic space after her death, casting a haunting presence over Manderley. The unnamed protagonist thus ensures the reader that it is a pervasive presence that can be felt anywhere, foreshadowing Rebecca's permeating impact both inside and outside the mansion: "… even as I ran and panted up the path, I could hear the wash of the sea as the tide crept into the cove" (du Maurier 175). It can be even felt within the walls of Manderley, trespassing "with its ghostly presence" (Kluwick 240): "The sound of the sea came to me through the open window, the soft hissing sound of the ebb-tide leaving the shingle … I stood there shivering a moment in my thin dress, listening to the sea as it sighed and left the shore" (du Maurier 249). As a sea lover herself, the protagonist is immediately drawn to the

presence of the sea both in and out of Manderley, while Maxim dislikes it, othering that area by both avoiding and ignoring it since he detests his deceased wife Rebecca, who was an avid sailor and spent a significant amount of time sailing in that area, challenging the traditional roles associated with being the mistress of Manderley. It eventually unravels the patriarchal secret about which Maxim is anxious: Rebecca's body is found, drawing public attention to the area which turns into a public space gathering people to the territory of Manderley, causing "the publicity [he] dreaded" (310), and damaging Maxim's reputation. Under the weight of this pressure, Maxim is reduced to a state of reliance akin to that of a child, ultimately compelled to disclose his crime to the protagonist, thereby affecting her feminine masquerade. By gaining access to forbidden knowledge and thus relinquishing her prescribed role, the protagonist achieves the power and validation she sought, facilitated by the sea and the presence of Rebecca.

The sea, therefore, can be considered as a transgressive female domain, exerting a strong influence as a character that significantly impacts others, and ultimately leading to the dismantling of the male legacy of Manderley and the subversion of gender roles within the de Winters' marriage, resulting a more assertive identity for the protagonist. As transgressive spaces, the sea and its connected spaces – the cove, the beach, the cottage and the boat, which play a significant role in the narrative, are thus the focus of this section.

Upon the narrator and Maxim's immediate relocation to the mansion following their marriage, the sea is depicted as assuming a character-like presence akin to Manderley's influential impact on the characters. Immediately drawn to unravelling the enigma surrounding Rebecca, whose memories pervade the mansion, the protagonist is also triggered to venture to the cove and Rebecca's seaside cottage by "pretend[ing] not to hear" (du Maurier 124) Maxim's admonitions. Upon her initial arrival at Manderley as Mrs. de Winter, the very first thing she realises is the absence of a view of the sea from

the wing their room is prepared, expressing her fondness for it: “You can’t see the sea from here, then … I’m sorry about that; I like the sea” (79). However, on Maxim’s side, the sea and its related areas are the spaces to be avoided, which is clearly the reason why he specifically orders the room without the sea view to be prepared for them, not wanting any interaction between the sea and his new wife. It is also evident in his deliberate neglect of Rebecca’s domain by allowing it to deteriorate much like her physical form, because it serves as both a constant reminder of her transgressions and his own culpability in her death: “I did not want to go … I never go near the bloody place, or that God-damned cottage, and if you had my memories, you would not want to go there either or talk about it, or even think about it” (129-30). Thus, it can be interpreted as almost the numinous other to Manderley, highlighting the dichotomy between the two as contrasting spaces. While Manderley represents a controlled, tangible environment symbolizing Maxim’s patriarchal legacy, the sea embodies an uncontrollable and anarchic realm beyond his influence. It is closely linked to Rebecca’s clandestine activities and murder, posing a threat to the patriarchal order by simultaneously keeping and exposing destructive secrets that could undermine Manderley’s facade of domestic harmony. In line with this, drawing on Bakhtin’s chronotope theory and Margaret Cohen’s utilization of the theory to identify the spatial portrayal of the sea in literature and the associated emerging chronotopes — specifically, the blue water, the shore, and the ship which establish the theoretical framework here, this section examines the sea and its associated spaces which are the cove, Rebecca’s cottage and the boat as contesting chronotopes which stand in opposition to the incarcerating patriarchal world of Manderley.

Most importantly, different from its predecessors analysed in the dissertation, the gothic in *Rebecca* demonstrates that the female gothic genre exhibits innovation through the utilization of open spaces. In contrast to traditional gothic fiction, which typically associates Bluebeard motifs such as forbidden knowledge and female curiosity with

physical enclosure within the walls of a building, du Maurier also introduces a new spatial dimension. While characters like Emily and Jane seek forbidden knowledge within the confines of buildings, du Maurier's unnamed protagonist in *Rebecca* discovers Bluebeard's forbidden knowledge beyond the boundaries of the imprisoning castle, specifically in the uncontrollable sea. This setting serves as a site for female defiance against patriarchal confinement, providing the necessary knowledge to empower the protagonist who has been manipulated by partial knowledge or suffers from its absence. Thus, this section also reveals that this specific spatio-temporal setting serves as a threshold experience for the protagonist on her internal quest for an authentic identity by helping her to transcend the overshadowing legacy of Manderley exposing the patriarchal secrets. Despite the protagonist's outward denial of a preference for engaging in transgressive and marginalized spaces as a means of resisting destructive masculinity that targets marginalized women who openly challenge male authority in pursuit of their desires, she still does not avoid going such spaces. In doing so, she gains empowerment and enlightenment, acquiring the knowledge required to challenge power dynamics and reclaim her identity.

Margaret Cohen argues that nautical and maritime spaces depicted in literature such as the seas and coasts can be considered as "rhetorical structures with poetic function and imaginative resonance" (Cohen 647). These spaces serve to drive the narrative forward, which at this point correlate to Bakhtin's chronotopes that also emphasize the concrete representation of "poetic dimension" (647) of spatial depiction in literature. Thus, aligning with Bakhtin here, Cohen also suggests that

> waterways too take the form of chronotopes when they are represented in literature. Sea spaces have an intriguing affinity with Bakhtin's concept of the chronotope because of the multiple aspects of seafaring where space is experienced as movement, as a vector conjoining spatial and temporal coordinates. (648).

Thus, in line with Bakhtin's notion of the chronotope, Cohen states that the sea also assumes a chronotopic characteristic as it involves experiencing space as movement, in other words, providing an intrinsically literary link of space and time. In *Rebecca*, rather than a static space, the sea accordingly acquires a dynamic essence around Manderley, playing crucial role in the development of the plot. In addition to its being highly connected to the tension between Rebecca and Maxim, the sea also has a critical impact on the experiences and perspectives of the narrator. Her interactions with the sea, her contemplations of it and the events that that unfold in its vicinity all contribute to her emotional and psychological maturation. It is the sea itself that immediately prompts her to contemplate her position within the mansion facing Rebecca's spatial dominance. This is clear not only within the confines of Manderley, but also beyond its boundaries, as the sea view is exclusively associated with Rebecca's room window in the west wing of the mansion that is inaccessible to the narrator. In a way, this view blurs the limits of Rebecca's dominion; it is only Rebecca's bedroom that "looks down to the sea" (du Maurier 83) elevating her to the position of the mistress of every single space in Manderley, including open spaces. The narrator's restricted access to certain spaces implies that Rebecca, in contrast, effortlessly exerts control over every area within and outside of Manderley. The protagonist, in contrast, is limited to adhere to the "orderly and planned" (88) routine of Manderley. Thus, while investigating the source of Rebecca's power inside Manderley, she also decides to interact with the sea going to the cove to assert dominance outside Manderley, following Rebecca's footsteps while pretending not to.

The cove acts like a threshold area between Rebecca's contesting space by the sea and Manderley's patriarchal order. It metaphorically resembles to the door of Bluebeard's forbidden room, which holds dark patriarchal secrets of disposable female bodies and is off-limits. He also gives another Bluebeard-like reaction when his orders are ignored by

the narrator: the cottage there "is supposed to be locked, the door has no business to be open" (du Maurier 128). The cove as a threshold intersecting with other chronotopes such as the sea, the boat and Rebecca's cottage represents the boundary keeping mysteries surrounding Rebecca's identity as a marginal woman demonized by patriarchy and her death as a result of Maxim's patriarchal punishment, since this is where Maxim draws the line for the second Mrs de Winter. Maxim is adamant about preventing her from crossing this threshold warning her, "Come back … we don't want to go that way" (123). This reaction marks the first example of Maxim assuming a despotic Bluebeard-like role, seeking to prohibit his new wife from entering a specific area of his domain. However, despite being part of Manderley's territory, it is paradoxically inaccessible to Maxim, resulting in his lack of authority over it. Ignoring his wishes, the narrator constantly implies that the sea wants to interact with her constantly even inside the mansion, inviting her for investigation: "Even with the windows closed and the shutters fastened I could hear it; a low sullen murmur as the waves broke on the white shingle in the cove. The tide would be coming in fast now and running up the beach nearly to the stone cottage" (193). Thus, his warnings are ineffective for his wife, and his efforts for spatial limitation fuels her curiosity and eventually results in a disturbing revelation as she pursues forbidden knowledge. Since the protagonist already knows that there is something bothering Maxim, she strategically responds to it: Using the dog Jasper as an excuse (Linkin) to reach this marginalized domain, the protagonist, with the eagerness akin to Radcliffean heroine, not surprisingly, proceeds to explore the cove, "pretending not to hear" (du Maurier 124) the patriarchal orders. She deliberately ignores his request for her not to enter the unsettling site on his part, but she also admits to the reader that she is determined to explore the forbidden knowledge that Maxim has symbolically locked inside the cottage: "Somewhere, at the back of my mind, there was a frightened furtive seed of curiosity that grew slowly and stealthily, for all my denial of it, and I knew all the doubt

and anxiety of the child who has been told, 'these things are not discussed, they are forbidden'" (135).

Tracking sea-related chronotopes in literary traditions dating back to the ancient times, Margaret Cohen identifies six waterside chronotopes in literature, among which there emerges blue water chronotope, which is the "open sea" (Cohen 649), the shore "a zone of contact between land and sea" (649)—in other words "land-based space of the road" (650) — and the ship "an unstable piece of terra firma that propels humans across the sea's inhospitable territory" (649). Du Maurier brings these three together interacting with Manderley as contesting spaces to challenge patriarchal space of Manderley.

Cohen defines blue water as having the potential of great power and danger with its unpredictability and lawlessness combined with the harsh weather conditions and treacherous terrain. The narrative significance of the sea here stems from its distance to the human intervention to implement any order upon it. According to Cohen, in such a space, characters test their abilities to survive and navigate the forces at play. She also finds similarities between the open sea and the chronotope of the road: both consists of the factor of random encounters. However, while the road is the locus of the randomness of an inclusive meeting point limited solely to the full extent of human society, the vastness of the sea "increases exponentially to the level of the cosmos" (650), holding potentials for the unexpected.

Similarly, the protagonist of *Rebecca* often emphasizes the sea's unexpected ways: "…and the sea changed color instantly, becoming black, and the white crests with them very pitiless suddenly, and cruel, not the gay sparkling sea I had looked on first" (du Maurier 101). She constantly implies that its power is so expansive around Manderley that its unexpectedness might even pose a possible intrusion to Manderley: "the sea itself …was closer than I had thought, much closer; it ran … I could hear the surf breaking on the shores … [could] creep up onto those green lawns and threaten the house itself"

(100;101). Thus, it might possibly penetrate the house, a threat for Maxim's legacy. As previously discussed in the chapter analysing Udolpho, penetration is the usual threat on the private space of the persecuted heroine in the male gothic tradition, and du Maurier subverts this tradition by portraying it as a source of male fear within the female tradition. The sea, where Rebecca's body is located, can be thus interpreted as a symbolic response to Maxim, embodying her character and mimicking the male, suggesting a potential intrusion into his domain.

Charlotte Mathieson also argues that the sea has been long recognized as an unfamiliar and enigmatic entity when "viewed from the land as an 'othered', often feared space" (Mathieson 6). Although it mostly echoes a masculine space where "central figures … grow to manhood" (Cohen 664), the sea is ironically an unfamiliar and therefore intimidating space for Maxim due to his lack of interaction with it. Thus, he regards the sea in a similar manner to how he views Rebecca, as an othered entity. From Maxim's viewpoint, Rebecca is akin to the sea:

> You know how a man starts drinking? He goes easy at first, just a little at a time, a bad bout perhaps every five months or so. And then the period between grows less and less. Soon it's every month, every fortnight, every few days. There's no margin of safety left and all his secret cunning goes. It was like that with Rebecca … at first I was not quite sure, not quite certain … [and] then I understood… (du Maurier 308)

Providing the analogy of an alcoholic gradually losing control over his drinking and eventually turning out as a careless addict, Maxim's description of Rebecca clearly shows how he views her: unpredictable, ungovernable, and dangerous. It indicates that Maxim initially believes he could handle or regulate Rebecca's intense energy, but as time passes, she becomes more audacious in pushing boundaries and asserting her dominance. The sea serves as a symbolic representation of Rebecca herself – characterized by unpredictability, lack of restraint, and ultimately, destructiveness. Maxim's portrayal of her conduct and its impact on him implies his perception of both Rebecca and the sea as

formidable forces beyond his influence. They both embody elements of disorder and unpredictability within Maxim's contrastingly ordered image of the domestic life in Manderley. Just as the sea is expansive and capable of abrupt, violent shifts, Rebecca is depicted by Maxim as a woman whose conduct and emotions were similarly erratic and ruinous. Hence, it can be argued that the relinquishment of masculine authority and the apprehension it evokes significantly shapes Maxim's perspective of both Rebecca and the sea.

Taking Cohen's definition of blue water into consideration, the interaction between Rebecca and the sea can be also seen parallel in terms of her search for agency on her trips by her boat being a good sailor. Akin to the description suggesting the individuals test themselves acting like adventurers going beyond the limits set by social rules and law, Rebecca also utilizes the sea to transgress such boundaries represented by Manderley which is Maxim's authorial domain to maintain the patriarchal legacy. Maxim discovers that Rebecca even manipulates Giles, Beatrice's husband, into going out sailing together, which stirs doubts for a possible affair between the two, changing Giles who "rather hearty jovial manner and by a look in Rebecca's eye that she had started on him … [He] laughed louder than usual, talked a little too much" (du Maurier 309). Her possible intrusion to her marriage as the other woman connected with the sea thus disturbs Beatrice, leading her to question even the second wife about her sailing skills, asking "You don't sail by any chance, do you?" (117) and reveals her relief when heard the answer no and says, "Thank God for that" (117). In a way, it also indicates her inclination to uphold conventional gender norms and a fear of the disruption that a woman like Rebecca represents. Cohen also discusses the chronotope of the ship as "a bit of terra firm cut off from the main; it is a state in itself; and the captain is its king" (qtd Melville in Cohen 663). She further characterizes the ship as "a self-sufficient narrative ecosystem and offers a microcosm of society (qtd in Cohen 663). It can symbolize a harmonious

domestic space as well as a despotic one, embodying supreme authority, or it can be related to a narrative of gender inequality where a "feminist heroine views the ship as the microcosm of an authoritarian society where women are subjected to men" (664). Foucault also refers to the boat as "a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea" (27). From Rebecca's utilization of the boat, it can be said that it is her way of declaration of her authority, as she asserts her own contesting space that "becomes animated" (664) and thereby making it difficult for others to control her, and allowing her to freely navigate her own domain along the coastline, both within and outside the margins of Manderley. At this point, what Cohen suggests about the chronotope of the ship correlates with Rebecca's boat. Her boat functions as her own domain where she establishes her own authority and hierarchy, demonstrating a form of masculine control that challenges the prevailing male dominance in this ungovernable site. This aspect of Rebecca's character correlates with the sea reflecting a blurring of gender norms, since she proves that in the maritime environment, conventional gender roles become less relevant. In this sense, the intersection of the sea and the boat leads to Cohen's emphasis for the idea how both can clash with the "land-based domestic and high society" (652) life in Manderley. Since bearing "the unthinkable [which] is the limit for the open sea" (651), provocative events that could violate the societal expectations in the salon or the drawing room can turn into "a norm on the open sea" (652). This is probably the reason why Maxim does have a bargain with Rebecca having the terms prohibiting any possible transgression of the norms within the rooms of Manderley. Nevertheless, Rebecca's activities on the sea continue to unsettle Maxim, as the cove as a threshold, in its shocking proximity presents a "sudden contrast" (du Maurier 123) as included in Manderley's territory, and the potential to intrude the mansion with its transgressions. While Maxim feels secure when Rebecca goes beyond the boundaries of Manderley to London, the

chronotopes within Maxim's domain such as the sea, the cove, her cottage, and her boat pose not only a challenge to Maxim's authority but also a threat to his reputation and the societal hierarchy he represents: "I told her she could see her friends in London, but Manderley was mine. She must stick to that part of the bargain" (du Maurier 308).

Although there are no specific accounts of Rebecca's experiences on her boat, her proficiency in navigating the sea is constantly acknowledged by others, providing essential insights into her strength and skill in this regard: While one of the employees at Manderley, Frith, emphasizes that "[Rebecca] was so experienced in a boat" (du Maurier 337), Mrs Danvers also affirms that she "had sailed in every sort of weather" (192). Colonel Julyan further acknowledges that she must have sailed alone over that spot scores of times (334). Her proficiency as a sailor is also evident in her meticulous attention to technical details about her boat, as noted by James Tabb, the boat builder:

> But Mrs de Winter's boat wasn't one of those cranky little craft that you can't leave for a moment, like some of the boats you see in Kerrith. She was a stout seaworthy boat, and could stand a lot of wind. Mrs de Winter had sailed her in worse weather than she ever found that night" (345).

Her being a good sailor who also does not take any chances losing control to the unexpectedness of the sea with possible accidents brings out the implausibility of her death on a sea accident. However, the sea itself contributes to the mystery surrounding her death, which was supposedly thought as the result of a boating accident, as hinted at by the name of her boat: *Je Reviens*, meaning "I return." This name might be interpreted as a statement of her confidence and competence in sailing, suggesting her ability to safely return from the sea, but it also foreshadows the gothic motif of haunting through the unresolved mystery of her death that keeps returning, continuing to influence the characters as long as it is not put to rest. Also, the name of the boat reiterates the cyclical nature of the sea which returns what it takes. This idea is reinforced by the protagonist's surprise at the delayed discovery of Rebecca's body, as it does not relatable with the

expected natural process of a dead body being washed ashore soon after drowning: “Two months. I thought drowned people were found after two days. I thought they would be washed up close to the shore when the tide came” (du Maurier 146). This suggests that if her death had been a natural one, Rebecca’s body could not have been successfully concealed in the depths of the sea for long. Thus, the sea turns into, as Bakhtin suggests in his theory, the place “where the knots of narrative are tied and untied” (Bakhtin, FTC 250) and exposes Maxim’s patriarchal secrets, refuting his narrative aimed to silence women; most importantly, marking a shift in power dynamics for the narrator who pursues to have an identity, with Maxim no longer holding the dominant position. On the other hand, the narrator comprehends the fabricated account of Rebecca’s accident and refrains from pursuing further questioning to avoid arousing suspicion from Frank. She realizes that Frank may discern her ulterior motives behind feigning concern for the cottage’s condition and offering to repair it: “He must have sensed that it was not concern for the empty cottage that had prompted me to all these questions, and now he was silent because he was shocked at me” (du Maurier 147). Consequently, she reverts to her pretence to prevent Frank from suspecting her true intentions, as she fears that his suspicions could potentially unsettle Maxim: “Suddenly I did not want to ask him anymore. I felt sick at myself, sick and disgusted … My questions had been degrading, shameful” (146). By deliberately belittling herself and assuming a childlike demeanour, she deflects attention from her true motives and maintains an appearance of innocence and naivety: “He looked very agitated, and blew his nose again. I saw that I had upset him far more than I had upset myself, and the realization of this calmed me and gave me a feeling of superiority” (148). Observing that her manipulation of her narrative and persona effectively maintains control over the situation, she experiences a sense of empowerment and superiority.

Rebecca's unproblematic sailings in the sea amidst its ungovernable disorder can be explained through Cohen's notion for the chronotope of the ship "which is a rigid, hierarchically regulated space" (Cohen 650). Cohen here reiterates the malleability of the lawless disorder of the sea through its intersection with the chronotope of the ship. Although the vastness and ungovernable zone of the sea might give the implication of a hopeless task to be handled through human forces, she also refers it as "not altogether arbitrary" (652). Though out of the boundaries of human law, it still has its own natural regulations. Thus,

> the characters who are able to decipher such natural laws can only do so with long experience. Their experience is gained from hands-on practice. It is not a knowledge found in books, and is often opposed to it. It yields itself only to those who are strong enough to engage the overwhelming powers of blue water and survive its dangers. (653)

In the light of the quotation, it could be also stated that Rebecca is known to be a sailor having acquired this practical experience and knowledge through her constant interactions with the sea and is thus perceived as capable of navigating its potential challenges, as stated by others: "It seems so odd to us, Madam, that she should have let herself be trapped like that in the cabin" (du Maurier 337). On the other hand, Maxim lacks control over the sea, and unlike Rebecca, he does not possess sailing expertise, which leads him to an unsuccessful disposal of the body:

> I got the boat out into the bay. I got her out there, beyond the beacon, and I tried to go about, to clear the ridge of rocks. The little jib fluttered. I could not sheet it in. A puff of wind came and the sheet tore out of my hands, went twisting round the mast. The sail thundered and shook. It cracked like a whip above my head. I could not remember what one had to do. I could not remember. I tried to reach that sheet and it blew above me in the air. Another blast of wind came straight ahead. We began to drift sideways, closer to the ridge. It was dark, so damned dark I couldn't see anything on the black, slippery deck … She sank too close in … I meant to take her right out in the bay. They would never have found her there. She was too close in … It was the ship…it would not have happened but for the ship. No one would have known. (314;316)

In fact, as a man, he is depicted as inexperienced in sailing, akin to a “novice” who fails to measure up to Rebecca's proficiency. His “elementary mistake” ultimately leads to his own entrapment in his own domain, eventually resulting in a spatial limitation, avoiding not only the seaside, but also in the rooms of his own mansion, the west wing with its sea view.

The cove serves as a threshold not only between Manderley and the sea, but also between the sea and the cottage. Between Manderley and the sea, it offers privacy for Rebecca, allowing her to “look to escape [her] socially inscribed gender identity and the sea functions as a space of possibility for such an escape” (Goodman 172). The sea is depicted here as a space of potential escape for Rebecca, reiterating the significance of privacy and personal space for women in the modern era, parallel to Virginia Woolf’s advocacy for women of the time to have a place of their own for a physical and intellectual space to be able to develop their creativity and identity. Rebecca can distance herself from societal expectations of a perfect marriage and gender roles since the cottage provides her with a space of her own where she has various possibilities and interactions, contrasting the traditional design of English houses that is hierarchically arranged with separate rooms. The interior of the cottage, like the sea, lacks barriers and boundaries, reflecting a non-traditional setting:

> The room was furnished, and ran the whole length of the cottage. There was a desk in the corner, a table, and chairs, and a bed-sofa pushed against the wall. There was a dresser too, with cups and plates. Bookshelves, the books inside them, and models of ships standing on the top of the shelves. (du Maurier 126)

As indicated in the quotation, the cottage deviates from a hierarchical arrangement typically found in the exemplary English country mansion Manderley and does not exhibit the conventional divisions inherent in their architectural design. In contrast to the imposing nature of a mansion, which features multiple rooms meticulously designed to separate public and private spaces, as well as gender-specific rooms, the cottage

challenges and subverts the stereotypical layout of such houses by connecting all traditionally gendered rooms. Hence, its disorganised interior, characterized by an inclusive mix of furniture and items representing both feminine and masculine elements such as plates, cups, books, bookshelves, and ship models, reflects a more egalitarian and gender-free lifestyle: In the cottage, the kitchen, traditionally associated with the female domain, seamlessly connects with the study, characterized by bookshelves (emphasizing the exclusivity of creativity and intellect being solely at the hands of the male) and typically associated with male privacy, allowing for a social "withdrawn" (Gan 4) of his own without intrusion. In other words, within the cottage, there is no segregation between the male and the female, as clear with no divisions in spaces inside. Thus, the cottage functions as a gender-free area through its spatial design.

The cottage as a gender-free space, a space lacking heterological and hierarchical arrangement, thus serves as a representation of Rebecca's rejection of societal gender norms and her satirical attitude towards them. Through a blend of masculine and feminine attributes, she expresses her identity by shaping the spaces she inhabits both within and outside Manderley according to her own desires. The cottage, an embodiment of Rebecca's transgressive identity, poses a challenge to Maxim by symbolizing a subversive space connected to Manderley. This space suggests the potential for an unconventional pregnancy with an illegitimate child that she may claim as his, thereby mocking his authority over inheritance and social status. In doing so, she not only threatens the perpetuation of his patriarchal lineage but also challenges the public perception of his masculinity on a personal level. As Adrienne Rich proposes in *Of Woman Born* where she analyses the patriarchal obsession to "see property transmitted to one's biological descendants" (60), Maxim's revelation of his Bluebeard potential triggered by a possible illegitimate child that can disrupt his lineage can thus be regarded as a reaction against any prevention of "supernaturalizing of the penis" (61), meaning that

he “impregnates the woman; … [who]gives birth to is *his* child, [and] can make *him* immortal (61).

Between the sea and the cottage, the cove also blurs the boundaries through the beach, allowing external intrusions that are likely to occur on the sea, creating also a dynamic atmosphere around Manderley which Maxim endeavours to keep private. In line with this idea, Cohen refers to the beach, namely the shore in his theory, as a space where such privacy can be broken through its potential to be a social space bearing the chance to gather people around. According to her, its characteristics bear similarity to the chronotope of the road which is in Bakhtin’s terms the encountering place for “habitually separated groups, who inhabit the same world, but that social stratification keeps apart” (Cohen 661), in a way bringing all distinctive cultures together. The shore acting as “a contact zone” (661) thus paves way for social traffic and thus promoting itself a “liminal space” (661) that “bears some relation to blue water, with its [such] disorder” (661). The point at which the shoreline meets the ocean presents a setting potential for unexpected occurrences such as maritime disasters, offering opportunities for “chance encounters” (650) that may result in revelations and transformations. Her description echoes the unanticipated shipwreck near Manderley, where the wreck poses a danger to Maxim by potentially exposing his transgressive act of causing Rebecca’s death and concealing her body inside her boat. It exposes Maxim’s hidden weakness for the scandal, “the gossip, the publicity [he] dreaded” (310) all along. In this context, this space also serves as a setting where the veil of the protagonist’s innocence and lack of knowledge is lifted, so that she can stop her masquerade emerging a more assertive woman that can alter the dynamics of her relationship. On the other hand, it also functions as a space where established boundaries are both “tested … [and] reaffirmed” (Cohen 661). While Rebecca breaches boundaries through her extramarital relationships and her attempting to secure an inheritance for her illegitimate child, Maxim also crosses a line by killing her. This

space eventually becomes the central point for him leading to Rebecca's murder, which is closely associated with the violation of boundaries. Here, Rebecca manipulates Maxim to transgress the boundaries between life and death, while Maxim, despite being a transgressor himself, prevents her from blurring these boundaries.

The protagonist's "unintentional" visits to the beach and her immediate explorations around Rebecca's cottage also serve as transitioning moments in the narrative, bringing her closer to uncovering the truth behind Rebecca's death. This emphasizes her transgression, curiosity, and the search for identity that go against the expectations set by Maxim in relation to Rebecca's respected presence and his contradictory expectations for the performance of feminine roles at Manderley. On one of the "accidental" ventures to the beach, the protagonist describes Jasper's behaviour on the beach unusual: "Jasper was in an infuriating mood. Perhaps the wind and the sea had gone to his head, for he backed away from me, barking stupidly, and began racing round the beach after nothing at all. I saw he would never follow me… (du Maurier 125). Her description indirectly hints at the beach's role as a liminal space between the controlled grounds of Manderley and the untamed nature of the sea. This setting allows for transgressions that would not be tolerated within the mansion, reflecting the protagonist's own defiance of Maxim's indirect orders not to investigate the past, or explore areas linked to Rebecca. The beach thus turns into a space of rebellion and freedom, though with the risk of being caught. The protagonist uses Jasper as an excuse to visit the beach, concealing her true intentions under the pretence of retrieving a string: I wondered if there was any string in the boat-house, and I walked up the beach towards it" (125). Her excuse allows her to find a potential reason for finding the string, which will assist her in bringing him back to the mansion, justifying her actions in Maxim's perspective. Therefore, it can be said that her return to the same place for the second time is not a coincidence, as it aligns with the day Maxim goes to his club in London: "The relief was tremendous … I

was aware of a sense of freedom" (169). When he is not at Manderley, she feels free to take Jasper to the beach once more, using him as a reason to revisit the area "accidentally" as she did previously.

This strategic act of resistance under such an excuse signifies more than just a challenge to Maxim's masculine control; it also demonstrates her determination to investigate the intricacies of the female role within the household dynamics of Manderley. By choosing to return to the beach and the cottage in Maxim's absence, she accentuates an increasing level of empowerment and resilience in asserting her individuality and autonomy. Knowing that Jasper typically heads towards the cove from Happy Valley, from which the transition to the cove is too sudden, without listening to anyone, she thus continues her quest to uncover the truth about Rebecca and thus her own role in her marriage and at Manderley:

> He cared nothing for me of course. He loped off, deliberately disobedient. "What a nuisance he is," I said aloud, and I scrambled up the rocks after him, pretending to myself I did not want to go to the other beach.
> "Oh, well," I thought, "it can't be helped. After all, Maxim is not with me. It's nothing to do with me." (du Maurier 170)

She continues to make observations and conduct investigations finding out Rebecca's boat's name, eventually trailing the "unpredictable" Jasper back to the cottage, despite having already checked it. This presents an opportunity to gather more information from Ben, who had previously shared some details about Maxim's secret: "She's gone in the sea, ain't she?... she won't come back no more?... I never said nothing, did I?" (127). In this second encounter, he again refers to Rebecca, a step further to the forbidden knowledge that Rebecca is an unconventional woman: "Tall and dark she was… She gave you the feeling of a snake. I seen her here with me own eyes" (174). In addition to that, Ben also gives the necessary implication for her transgressions quoting from Rebecca's warnings for him to be quiet over her affairs in the cottage: "You've never seen me here, and you won't again. If I catch you looking at me through the windows here, I'll have

you put to the asylum… You wouldn't like that would you?" (174). The protagonist's interactions with Ben at the cottage serve to further reveal both Rebecca's enduring influence and her own transgressions. Rebecca's warning to Ben to maintain his silence about her presence at the cottage emphasizes the secretive and potentially transgressive elements of her life, challenging patriarchal norms that were concealed from the public and even from Maxim. Despite intentionally engaging with Ben, the protagonist chooses to feign ignorance by stating "I don't know who you mean" (174), a calculated decision that may serve as a strategic manoeuvre to prolong facing the full reality of Rebecca's life and death. This pretence paves the way immediately for the following incident at the Manderley ball where she "unintentionally" impersonates Rebecca in a "mistakenly" chosen costume, triggering and exposing Maxim's rage akin to Bluebeard, thereby setting the stage for a forthcoming confrontation with Maxim on her own terms. This strategic approach aims to prompt Maxim to disclose the truth himself, potentially altering the dynamics of their relationship by fostering a more equitable partnership that necessitates Maxim's recognition of his wife's intellect and resilience as a woman in supporting him through his patriarchal crime.

4.3. Post Manderley – de Winters' Nomadic Life

As the couple nears Manderley after Maxim is "exonerated" in Rebecca's death, 'I' de Winter connects the moment of destruction of Manderley to the dawn breaking in an opposite rotation. In contrast to Maxim's distress over the fire, she gazes in the opposite direction, regarding it as the dawn, and only briefly acknowledges Maxim's reaction without showing any interest in the incident. Her reaction to the transformative moment is quite revealing: her displacement means her newfound independence, marking a new beginning away from the societal constraints imposed by Manderley. She is able to escape from all thanks to both agents that are responsible for the fire: "the literal and the poetic" (Beauman 436) agents, Mrs Danvers and Rebecca who "has marshalled the

elements [like some avenging angel]: she has risen from the sea to wreck revenge by fire – thus echoing, … her literary ancestress, that madwoman in the attic, the first Mrs Rochester" (437). The fire is a moment of transition for 'I' de Winter while being a tragic loss for Maxim for whom it is a forced detachment from his physical space that has defined his identity and family heritage, thus leading to the drastic change in their relationship: Maxim, the homeless patriarch whose "dependence upon [the protagonist] has made [her] bold at last" (du Maurier 9). On constant exile, she embraces her new sense of self alongside her "crippled" husband, echoing Jane as being the eyes and guide for the maimed Rochester.

The quotation referring to the ending of the story takes place in the car creating a chronotope which interacts directly with the road adding temporal dynamic to the car with its "flow of time" (Bakhtin, FTC 244). The road provides movement for the car, in a way creating mobility for characters, as well. As the car meets the road, it forms a secluded and personal environment that contrasts with the openness of the road, providing an opportunity for characters to delve into their thoughts and emotions intimately and introspectively. Thus, it is the only place where she has any dream other than the one that she refers to at the beginning of the novel. When they are close to Manderley, she sees a dream where she is back in Manderley's morning room which is, as discussed, Rebecca's alternate study, a symbol of her assertion in the mansion, an embodiment of her management of the household, and in the dream she acts like her:

> I was writing letters in the morning room. I was sending out invitations. I wrote them all myself with a thick black pen. But when I looked down to see what I had written it was not my small square handwriting at all, it was long, and slanting, with curious pointed strokes. I pushed the cards away from the blotter and hid them. I got up and went to the looking glass. A face stared back at me that was not my own. It was very pale, very lovely, framed in a cloud of dark hair. The eyes narrowed and smiled. The lips parted. The face in the glass stared back at me and laughed. And I saw then that she was sitting on a chair before the dressing table in her bedroom, and Maxim was brushing her hair. He held her hair in his hands, and as he brushed it he wound it slowly into a thick rope. It twisted like a

> snake, and he took hold of it with both hands and smiled at Rebecca and put it round his neck. (426)

In the dream, the protagonist writes like Rebecca, her reflection resembles Rebecca in the mirror; she merges with Rebecca and eventually able to fit in her place next to Maxim. No longer identified as the second Mrs. de Winter, she embodies a singular entity, effectively fulfilling the role of the ideal mistress of Manderley. However, she still maintains an awareness of her distinction from Rebecca, as evidenced by how they look at each other in the mirror. This duality is further highlighted by the subversive portrayal of the husband-and-wife reflection, which transforms her into a marginalized woman symbolically strangling the man, who will thus be punished for posing a threat to the patriarchal order. The dream in a way warns her against returning to Manderley, where Maxim will possibly revert to a Bluebeard-like figure. This crisis moment leads her to the realization that the only way for her to establish her presence in Manderley is by assuming the identity of Rebecca, but since "being the real Mrs de Winter means conforming to the role of the beating woman" (qtd in Linkin 246), this comes with an inevitable fate: her dead body disposed of in the sea.

Thus, their post Manderley period signifies the nomadic life the couple appears to adopt, thereby leading to a profound shift within the spatial and temporal dynamics. Following the fire destruction of Manderley, the couple gives the impression of travelling across transitory spaces, in a way intersecting with the chronotope of the road as a setting. However, road means constant departures for them instead of providing the unity of space and time for events and encountering and interacting with people. Since this phase of their life is not defined by any sense of belonging to any place, it is implied by the narrator to be instead shaped by the temporal fluidity and spatial ambiguity. Although the narrator refers to a moment in their lives in their new phase after Manderley is destroyed, in a hotel room, she implies that these visits to different hotels is their way of life now: "we should meet too many of the people he knows in any of the big hotels" (du Maurier 6).

However, alongside their being on exile physically, this chronotope, though meaningless for Maxim, as also Bakhtin suggests, "turns into a metaphor" (Bakhtin, FTC 244) signifying the ongoing search for identity on the part of the narrator. It is clear that this new road is not positive on Maxim's side:

> I can tell by the way he will look lost and puzzled suddenly, all expression dying away from his dear face as though swept clean by an unseen hand, and in its place a mask will form, a sculptured thing, formal and cold, beautiful still but lifeless. He will fall to smoking cigarette after cigarette, not bothering to extinguish them, and the glowing stubs will lie around on the ground like petals. He will talk quickly and eagerly about nothing at all, snatching at any subject as a panacea to pain. (du Maurier 5)

The narrator's conflicting depictions of her current situation, portraying it as a happy ending filled with monotony leading to a lifeless union, demonstrate her unreliability as a narrator. As indicated by the quotation, it would be erring to state that Maxim is on the same road as the narrator is. In contrast to her, he appears to be emotionally stagnant, devoid of any personal growth. She now seems to hold the dominant voice, not even attributing any dialogue to Maxim, suggesting that this new life has rendered him speechless and unresponsive in their daily interactions, as well as in her narrative, which ultimately indicates that this new life cripples him. She controls the narrative keeping Maxim away from his patriarchal legacy connected to Manderley which bears "the values of the country house and Englishness and aristocracy" (Wisker 94). Consequently, their post-Manderley period reveals a significant shift in their relationship dynamic, with traditional gender roles being subverted.

She does not need to perform the role of the submissive girl whose manners are previously corrected in Manderley by Maxim to align with her new social standing and the standards of upper-class decorum. In response to his prior assertion of authority in an instructional manner, she intentionally imitates Maxim using the same words, thereby resurrecting a previous moment at Manderley while at a restaurant in Soho on their way to Manderley before the fire (Linkin). Contrary to her previous lack of appetite during

dinners and passive aggression, deliberately disrupting the order at Manderley, the character now exhibits a voracious appetite beginning to "eat ravenously" (420) unlike Maxim at the Soho restaurant. She in a way declares her newfound authority over him, thereby unveiling her masculine attributes: "Your lobster will be cold," I said; "eat it, darling. It will do you good, you want something inside you. You're tired." (du Maurier 422). Now self-assured and at ease away from Manderley, she no longer feels the need to embody her former childlike self, as she has acquired forbidden knowledge that has contributed to her increased maturity, a transformation also recognized by Maxim. She subverts the roles while being completely aware of it, since she already accepts it: "I was using the words he had used to me. I felt better and stronger. It was I now who was taking care of him … Everything had been made so easy for us, so very easy. "Eat up your fish," I said" (422).

'I' de Winter's other dream reference is the one at the beginning of the story referring to their post-Manderley period, suggesting her frequent recollections of Manderley in her dreams unlike Maxim from whom she deliberately withholds certain details that could trigger memories associated with Manderley by "reading aloud" (6) the news instead of allowing him to read himself. Seeing "the grey look on his face" (7) upon any evocative article their reading sessions, she knows that she must conceal her constant dreams about Manderley from Maxim because otherwise "she will find the Bluebeard in him emerge" (Linkin 248). In her dream, she describes Manderley whose "orderly interior space [is invaded] by an unpredictable natural exteriority" (Radovic 146) turning it into an inaccessible gothic haunted space:

> … I saw that the garden had obeyed the jungle law, even as the woods had done. The rhododendrons stood fifty feet high, twisted and entwined with bracken, and they had entered into alien marriage with a host of nameless shrubs, poor, bastard things that clung about their roots as though conscious of their spurious origin. A lilac had mated with a copper beech, and to bind them yet more closely to one another the malevolent ivy, always an enemy to grace, had thrown her tendrils about the pair and made them prisoners. Ivy held prior place in this

> lost garden, the long strands crept across the lawns, and soon would encroach upon the house itself. There was another plant too, some half-breed from the woods, whose seed had been scattered long ago beneath the trees and then forgotten, and now, marching in unison with the ivy, thrust its ugly form like a giant rhubarb towards the soft grass where the daffodils had blown." (du Maurier 2-3)

The protagonist's dream is filled with symbols and allusions. By drawing parallels between the untamed wilderness that encircles Manderley and the subversive nature of Rebecca, the narrator conveys the notion that the mansion is thoroughly influenced by her through its uncontainable and intrusive characteristics: "Rebecca is alive and, identified with nature itself, she appears to challenge the norms of the house from the outside, as the unbridled force of excessive vegetation and growth beyond reason" (Radovic 149). The uncontrollable plants surrounding Manderley echoes Beauvoir's idea of the man-vs-nature challenge "slyly inserting a hierarchical dichotomy" (Domosh and Seager 175): men exert domination over women through a similar challenge "moulding her to his desire" (Beauvoir 159). She can be seen as a completely impersonal opponent, a barrier, and an outsider, or she can passively accept the dominance of man and allow herself to be absorbed, resulting in his complete possession of her through consumption, ultimately leading to her destruction (159). At this point, the protagonist has no other option than disempowering Maxim who has the Bluebeard potential that allows only submission. The protagonist as the trigger, Mrs. Danvers as the facilitator, and Rebecca as the mastermind all play roles in dismantling Maxim's destructive masculinity, with Rebecca orchestrating the downfall by reclaiming Manderley with rampant plant growth. This collective effort ensures that Manderley remains inaccessible, particularly to Maxim. Homeless, the patriarch, who does everything for his Manderley, is robbed of his masculinity, doomed to his castration. By challenging traditional notions of femininity and reclaiming the space on her own terms as being accomplice with Rebecca, the protagonist can freely explore Manderley in her dreams, liberated from societal

expectations. Rebecca's influence further undermines Maxim's patriarchal authority, pushing back against his violent efforts to maintain control.

CONCLUSION

Encountering the desolate ruins of an ancient castle is an inevitable aspect of exploring the darkness of the gothic genre. As argued in the dissertation, the setting plays a central role in the gothic genre, utilizing specific spaces such as isolated castles and sublime landscapes to evoke feelings of terror, mystery, and the supernatural. However, when the gothic genre is solely interpreted as a background for supernatural figures and events that provoke anxiety, its literary value is often diminished. This occurs when the dynamic character of the setting, which influences the characters and shapes the plot, is overlooked. The intricate interplay between gothic space and characters inhabiting it invites a deeper understanding of the genre's potential to shape narrative and character development, thereby reinforcing the enduring influence of the gothic genre on the broader literary canon. This nuanced interaction between gothic spaces and characters in the genre echoes Bakhtin's concept of the chronotope, where time and space are inextricably connected, shaping narratives and individuals within them. This connection emphasizes the genre's dynamism, as the chronotope in Gothic literature, though generic, is not stable, but rather evolves or changes to display shifts related to societal fears and values during the periods of its revival. As the dissertation proves, the ancient, decaying castles of the early gothic fiction have transformed into new settings in contemporary narratives, indicating alterations in what forms the idea of the gothic in different eras and thereby adapting to different anxieties about identity formation. Hence, when the genre and Bakhtin's theory are intersected, the gothic space can be considered as concrete evidence for the genre's bearing significance with its consistency for continually reinvention of itself while maintaining its essence of exploring the darkness of the human condition. As the prevailing character of the genre, the "persecuted" heroine often navigates these ominous spaces, and her journey thus epitomizes women's hardships against the confines of her time based on her gender roles. Through her, the chronotope

not only depicts physical spaces but also concretely outlines the boundaries of female subjectivity. In this sense, this evolution of gothic spaces, which can be traced in the selected works in this dissertation, functions as an indicator for the changing female experience in different eras, demonstrating the transformation of once perceived "terrifying" spaces, symbolizing female incarceration, into environments that now facilitate the assertion of female agency and the development of a more intricate identity that transcends oversimplified patriarchal constructs.

This study has thus aimed to examine the representation of the gothic castle in the female gothic fiction tradition by analysing three selected literary works *The Mysteries of Udolpho, Jane Eyre, and Rebecca* within a feminist context. In doing so, it seeks to explore how the castle, the core fictional element in the genre when considered its consistency in its presence in its convention, functions in relation to the female protagonists, drawing on Bakhtin's chronotope theory suggesting the unity of time and space. Through the analysis of these works, the study challenges the conventional understanding of the gothic castle as a setting that renders female characters residing within it as powerless, shaping their identities into a state of submission and eventually leaving them no choice but ending up within an illusionary happy marriage which proves only another domestic confinement of patriarchy. Instead, it argues that, when viewed through Bakhtin's theoretical framework which allows fruitful interpretation with its malleability, the gothic castle is utilised for the feminist discourse for women's fiction by physically and mentally empowering the protagonists due to its architectural structure, prompting them to engage in investigating the necessary knowledge to empower her seemingly forlorn lot within the oppressive male castle/mansion/house and learning how to cope with transcending the predefined roles for her, rather than succumb to despair. Consequently, the study suggests that the female protagonists of the selected works, who are typically confined by gender roles dictated by patriarchal norms, are proved to be

liberated in the fiction of this tradition through their discoveries and experiences about the castle.

The castle and its associated chronotopes in these works, though written in three different periods, intersect with Bakhtin's theory, as the works have evolved under the influence of the respective periods in which they were written. Bakhtin emphasized with their dynamic nature that chronotopes can change with social and cultural influences across different centuries, and similarly, the castle chronotope in women's gothic fiction, which has become a tradition initiated with Radcliffe's contribution to the genre, has evolved over time, transitioning from a frightening, gigantic, and intricate architectural structure to more realistic and contemporary designs. As the dissertation argues, this transformation has also led to a gradual adaptation in the methods employed by protagonists to navigate these settings, as evidenced by the varying interactions of protagonists with the evolving structures in these works.

The architectural and spatial elements of Udolpho inspire both fear and admiration, and its location discourages women from venturing outdoors with its isolation, in accordance with the women of the 18th century when the work was written who "did little or no walking … [outside having] too many concerns about their personal safety to be able to wander freely" (Andrews 39). Similarly, Radcliffe's protagonist's outdoor travels are described surreal and "imaginary" (Moers, *Literary Women* 127) without a real track of time highlighting the unrelatability of outdoors for women. Thus, the heroine is depicted as someone who prefers indoor exploration, particularly within the depths of the castle, which can also be regarded as an arduous journey, as Moers suggests. The situation evolves into a physical and mobile confrontation between the castle owner and the protagonist, who seeks to challenge his attempt to take over her property rights. The female protagonist eventually exposes the unjust possession of the castle and rectifies the situation by assuming ownership herself. This highlights the

anxiety at the core of the female gothic at the time, as depicted through the interplay between the chronotope of the castle, the chronotopes within the castle, and the heroine's preoccupation with exploring the castle in detail. This focus on internal mobility foregrounds the function of the chronotopes "where the knots of narrative are tied and untied" (Bakhtin, FTC 250), shedding light on the plight of women during that period who were deprived of property rights and homeless when devoid of male support.

In contrast, Thornfield, while displaying some castle-like characteristics, adheres to a more conventional house architecture in line with the 19th century architecture. Its lacking an exotic location and intricate —and uninteresting— interior encourages its protagonist to seek adventure outdoors. Despite igniting some supernatural implications to excite her, these are promptly rationalized complying with the prevailing realism of the era and Brontë's adoption of the Radcliffean gothic convention, where the supernatural is explained. Far from an enigmatic and ancient castle structure, the mansion reverts to its function as a domestic confinement, surrounded by cyclical domestic duties that bore the protagonist, who yearns for new excitement and exploration in life, having been confined since childhood. Therefore, with its simpler design unlike the intricacies of the ancient castle, there is no need for her to spend excessive time investigating the mansion to uncover the patriarch's secret, which transforms the mansion owner Rochester into a gothic villain who locks women up. The protagonist in *Jane Eyre* prefers a more explicit feminist response to patriarchal oppression, aiming to suppress the female voice buried in the castles. She adopts the activity of walking like a flaneur, a term typically associated with a male urban wanderer who possesses enthusiasm and curiosity for exploring the outdoors. Jane's way of expressing her freedom and autonomy through walking aligns with Brontë's own eagerness to walk in nature unseen but had to "see everything from a carriage" (Lutz 83) like Radcliffe's Emily. Also, in line with the Victorian feminists who tried walking for long distances with unfeminine clothes, women of the time viewed

walking as a way of displaying “courage and physical strength” (84), using it as a form of female rebellion in a male-dominated arena where women's walking was deemed inappropriate. Therefore, Jane’s adoption of walking as a means of expressing independence in gothic fiction aligns with the tradition of subverting norms within the genre, contributing to the female tradition through her emphasis on open spaces.

Like Thornfield, Manderley, despite its traditional gothic castle characteristics, resembles a grand mansion more than a castle. In contrast to Udolpho and Thornfield, Manderley represents a significant departure as it evolves into a grand mansion that serves as a psychological arena, a labyrinth of manipulation and power struggles deeply situated in the internal dynamics of its residents. In Manderley, the new wife, Mrs de Winter, becomes entangled in a world where Rebecca’s legacy, the first Mrs de Winter, appears large, not through a traditional male lineage as seen in ancient castles, but through her pervasive female presence that continues to exert control over the house even in death. This matriarchal spectre challenges the protagonist, revealing Manderley not just as a physical space but also as a manifestation of ostentatious patriarchal values. The estate thrives on a superficial social order, where unquestionable routines and elaborate parties conceal the underlying sham and performative gender roles. Thus, in such a place, the protagonist adeptly manoeuvres through the challenging dynamics of Manderley by adopting the guise of submissive wife to the patriarch Maxim, a strategy that conceals her true motives and keen observation. Appearing to be a learner of the routines of the Manderley household, she seems constantly confused and unable to assimilate into the rigid social structure of Manderley and thereby easily excused while transgressing the spatial limitations set by Maxim, while covertly gaining insights into the complex dynamics at play. This calculated display of submission is not an indication of weakness, but rather a form of resistance/defiance, as suggested by Riviere, allowing her to confront the restrictive norms of Manderley. Her transformation from the passive acceptance to

silent empowerment proves her sophisticated psychological battle against the estate's oppressive norms, positioning her as a modern protagonist of the genre who utilises her understanding of social dynamics to assert her autonomy within a space that initially seems intended to stifle it. In this sense, the struggle is not primarily related to physical obstacles, but is rather more about navigating the intricate forces of tradition and societal norms, which renders Manderley a hauntingly introspective gothic setting. Finally, her presence, if indirectly, results in the physical destruction of the castle chronotope, leaving its patriarch without a home and without a successor to carry on his legacy, which is completely opposite to his plans. She describes this destruction as a dawn for her quest of identity. Like Jane, she is now the eyes and voice to the crippled patriarch: she selects the material to read him, indicating her authority over controlling what she wants him to know. She finally tells the reader that she constantly dreams about the ruins of his castle as being controlled and domineered by nature, which she portrays using descriptors associated with marginalized femininity, and she is the only one accessible to that vision of Manderley where she has found the source of transformation for a new self, and as her constant dreams indicate, she still has not finished this process of transformation yet.

This study demonstrates that these three women writers have transformed indoor spaces, traditionally symbolizing patriarchal pressure on women in gothic fiction, and as these spaces change, the dimensions of the pressure they represent also prove to change. Rather than yielding to this patriarchal oppression, the protagonists utilise these spaces to their own advantage to assert autonomy, challenging the belief that they are intimidating and oppressive dooming them to domestic incarceration. Instead, they turn into places where the female characters bravely assert their rights, contributing to their identity as women. It also illustrates how the gothic space has evolved over time and how the determination of the female characters has dismantled the representation of male power in the patriarchal order in a fictional context. Therefore, it contributes to a feminist

perspective. Considering Bakhtin's theory, it is believed that this dissertation will contribute to literary studies in this particular field.

As a result, the dissertation has examined these three literary works within the scope of Bakhtin's literary theory with a feminist perspective and challenged the traditional interpretation of the interaction between the gothic castle and the protagonist where the traditional gothic tradition often depicted the relation from a patriarchal outlook with its female characters as helpless and submissive, typically within the confines of a castle or enclosed spaces. However, as also Bakhtin suggests with his chronotope theory, chronotopes are the backbones of novels, stimulating the plot and the characters to certain points, and Bakhtin adds that chronotopes are prone to change in time because they are interconnected with the real life chronotopes as well, which proves its malleability for literary criticism through different approaches, as the architectural evolution of these spaces progressed from complex to more contemporary designs in various eras. Thus, the change of real life chronotopes do alter the fictional ones which in a way trigger characterization for bolder heroines against the dominant male discourse. It shows that the female tradition has brought a new dimension to the genre utilising and moulding the conventions of the male tradition with its shift towards open spaces, symbolizing freedom from the constraints of the castle in the female tradition. In line with this, it can be said that the traditional castle, has lost its enigmatic power to keep the heroine inside for a long-time investigation with its less geometrical complexity.

Consequently, it can be stated that the dissertation reveals that Bakhtin's chronotope theory intersects with the female gothic in terms of their lacking definitive and static boundaries, as both are subject to evolution over time. As proved in the dissertation, women's gothic fiction has also experienced transformations in conjunction with the generic chronotopes that define and categorize the genre, namely the traditional time-space elements that categorize the work within the gothic genre. Space in these

novels functions as a place that unfolds the struggles and difficulties that the female protagonist of each novel stands up against. Viewed in this respect, the castle gradually evolves into a metaphor that makes oppressions imposed on women manifest, as represented in these gothic novels.

LIST OF FIGURES

Fig 1. Showalter, E. "Feminist Criticism in the Wilderness." *Critical Inquiry*, Vol. 8, No. 2, Writing and Sexual Difference (Winter, 1981), p. 200.

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ABSTRACT

This dissertation aims to investigate the portrayal of the gothic setting in female gothic fiction by analysing three specific literary works, namely *The Mysteries of Udolpho*, *Jane Eyre*, and *Rebecca*, within a feminist framework. Drawing on Bakhtin's chronotope theory, which emphasizes the interconnectedness of time and space, it seeks to explore how the castle as the core element in the genre due to its consistent presence, and its related spaces contribute to the protagonists' autonomy in these works. Written in different historical periods, these works have been influenced by the cultural and social contexts of their respective times, reflecting Bakhtin's concept of the dynamic nature of chronotopes that can evolve over time. Within the realm of women's gothic fiction, the castle chronotope, which originated from Radcliffe's contributions to the genre, has undergone a notable transformation. Initially depicted as a menacing, grand, and intricate architectural entity, as can be seen in Radcliffe's castle Udolpho, it has gradually shifted towards more realistic and contemporary depictions over time. This domesticated form of the gothic castle can be seen in *Jane Eyre* and *Rebecca*, where its less intricate design prompts the protagonists to seek freedom in open spaces. This evolution has also impacted the strategies employed by protagonists to navigate these environments, as evidenced by their diverse interactions with the evolving castle structures in the selected works. This dissertation argues that contrary to traditional interpretations that perceive the gothic castle as a place of fear that limits female characters to submissive roles and consents to supposedly happy marriages, when examined through Bakhtin's theoretical framework, the gothic castle emerges as spaces of female empowerment. The castle, with its architectural design, both physically and mentally empowers the protagonists, motivating them to pursue knowledge and challenge their predefined roles within oppressive male-dominated settings. As the female protagonists in the selected works traverse and engage with these changing spaces, they transcend their assigned roles,

breaking free from patriarchal restrictions to reveal more intricate identities. Consequently, the dissertation reinscribes the gothic castle not merely as a backdrop but as a significant element in advancing feminist discourse within women's gothic literature.
Keywords: Women's Gothic Fiction, Ann Radcliffe, *The Mysteries of Udolpho*, Charlotte Bronte, *Jane Eyre*, Daphne du Maurier, *Rebecca*, Mikhail Bakhtin, chronotope, space and time, female empowerment, gothic space, castle.

Additional Keywords: geometries of terror, dialogism, heterotopia, architectural entity, reassessment of the gothic castle, re-reading villainy and gender, female mobility, gothic aesthetic discourse, subversion of domestic ideology.

ÖZET

Bu tez, Ann Radcliffe'in *The Mysteries of Udolpho*, Charlotte Brontë'nin *Jane Eyre* ve Daphne du Maurier'in *Rebecca* adlı üç romanı feminist bir çerçeve içinde analiz ederek gotik mekânların kadın yazarların romanlarında nasıl tasvir edildiğini araştırmayı amaçlamaktadır. Çalışma, Bakhtin'in zaman ve mekânın birbirine bağlılığını vurgulayan kronotop teorisinden yola çıkarak, gotik kurgudaki tutarlı varlığı nedeniyle türün temel unsuru olan şatonun ve onunla bağlantılı mekânların bu eserlerdeki kadın kahramanların özerkliğine nasıl katkıda bulunduğunu incelemektedir. Farklı tarihsel dönemlerde yazılan bu üç eser, Bakhtin'in zaman içinde gelişebilen ve evrilebilen kronotopların dinamik doğası ile paralellik göstererek, kendi zamanlarının kültürel ve sosyal bağlamlarından etkilenmiştir. Radcliffe'in türe katkılarıyla ortaya çıkan kadın gotik kurgusu alanında, şato kronotopu kayda değer bir dönüşüm geçirmiştir. Radcliffe'in Udolpho adlı şatosunda tehditkâr, görkemli ve karmaşık bir mimari varlık olarak tasvir edilen yapı, zaman içinde giderek daha gerçekçi ve çağdaş tasvirlere doğru kaymıştır. Gotik şatonun domestikleşen, bu sebeple de daha basit hale gelen iç tasarımının kadın kahramanları açık alanlarda özgürlük arayışına teşvik ettiği *Jane Eyre* ve *Rebecca* adlı romanlarda görülmektedir. Bu evrimin, kadın kahramanların bu mekânlarda gezinebilmek için kullandıkları stratejilerini de etkilediklerini gözlenmektedir. Bu çalışma, gotik şatonun kadın karakterleri itaatkâr rollerle sınırlayan ve sözde mutlu evliliklere razı eden bir korku mekânı olarak algılayan geleneksel yorumların aksine, Bakhtin'in teorik çerçevesi üzerinden incelendiğinde, kadının güç kazanma alanları olarak ortaya çıktığını savunmaktadır. Şato, mimari tasarımıyla kadın kahramanları hem fiziksel hem de zihinsel olarak güçlendirir, onları araştırmaya ve baskıcı erkek egemen ortamlarda önceden tanımlanmış rollerine meydan okumak için motive eder. Seçilen eserlerdeki kadın kahramanlar bu mekânlar ile etkileşime girerken, daha karmaşık kimlikleri ortaya çıkarmak için ataerkil kısıtlamalardan kurtularak kendilerine verilen rollerin ötesine geçerler. Sonuç olarak bu

tez, gotik şatonun yalnızca bir arka plan olarak değil, kadın gotik yazınında feminist söylemin ilerlemesinde önemli bir unsur olarak yeniden yorumlamaktadır.

Anahtar Kelimeler: Kadın Gotik Yazını, Ann Radcliffe, *The Mysteries of Udolpho*, Charlotte Bronte, *Jane Eyre*, Daphne du Maurier, *Rebecca*, Mikhail Bakhtin, kronotop, uzam ve zaman, kadınların güçlenmesi, gotik mekan, şato.

Anahtar Ek Kelimeler: korkunun geometrisi, diyalojizm, heterotopya, mimari karakter, gotik şatonun yeniden değerlendirilmesi, kötülük kavramının ve toplumsal cinsiyetin yeniden okunması, kadın hareketliliği, gotik estetik söylem, ev içi ideolojinin yıkımı.