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Female Agency through Supernatural Power in Maurier's *Rebecca*

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## Female Agency through Supernatural Power in Daphne Du Maurier's *Rebecca*

### Abstract

*This thesis analyzes the significance of the use of supernatural elements in Maurier's Rebecca. She presents as a horror though she was dead in man's eye. She visualizes her horror gothic for revenge of man's dominance and exploitation. She reveals in the solitude and interconnects man's behaviour interlinked with woman. As a protagonist, she represents the Victorian society. She shows the realistic behaviour and attitude of woman towards man. She fulfills the woman's coverage in the patriarchal society to resist social norms and values. By showing own gothic actions, Rebecca shows woman's empowerment in the then women's status and their dignity before and after life. She exists forever. This paper from gothic feminism finds the conclusion of the supernatural elements.*

Key Terms: Gothic, Gothic Feminism, Hypocrisy, Female Empowerment, power, Agency.

The novel *Rebecca* by Daphne Du Maurier presents the issue of female agency through supernatural power. *Rebecca* has an unnamed orphan narrating the entire story. Apart from her approximate age and unlady like appearance and mannerisms, she does not have much of an identity. The novel shows how women are oppressed and subjugated, and frequently do not have voice.

Maurier gives the female agency through the supernatural power. She presents identity crisis of the female characters caused by patriarchal society. Maurier tries to represent one lady character Rebecca, she is against the patriarchal conventional taboos and strongly revolts against the masculine hypocrisy. She tries to establish Rebecca in that society as a woman with agency. Not only Rebecca but her spirit also is against the conventional thought of patriarchy, even she does not physically appear in the world but her spirit plays a vital role for representing women in masculine society. In *Rebecca* Hitchcock makes Maxim more important and more sympathetic by writing Maxim's murder of Rebecca.

The protagonist of the novel remains nameless through the course of the story. The protagonist, female character begins when she acquires an identity of Mrs. De Winter being Maxim's second wife. The novel seems to be telling a very different story about ill treatment that women suffer at the hands of men. However, this normal feminist interpretation of Maurier's novel has consisted of mainly of inverting the main character's role. The death of wife Rebecca was the antagonist that interfered with the harmony of the heterosexual couples.

Moreover, the novel presents how Rebecca's spirit tries to interfere the harmony of their new conjugal life whether Rebecca's husband de Maurier has married second wife Mrs. De Winter. This paper explores that bluebird figure has not

only murdered his first wife, but also oppresses and alienates the second wife Mrs. De Winter. This novel shows the lack of female agency in Maurier's novel at the end. It also presents the Rebecca's spirit, how it supports the women to appear as female agency in masculine society.

To conduct the research, the theoretical framework adopts Gothic Feminism. In addition, extensive and intensive reading and websites can be consulted. The assumption is that the perpetuation of patriarchal values produces a repetitive pattern within the mind of female narrator that finally becomes able to come with a new self. Once the relentless cycle of the past is destroyed and that the antagonist with her ability to choose her own identity and escape the limitation roles prescribed to women is where the real resistance lies.

The story concerns with a woman who marries an English nobleman and returns with him to Manderly, his country state. He finds herself haunted there by reminders of his first wife, Rebecca, who died in a boating accident less than a year earlier. In this case, the haunting is psychological, not physical. Rebecca does not appear as a ghost, but her spirit affects nearly everything that takes place at Manderly. The narrator, whose name is never divulged, left with a growing sense of distrust towards those who loved Rebecca's place. In the final chapter the novel turns into a detective story, as the principal character tries to reveal or conceal what really happened on the night Rebecca died.

Numerous critics have examined *Rebecca* from various perspectives like gender studies, feminist studies, Psychoanalytical and others. However, Gothic Feminism or female agency through supernatural power of the novel is done in an appropriate way. The critic Kathleen Butterly Nigro explores, "The reading Maxim as

a gothic villain seems to automatically imply that the *Rebecca* is a feminist heroin . . . a woman whose worst crime . . . was simply that she simply resisted male definition , asserting her right to define herself and her sexual desire"(2). She associated his status in terms of his costs: he tries to explore the revision of the feminist reading of *Rebecca* for two main reasons, which are in fact interrelated. The first reading is textual level and the second is extra textual level. This reading does not challenge the assumption that abuse of power and gender based, which encourage the female perception of man as the enemy?

As another critic Meyers defined, " By naturalizing heterosexuality as a gothic gender system. . .the culture feminist discourse potentiality level as suspended in a seemingly permanent state of victimization and paralyzing paranoia"(57). This statement also shows the gothic scene because in the novel Rebecca's spirit is haunting to erase the male dominated society.

Maxim belongs to a literary tradition which presents the patriarchy as an ambivalent figure, as is the case. As in the consequence, Maxim is a protector who has to be protected. He is the protector of the values of conventions of patriarchal masculinity even of the ideal itself, "which was increasingly under threat at the beginning of the twentieth century" (285). This line refers the conventional thought of Maxim and celebrating his own masculine value and tries to present himself as ideal man, that shows the increasing under threat at the beginning of the twentieth century.

Furthermore, Rebecca's return brings the complication of drastically preservation of his ideal. The journal *Atlantis* expose that "it is already clear that there is a discrepancy between, on the one hand, what Maxim pretends and is expected to

be, and on the other hand, what he really is. He has to play out the part of father figure, but he is a murderer and an incompetent patriarch" (76). This line depicts that, Maxim's behavior shows the discrimination between male and female and he tries to be ideal himself makes him an incompetent father figure.

In this novel, the novelist also shows the blurring of gender roles where characters are not just protecting the persons but also protecting their ideal. It means they are protecting the masculine idea and try to make docile the women, according to Auba Llompart Pons;

In protecting Maxim, these characters are just protecting a person but blurring of gender idea. The anxiety about the blurring of gender roles and the turn off the century masculinity crisis are reflected in passage like this; 'you don't play golf, do you, Mrs. du Winter?' Said Colonel Julyan. 'No, I am afraid I don't; I said. (76)

It shows that there is gender discrimination between male and female. Asking such questions declare that there is obvious discrepancy among men and women. Above line also shows the blurring gender idea and the crisis between male dominated societies.

Moreover, Nigro explain that women becoming boyish and men becoming feminized. According to him:

Similarly, Maxim's main problem with Rebecca is not so much the fact that she cut her hair short and enjoyed sailing. but that he felt feminized and otherised by her . . . The apprehension he shows towards her feminine force reveals his preoccupation with manhood,

and, suggests that he may not be so assured of his masculine identity towards other. (165)

This abstract shows how Rebecca tries to be boyish cutting her hair short and enjoy sailing but, Maxim has felt that feminized and otherized by her. Showing these feminizing forces, it reveals that he is not assuring about his masculine identity. In the psychological perspective Mary Ann Doane writes, "The memory of Rebecca certainly haunts the characters and dominates the text as a sort of absent center of desire, the imaginary lack"(91). Recall through others memories, never in flashback as perceptual evidence, Rebecca is intimately tied to the fictionality of desire, always in the process of construction for the reader, so called through the eyes of a number of characters.

This tries to show the lack of imaginary and absence of center of desire where Rebecca haunts that characters and dominates the text. It shows that recall through other's memories, never in flashback as perceptual evidence. Doane tries to refer that Rebecca is intimately tied to the construction for the reader, recall through the eye of a number of characters. In spite that, Danny describes the character about Rebecca that "... is fluidity the ability to shift between subject positions and across social and cultural spaces, to transform herself ... her transgression of the categories of class, gender and sexuality" (102). It refers that Rebecca has crossed the limitation of social and cultural spaces in the thought of masculinity to transform herself. Her appealing in this text is transgression of the categories of class, gender and sexuality. To cut her hair short means tries to transgress the sexuality but Maxim's ideas do not supported that kind of character of Rebecca. Here, it shows the sexual power of male means the cultural or social construction of sexuality. Otherwise there none is

powerful or powerless in sexuality in nature. But here Maxim presents as erotic, desire and sexuality powerful in the masculine society.

Preoccupied with the notion of identity, the novel brings us back into the past, where the narrator retells the story of how she lived her most haunted memories of the Manderley estate before the fire. The truth about Rebecca's death is revealed to the narrator when the body of Rebecca is found rotting at the bottom of the sea. Where Maxim left her after the murder. Maxim's dark secret is revealed. Rebecca and Maxim's marriage was a farce, a trick and a facade, as Rebecca would lie and cuckold Maxim. Rebecca found out she had cancer and taunted Maxim into shooting her. Mrs. Danvers and Favell burn down the Manderley estate out of anger and disbelief, for even they fell for Rebecca's charm. Even though the narrator eventually gains some form of liberation from the destruction of Manderley and all of the menacing objects within it. To retell the story seems to be the narrator's only way of reminding herself that the ghost of Rebecca is gone. The narrator laments that "there is a theory that men and women emerge finer and stronger after suffering, and that to advance in this way or any world we must endure ordeal by fire" (5).

The advancement in this line signifies a type of transcendental shift from the young girl she was when she first met Maxim, to the new, experienced woman she has become after the battle with the demons which tormented her. However, if one takes a closer look at the text, one sees that the only ghost that tormented her was herself. She exclaims that "we have paid for freedom" and "our present peace" does not come without a price (6). She continues to suggest that "happiness is not a possession to be prized. It is a quality of thought, a state of mind" (6). While these lines suggest that the narrator has finally gained a sense of freedom from the events that have transpired,

if one reads between the lines what really disappeared is her false representation of what Rebecca was like.

Throughout the novel, the narrator brings Rebecca back to life by way of inanimate objects. She feels like a guest in her own home, "walking where she [Rebecca] had trodden, resting where she lain" (140). She [the narrator] is "biding her time, waiting for the return of the hostess" (140). These thoughts indicate that she feels estranged from "me and childlike in a place that had been occupied by someone older and wiser. Her ability to grow into an individual is clouded by Rebecca's past life.

At one point in the novel, the narrator loses complete identification with herself and instead, merges with her imagined version of Rebecca:

As I sat down to dinner in the dining room in my accustomed place, with Maxim at the head of the table, I pictured Rebecca sitting where I was now, picking up her fork for the fish, and then the telephone ringing, and Frith coming into the room and saying, 'Mr. Favell on the phone. Madam, wishing to speak to you,' . . . And when she came back, having finished her conversation and sat down at her place again, Rebecca would begin talking about something different, in a gay, careless way, to cover, up the little cloud between them. At first Maxim would be glum ...but little by little she would win his humour back again. telling him some story of her Jay . . . Max disturbs her fantasy by exclaiming, "What the devil are you thinking about?" (203)

The narrator has "so identified [her] self with Rebecca that [her] own dull self did not exist, had never come to Manderley. [She] had gone back in thought and in person to

the days- that gone by" (203). These types of "antics," as Max calls them, causes her consciousness to disappear, falsifying her own existence.

The objectives of this current research work primarily aims at understanding New Feminism in Daphne Du Maurier's *Rebecca*. And it also investigated from perspective of New Feminist and its requirement ideas.

In this regard, it becomes clear that the text has been analyzed through the various perspectives by various critics, the theory of gothic feminism has not been applied, so there exists a strong need to carryout research from the gothic feminism perspective. Therefore, the research explores how gothic feminism is an appropriate tool to analyze the text.

Gothic Feminism is a critical text that analyzesthe doorway of women in early English gothic from the late eightteenth century through mid nineteenth century. In 1990s saw the Female Gothic move from the margins into the mainstream of literary criticism, as well as a shift away from psychoanalyst interpretations to socio-cultural readings.

The movement of Gothic forms and figures over more than two centuries makes the definition of an identical generic category is very difficult. Changing features, emphases and meanings disclose Gothic writing as a mode that exceeds genre, restricted neither to a literary school nor to a historical period. The circulation of Gothic features across texts and historical periods distinguishes the Gothic as a mix form, incorporating and transforming other literary forms as well as rising and changing its own conventions in relation to newer modes of writing. In many ways the multiple origins of Gothic writing emphasize its different work of art. While certain devices and plots, what might be called the staples of the Gothic, are clearly

particular in early Gothic texts, the tradition draws on medieval romances, supernatural and fairy tales, Renaissance drama, sentimental and confessional narratives as well as the ruins, tombs and nocturnal speculations that fascinated Graveyard poets.

For the development of the Gothic novel, the significance of anonymous publication is more than the respect of rudeness associated with authorial rejection. The first edition had a preface that became a crucial device in Gothic narratives: it was itself a fiction, a fiction, moreover, with pretensions to historical authenticity and veracity. Everything, from the Gothic script in which it is printed to the feudal customs and amazing incidents it presents, conspires to give it an air of truth as a production of the barbarous and irrational dark ages. It is moral, questionable to the eighteenth-century. The historical distance that is opened up by the device of the discovered document returns readers to the neoclassical strictures and produces with painful interplay between past and present that both displaces and confronts contemporary artistic and social concerns.

Similarly, in the novel *Rebecca*, most of the female characters presented by Maurire become the victim of patriarchal domination and their voices are made silent by males. Females can't express their voice what they wish. They are compelled to hide their voice by males because of the patriarchal construction of the society.

Many women take ornaments as a barrier in women's life and treat them as the means to capitulate the true women's self. Now the present scenario, women are unanimous and are receiving the light of knowledge and wisdom through this, are being in enlightened and free in the society. Women have different biological structure than males and according to its need are free to either conceal or exposes

than according to their comfort rather social taboo. By exposing their typicality and peculiarity they can celebrate their sensuality and be proud of their self. Rebecca is actually a victim of her husband and that there is no possible justification for Maxim's crime maxim de Winter, the patriarch himself, the character that has emerged as the new villain in Rebecca. Here, de Maurier's Portrayal of villain in Rebecca is not directly related to gender, but rather patriarchal abuses of power by those characters who find themselves in powerful positions. In Rebecca, one of the problematic issues that the narrator has to endure once married to Maxim is her own ambivalent attitude towards knowledge and maturity on the one hand; Mrs. De Winter feels that life in Manderley demands that she is matured and experienced enough to manage the big house. All her attempts to behave as mature women appeared unnatural and are continuously forward upon her husband, who wants to keep her away from what he refers to as "not the right sort of her knowledge" (226). Thus her husband treating her like child and insisting that "it is a pity you have grown up" (59). Towards his young wife's passage from immaturity to maturity. As her own in experience and self consciousness, Mrs. De winter is alienated from the world of adult femininity, so she remains ignorant. This sense of the alienation together with her frustrated attempts to fit in that make her both hate and identify with Maxim's dead wife, Rebecca. Rebecca's ghostly presence represents the beauty. And more acute her acute here obsession grows she becomes, "in that brief moment . . . I had so identified myself with Rebecca . . . my own dull self did not exist, had never come to Manderley. I had gone back in thought *and* in person to the days that were gone (224-25). This pressure increased by the house keeper, Mrs. Danvir who tortured Mrs. de Winter by keeping the memory of Rebecca alive. Mrs. de Winter discovered her husband hides a dark secret,

everyone believe that Maxim adored Rebecca. It turns out that he actually murdered her.

Most of the gothic novels include same features. So as the same novel belongs the characteristics to attract the masculine as the feminine suppressed by the patriarchy construction. The features are according to Will Dudley, "Catholic countries as the setting for the most terrible crimes, due to Protestant prejudices against Catholicism and vampires, monsters and ghosts." (48). The female protagonist as suppressed by masculine and dominated by exaggerated passions and fears, and persecuted by construction. The female presents her role in satanic, terrifying female characters, victims of their negative impulses.

It asserts unity by promoting the recognition of others' experiences as counterparts to female, which wipes away the distance between individuals. Shared suffering is the mechanism that enables females to enter into another person (64-5). In *Bluebeard Gothic*, argues, "Massé, identification leads readers to adopt the position of the beaten heroine (3-5)". This complicity questions neither the represented sexual relationships nor the ideology of love on which male and female protagonists are based. But what complicates this setup in *Rebecca* is that the beaten heroine, merging with Rebecca, ends in the position of the beater. This change of roles places the typical masochistic reading contract under scrutiny. This merger, as Massé points out, remains fraught with ambiguity in *Rebecca* for the protagonist submits to Maxim, but will neither have Manderley nor be Rebecca (189-91). Depriving her of these two trophies suggests that the novel is what Radway calls a failed romance for the Maxim's' identification with her is not nurturing enough. Therefore the novelist narrates:

I wished I could lose my own identity and join them. Eat hard-boiled eggs and potted meat sandwiches, laugh rather loudly, enter their conversation, and then wander back with them during the afternoon to Kerrith and paddle on the beach, run races across the stretch of sand, and so to their lodgings and have shrimps for tea. Instead of which I must go back alone through the woods to Manderley and wait for Maxim. (87)

The narrator is rather simplistic if the protagonist and the novelist, du Maurier's presentation of this character is ambiguous. Maurier's text resists both the traditional and the standard feminist main question is not paid attention all the main characters in the novel display signs of vice and dishonesty, their gender. This paper argues that specific character, villain in Daphne du Maurier's novel is the haunting presence strict patriarchal system, represented by Maxims mansion, Manderley, as a hierarchical system. The novel portrays the characters' inability demanding gender roles imposed by this system, which leads them hysteria and crime causes too violence and discrimination in the each culture of society.

This rewriting of Freud leads to a sensitive textual analysis of three 'Gothic' novels, representative of the three moments of the fantasy: Daphne Du Maurier's *Rebecca*, whose passive narrator remains fixed in the first stage of the beating fantasy, identified with the sadistic beater, Pauline Reage's *Histoire d'O*, in which O presents the most refined, indeed mystical, depths of masochistic askesis, and Charlotte Bronte's *Jane Eyre*, whose protagonist succeeds in finding an autonomous mode of being beyond the original sadomasochistic relationship. So, the novelist visualizes:

Mrs. de Winter has a classic rags-to-riches transformation in *Rebecca*. She starts off as a paid companion (a low-class job) and suddenly finds herself as the lady of the house at Manderley. Still, she never quite gets over her roots: she always feels like she's perched between classes, never quite at ease where she finds herself. When she becomes the wealthy mistress of the mansion, she's worried about what both the servants and her newly acquired peers will think of her. (133)

In a novel with a lot of class tension, there are very rigid behavior codes and conventions peculiar to each class, which also govern how they are supposed to interact with each other. But wait a second: no one follows these codes! All the major characters drastically break the social conventions they want others to believe they adhere to. The female wants to set her identity through a unique style. In this regard, she presents her different visual and non visual form in the society to equalize the masculine to resist in each sector. The novelist with an idea of internal decoration; it runs according to her order; she organizes its social gatherings and resides over them. Her monogram exemplifies her rule with her sloping initial eclipsing the initials of her surname. In playing the master of Manderley, Maxim communicates his fantasy through the means created by Rebecca. These features fit in with Deleuze's analysis of the role masochism gives to the mother.

The masochist magnifies the mother by insisting that symbolically she lacks nothing and, degrades the father by depriving him of all symbolic function. The symbolic order becomes a maternal order in which the mother generates the symbolism through which the masochist expresses himself (Deleuze 63). Being the real Mrs. de Winter means conforming to the role of the beating woman typical of male

masochistic fantasies. The novelist allegorically narrates the view in this novel and presents:

She would make for her usual table in the corner of the restaurant, close to the window, and lifting her lorgnette to her small pig's eyes survey the scene to right and left of her, then she would let the lorgnette fall at length upon its black ribbon and utter a little exclamation of disgust: 'Not a single well-known personality, I shall tell the management they must make a reduction on my bill. What do they think I come here for? To look at the page boys?' And she would summon the waiter to her side, her voice sharp and staccato, cutting the air like a saw. (157)

Her voice is becoming louder and louder. You depreciate them so as not to seem proud. She turned to me by way of explanation. Mr de Winter is so modest. he won't admit to it but I believe that lovely home of his has been in his family's possession since the Conquest. This is a woman who feels it is her destiny to be a paid companion, and she envisages herself with a mistress. She allows such expectations to limit her fantasy, although we can infer that one of her desires is to be the woman she is not, with all her fallen accoutrements. In same time the novelist raises the issue of the 'identity' of Ivanhoe.

It remains unresolved at its point of closure, since although the work appears to offer a unionist allegory of national regeneration, Scott also illustrates, via the characters of Isaac and Rebecca, the limits of this inclusiveness the novelist adds

Rebecca's fate is decided and describes his idea of a good Christian work as 'the burning of a witch'. The novelist portrays the character of Rebecca before the death and describes:

My shyness fell away from me, loosening as it did so my reluctant tongue, and out they all came, the little secrets of childhood, the pleasures and the pains. It seemed to me as though he understood, from my poor description, something of the vibrant personality that had been my father's, and something too of the love my mother had for him, making it a vital, living force, with a spark of divinity about it, so much that when he died that desperate winter, struck down by pneumonia, she lingered behind him for five short weeks and stayed no more. (184)

Closure is partial, a sense of loss remains. Threats to law, domestic relations and cultural and sexual identity are only temporarily rebuffed. In Victorian culture, too, a loss, increasingly irreparable by reason or law alone and articulated in terms of spiritualism and horror, governs perceptions of science nature, crime, and social degeneration. Later in the century the threats to cultural identity reappear, to be presented, in a different combination of scientific rationality and sacred horror, as distinctly sexual in nature.

The Female Gothic, as the essays in this volume bear testimony, is shaped by many issues, including national identity, sexuality, language, race and history. It is also the case that the form challenges and complicates such issues and this is why it is of such major literary and cultural importance. As Juliann Fleenor argues, "There is not just one Gothic, but Gothics" (4), with many different forms and levels. These

change *Defining the Female Gothic* and shift as new writers transform and renew the form. But we need to retain a sense of history, of the line which runs from even further back than Radcliffe. The novelist adds in his novel:

'Twenty past two,' he said.

'It's funny,' I said. 'It looks almost as though the dawn was breaking over there, beyond those hills. It can't be though, it's too early.'

'It's the wrong direction,' he said, 'you're looking west.'

'I know,' I said. 'It's funny, isn't it?'

He did not answer and I went on watching the sky. It seemed to get lighter even as I stared. Like the first red streak of sunrise. Little by little it spread across the sky. (184)

The structure of the novel follows, to some extent, the *bildungsroman* and Frankie's semi-orphan state foregrounds her identity formation and self-determination. Berenice is confined bodily to the maternal stereotype which characterizes her position in the Southern novel, and her function as the mother substitute extends even to Frankie's continuing experiences of fractured subjectivity. During the long afternoon discussion of death, God and utopian fantasies which covers so much space in the novel, Frankie asks persistent questions about the nature of subjective experience, about this troubling separation called the self.

Along with the concept of *The Madwoman in the Attic* (1979) in which Sandra M. Gilbert and Susan Gubar utilized psychoanalytic theory to explore female anxieties about space and authorship, uncovering what they called the 'single secret message' of women's writing of the nineteenth century. In reducing the diversity of women's writing to this single plot. The novelist recognizes different characters in the

novel. He splits psyche produced by the woman writer's 'quest for self-definition' and best emblemized by the Gothic doubling of Jane Eyre and her monstrous 'Other', the imprisoned first wife in Victorian period. In this way, the novelist resembles,"

"Then you have been here before?" I said to him, my sense of strain departing, as the car crept away down the twisting narrow road" (205). Maxim turns to me, laughing, wiping the hair out of his eyes, and I unroll the sleeves of my mackintosh caught by the sea spray. And then we looked round, and saw that Jasper had disappeared. The sequence of novel makes a series to make a new narration in corresponding to identity in the whole narration from beginning to ending for lost space for female protagonist. The revenge of female presents in the queue of female's passion and identity. So, the novelist presents women's desire in the same way in same version:

I wanted to go back again, to recapture the moment that had gone, and then it came to me that if we did it would not be the same, even the sun would be changed in the sky, casting another shadow, and the peasant girl would trudge past us along the road in a different way, not waving this time, perhaps not even seeing us. There was something chilling in the thought, something a little melancholy, and looking at the clock I saw that five more minutes had gone by. Soon we would have reached our time limit, and must return to the hotel. (215)

Visitors are lavish with their flowers, and the vases stand cheek-by-jowl in any fashion, hot-house exotics crammed. Later her friends come in for a drink, which I must mix for them, hating my task, shy and ill-at-ease in my corner hemmed in by their parrot chatter, and I would be a whipping-boy again, blushing for her when, excited by her little crowd, she must sit up in bed and talk loudly, laugh too long,

reach to the portable to the tune. I prefer her irritable and snappy, her hair done up in pins, scolding me for forgetting her Taxol. All this awaited me in the suite, while he, once he had left me at the hotel, would go away somewhere alone, towards the sea perhaps, feel the wind on his cheek, follow the sun; and it might happen that he would lose himself in those memories that I knew nothing of, that I could not share, he would wander down the years that go.

At proposal stage this book included an abstract on Race, America and the Female Gothic from Eugenia DeLamotte who contributed a groundbreaking article on Pauline Hopkins and African-American identity for the Female Gothic special issue of *Gothic Studies*. Eugenia, who died in 2005, was the author of a landmark text in Gothic criticism, *Perils of the Night: A Feminist Study of Nineteenth-Century Gothic* (1990), although her scholarship transcended the Gothic field and included books on Paule Marshall (1998) and Voltairine De Cleyre (2004). The novelist narrates:

I will apologize to Robert of course,' she said, 'but the evidence pointed so strongly to him. It did not occur to me that Mrs de Winter had broken the ornament herself. Perhaps, if such a thing should happen again, Mrs de Winter will tell me personally, and I will have the matter attended to? It would save everybody a lot of unpleasantness. (228)

It is a supernatural rather than transcendent effect, in which the material appears but cut off from its anchorage in spatial and temporal classification. Once the riddle is solved, however, Laura loses grotesque energy and is subsumed by the arabesque, while Marian too loses her monstrous duality and is subsumed to the domestic. The readerly response, moreover, requires duality for its hermeneutic key and without it the tale loses its edge.

Radcliffean romantic closure also represents the only 'realistic' means of arriving at a happy ending. If Radcliffe defines history, as Ian Duncan has claimed, solely as 'a synchronic domain of patriarchal coercion' or 'an alien dimension of power or terror', the only available form of transcendence is that provided by an avowedly romantic evasion of history's determinations.

Instead of replacing 'the alarms of romance' with 'the anxieties of common life' as in *Northanger Abbey*, Radcliffe's works finally opt to deliver their heroines simply 'from one stage of romance to another'. The novelist presents in the novel to include all characters to make all traditional behavior in same manner to find equal. He adds, " She came towards me, and I held out my hand, envying her for her dignity and her composure; but when she took my hand hers was limp and heavy, deathly cold, and it lay in mine like a lifeless thing." (228). we can look at each other, and touch each other, and stay together year in and year out in the same room. Yet always I am I, and you are you. And I can't ever be anything else but me, and you can't ever be anything else but you. Different characters mostly the male has the role to make female as an servant and not to give a chance to touch the backwarded man because the New York Times should address all part of the country in each his divergent view in his choice of terms. In the period of masculine problem a scholar named On an ethical or philosophical level, Boswell was tormented by questions of identity that ultimately derived from strains in the way the self could be imagined in the late eighteenth century. Boswell aspired to be a man who 'was rational and composed, yet lively and entertaining'. But in spite of a firm belief that his 'natural character is that of dignity', he found it difficult to 'fix myself in such a character and preserve it uniformly' and when his 'resolution' or will-power faltered he became a 'dissipated.

The novelist write, " I knelt up on the window-seat and put my arms round his shoulders. 'Why do you say these things to me?' I said; 'you know I love you more than anything in the world. There has never been anyone but you. You are my father and my brother and my son. All those things (189)." While Jane Eyre is a text that 'resists' the masochistic fantasy inherent in female Gothic, Masse would prefer texts that do not just 'resist' but in Freudian fashion 'work through' the enticements of fantasy. 'Perhaps the final step in escaping Gothic masochism is to move to other genres that begin by assuming a distinction between domination and low.

To adopt Masse's figure, Ellis and Heller are fixated in the first phase of the beating fantasy, in which we dominate texts to show our love for them. Here the utopian vision appears primarily in attempts to rewrite the past in order to recuperate the history of this masochistic genre as a site of rebellion against patriarchy.

American inhabitants are influenced by the French in comparison to the English. But the emergence of sex in England, pioneered by women, is important in a different way, and this history sheds light on the different motivations for and methods of staging individual, private experience through new uses of prose. Lacanian theory must be understood as a kind of slave morality. How would Lacanian theory be formulated after the appropriation of the will to power that regularly institutes its own powerlessness? This figuration of the paternal law as the inevitable and unknowable authority before which the sexed subject is bound to fail must be read for the theological impulse that motivates it as well as for the critique of theology that points beyond it.

Change in the society is contribution. It is difficult to write about contradiction or analysis of mainstream. in this concern, the novelist writes:

'Well,' said Maxim, 'why didn't you get up and give it to him?'

'Steady, old boy, steady. No need to get rattled. I don't want to smash you, Max. God knows you've never been a friend to me, but I don't bear malice about it. All married men with lovely wives are jealous, aren't they? And some of 'em just can't help playing Othello. They're made that way. I don't blame them. I'm sorry for them. I'm a bit of a Socialist in my way, you know, and I can't think why fellows can't share their women instead of killing them. What difference does it make? (123)

You can get your fun just the same. A lovely woman isn't like a motor tyre, she doesn't wear out. The more you use her the better she goes. Now, Max, I've laid all my cards on the table. The superiority of English values of law, liberty and domesticity is reaffirmed only after the terrors of losing one's identity, freedom and life have been encountered. Happy domesticity is restored in the marriage of Hartright and Laura, but only at the price of the sacrifice of her double. It is, moreover, a displaced sense of closure since, at the beginning of the novel, it was the spectral, mysterious and helpless appearance of Anne that excited.

They were left with a precisely realised and visually clear picture of the dead woman by her own grave, but a conceptual impossibility. The novelist gives a glimpse of masculinity through emotional power to know the chemical reaction in the biology to determine sense and sensibility. So, Simon de Beauvoir further writes, firstly, male sexual and emotional development is taken as the norm, and Freud assumes that the woman feels herself to be a "mutilated man", suffering from penis envy; Adler sees her envy as based on her "total situation" of disadvantage.

"Incarnation of transcendence" for the male, on account of its being at the same time a part of the male and a foreign object, at once self and other (39). The novelist presents this novel the problems of man in the western society in the human kingdom. This problem are not associated with man but also attached with the female too. There is also some male femininity. In this time, the reality between male and female deconstructs the binary of male and female and the hetrosexuality and the traditional concept of human kingdom. So, the novelist writes:

Letters from his mother, and then a 'horrible narrative' deliberately intended to deceive him, rouse his passions into violent action.

Suspicious about character and identity permeate the novel's reversals of apparently good and apparently bad characters. Even at the end the establishment of proper family places and identities depends on the stories and confessions of criminals. The figure, indeed, in whose name the web of deceit is unravelled and Providence invoked, has a different name and identity at the beginning. (218)

She was a very fine and academically rigorous scholar whose work was always of the highest standard and it is to her memory that this book is respectfully dedicated.

Fishing boats sometimes had names like that; 'Happy Return', 'I'm Here', those sort of names.

This masculine ideal was intimately connected to the growth of a commercial and industrial bourgeoisie throughout western Europe but, far from being a wishful self-portrait of one particular social class, it was a complex amalgam of beliefs and practices drawn from many sources, some old, some new. One key element was the eighteenth-century revival of interest in the ancient Greek ideal of male beauty

associated with the writings of the archaeologist and art historian Johann Joachim Winckelmann (1717-68) who promoted the model of the young Greek athlete as the embodiment of what he called 'noble simplicity and quiet grandeur' (qtd. in Mossae 1996: 29). Mossae has quoted the beauty as masculine's virtue in the society. Society takes as male's strong. Allie finds this quality in the Noah but people in the society look Noah as a bisexual male and he cannot counter argue because he is from middle class group. So the novelist arise a voice from middle class side to get a position and notifies in his novel and writes:

Middle-class women also wanted privacy and their anxious interrogation of the servant question during the inter-war period is already well-known. Servants posed a threat to privacy, and their management raised difficult issues in an increasingly democratic age. They were nonetheless believed by feminists and non-feminists alike to be crucial to the middle-class way of life. Giles points out that the everyday tasks of domesticity only became acceptable for middle-class women if and when they were transformed into pleasures of the mind, so cooking could become creative, whereas washing could not. (240)

Perhaps he had heard himself discussed once, amongst his own people, and the memory of it lingered, like an ugly picture in the mind of a child. He would have a child's mentality too, regarding likes and dislikes. He would take a fancy to a person for no reason, and be friendly one day perhaps and sullen the next.

Masse more realistically suggests that utopia should be sought in the future, when a less repressive patriarchy will permit more active roles for women, will no longer necessitate masochism as 'the best of a bad bargain'. But while it lasts, the female

Gothic needs to be remembered as it actually was before it can be resisted and worked through.

The novel presents bisexuality and new trends of masculinity. It gives a glimpse of not only heroic but also female 'Hensure man' concept of Lawrence in the society. It also should be valorized. The biological organ, phallus holding in the society should be acknowledged according to their skill, intelligence and interest. Such a man can involve in many jobs. They can engage to their job interestingly. No masculine should be undermined as socio-cultural status.

The insistence on neoclassical rules of composition manifests the importance attached to the manner in which eighteenth-century culture constructed and reproduced its own idea of itself. Architecture told the story of its development and represented its values; it was interpreted accordingly. Some of Kames' apparently inconsequential speculations on the appropriate architectural style of ruins indicate a certain investment in distancing the enlightened present from a Gothic past. In this concern, the novelist relates transcendent through female and writes:

The friend had gone, with his kindness and his easy camaraderie, and the brother too, who had mocked me for nibbling at my nails. This man was a stranger. I wondered why I was sitting beside him in the car. Then he turned to me and spoke. 'A little while ago you talked about an invention,' he said, 'some scheme for capturing a memory. You would like, you told me, at a chosen moment to live the past again. I'm afraid I think rather differently from you. All memories are bitter, and I prefer to ignore them. (29)

Something happened a year ago that altered my whole life, and the novelist wanted to forget every phase in my existence up to that time. The novelist thought this rather absurd, and protested, but to my surprise she agreed with him. The novelist thinks she enjoyed the fuss it would create, the sympathy of people, the visits and messages from friends, and the arrival of flowers.

Monte Carlo had begun to bore her, and this little illness would make a distraction. It is undoubtedly true that the "betweenness" and "inbetweenness" of the women in *Carrie* may be an elaborate facade.

As Nancy K. Miller illustrates so well in "'T's in Drag: The Sex of Recollection," the porno-Bodies Cinematic, *Bodies Politic* 337 graphic tradition since Cleland's *Memoirs of a Woman of Pleasure* with that of the most sacrosanct of British novelists. Jackson revisits the whole notion of motherhood and the binds that it places upon emancipation. Eleanor is trapped in the past and unable to embrace a future characterized by independence. The novel, in other words, makes visible the ideological tensions of motherhood even while they appear as psychological conflicts. In same time author points out:

The friend had gone, with his kindness and his easy camaraderie, and the brother too, who had mocked me for nibbling at my nails. This man was a stranger. I wondered why I was sitting beside him in the car. Then he turned to me and spoke. 'A little while ago you talked about an invention,' he said, 'some scheme for capturing a memory. You would like, you told me, at a chosen moment to live the past again. I'm afraid I think rather differently from you. All memories are bitter, and I prefer to ignore them. Something happened a year ago that altered

my whole life and I want to forget every phase in my existence up to that time. (65)

Gothic excesses and transgressions repeatedly return to particular images and particular loci. Familial and sexual relations, power and suppression, turn on the roles and figures of father and daughter. In villains, masculine sovereignty is staged and scrutinised. Old castles, houses and ruins, as in wild landscapes and labyrinthine cities, situate heroines and readers at the limits of normal worlds and mores. Historical events or imagined pasts, also, delineate the boundaries of the normalised present in a movement, an interplay, that leaves neither where they were. In its crossing of boundaries, however, Gothic is a mobile and specific form. The novelist presents:

When I said this I remember he laughed, and stretched his hand to me across the breakfast table. 'Bless you for that,' he said; 'one day, when you reach that exalted age of thirty-six which you told me was your ambition, I'll remind you of this moment. And you won't believe me. It's a pity you have to grow up.' (94)

The particular relationship between political institutions, nature and the individual is rarely if ever the same in different cultures. But this ratio of distribution between these different levels is determined by some hidden nucleus, and it is here that we must situate the specific identity of a culture. Beyond the self-understanding of a society there is an opaque kernel which cannot be reduced to empirical norms or laws. This kernel cannot be explained in terms of some transparent model because it is constitutive of a culture before it can be expressed and reflected in specific representations or ideas. It is only if we try to grasp this kernel that we may discover the foundational mytho-poetic nucleus of a society. By analyzing itself in terms of such a foundational nucleus a society comes to a true understanding

To wrap up, Rebecca binds the social constructions but Rebecca presents the heroic masculinity being the victim world. In this way, the ethos of femininity forwards different innocent and inclusive views of manhood and womanhood in the society. Women should understand the masculine's view to grasp the reality not on the basis of class, caste, and rank but actual love depends on the sexual homogeneity and heterogeneity. The novelist presents this novel by presenting economic and political as a way of life very urbanization and rationality. The life is a struggle. What the life of human exists according to location. Time and context determines the mode of living. The novelist is trying to expose the communal terrorism and immigrant documentation the culture hegemony gives a chance of living in an unknown place simply. This paper gives the idea of Gothic Feminist.

In this narration of novel how does man presents class wise, how European class and culture is presented is given very vividly in the novel. The problem of the novel raises the status of European economic and political status of rural class in the mainstream of the society where as the research paper are tries to find out the answer of the following objective of the signalman, the reality is that he must correctly interpret the apparition's warnings, or suffer the guilt of having allowed tragedy to occur. The narrator questions this belief, certain that the apparitions and warnings are all in the signalman's head. First, he observes that the signalman works alone in an "unhealthy damp" and sunless environment. Showing these feminizing forces, it reveals that he is not assuring about his masculine identity. In the psychological perspective. Recall through others memories, never in flashback as perceptual evidence, *The Single Man* is intimately tied to the fictionality of desire, always in the process of construction for the reader, so called through the eyes of a number of characters. On the other hand is the dour French-speaking Pole, primarily known as an author of sea stories, whose outsider status in London is reflected in the distant tone of his writing.

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