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Resistance to Patriarchal Ideology in John Fowles's *The Collector*

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Letter of Recommendation

Krishna Paudel has completed his thesis entitled “Resistance to Patriarchal Ideology in John Fowles’s *The Collector*”. He carried out his research from July 2019 to August 2019. I hereby, recommend his thesis be submitted for viva voce.

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Letter of Approval

This thesis entitled “Resistance to Patriarchal Ideology in John Fowles’s *The Collector*” submitted to the Central Department of English, Tribhuvan University, by Krishna Paudel, has been approved by the undersigned members of the Research Committee.

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Abstract

This research explores the issue of women's resistance to patriarchal norms and values in John Fowles's *The Collector*. It focuses on the central character Miranda's relentless struggle from her imprisoned life to her death for establishing her free identity in patriarchal society. It is the hierarchy made between men and women by the patriarchal society that has marginalized women from enjoying the social position. For a long time, women could not develop themselves to raise voice for their rights. In the novel Miranda in order to emancipate herself questions discrimination and trying to stand on her own but sadly gets ill and dies. She has been kidnapped by Clegg and imprisoned inside an isolated and lonely house. He tortures and abuses her cruelly in order to manipulate into submission to his proposal. She struggles with great effort to resist his moves for molesting and controlling her.

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I. John Fowles, *The Collector* and Feminist Concerns

This research study attempts to explore John Fowles's *The Collector* (1963) from the view point of feminism as mostly practiced during his period when great literary personalities exploited the potential of inner joy and emotional access by writing on the subject matter like gender theory within feminism and other feminist elements resembling the literary works of the kinds as feminist fictions. The study uses the feministic concepts for the analysis of the underlying feminist elements in the novel.

John Fowles's real name is John Robert Fowles and he is a well-known British author (1926-2005) who has dedicated his life to the world of literature. He is a tremendously gifted story teller with a literary writing style unfortunately often interpreted as verbose and overly complex. His first novel, *The Collector*, published in 1963, has been reprinted several times and has been translated into many languages, thus proving that Fowles's early works are still of interest to the public.

Fowles was born on the 31st of March, 1926 in a small suburb of London called Leigh-On-Sea, the son of tobacconist and a school teacher. Mother was the daughter of the chief lingerie buyer for John Lewis. His parents, Gladys and Robert Fowles, gave birth to only one other child, a daughter; however, this was 15 years later so John was considered to be only child. It was this loneliness as a child that is said to have caused him to develop his preference for solitude over society; a trait that is well established within the character of Frederick Clegg in *The Collector*. No one in his family had any literary interests or skills at all. He didn't have really a happy childhood. It was as a child that another shocking resemblance to Clegg would develop, when Fowles was introduced to the wonders of nature by his uncle, which included the art of butterfly collection.

However, unlike his character Clegg, Fowles would later despise this activity, and openly reject the concept of "collection" living creatures which of course gained great exposure in his novel *The Collector*. It was at this time that a key aspect of his first novel was developed within him, and is inevitably what influenced him to construct *The Collector's* storyline with a scenario containing the same idea.

Fowles was also himself an amateur lepidopterist like Clegg, so he was able to provide the novel with credible details concerning butterfly collecting. Finally, his favorite play *The Tempest* by Shakespeare, influenced the draft of the novel. The collector makes use of a number of literary parallels and allusions, but among the most conspicuous references are those to *The Tempest*. The name "Miranda" comes from the play, as does the name "Ferdinand" (Clegg calls himself Ferdinand). And throughout the novel Miranda compares her kidnapper to Caliban, a misshapen monster in the play.

Fowles spent 1950-1951 as a professor of English literature at a university in France, during which time he taught himself Latin and continued to write. He then made a decision that would have a profound impact on both his literary career and personal life, declining an opportunity to teach at a university in England in favor of a position teaching English as a second language at a Greek boarding school on the island of Spetses, about 60 miles southwest of Athens. It was here that Fowles first met his future wife, Elizabeth, who at the time was married to another teacher. The school and its surrounding would also subsequently provide a setting for *The Magnus*, and a passage from an early chapter in the novel illustrates how much Fowles (and the main character) had fallen under the spell of Greece.

The Collector is a rather curious book, in that it contains two parts which tell exactly the same story about a young man Clegg. There also a third part, in which the reader finds out what happens to Miranda and what Clegg does after her death. The first part, narrated by the character Frederick Clegg, a city hall clerk and the butterfly collector, the male character in the novel, forcefully takes Miranda Grey, a middle class art student at the Slade School of Fine Art away from her family in a van locks her in the underground cellar against her will simply because he likes her. He remains completely oblivious to the mental and physical trauma she undergoes there. In order to please her he provides the immediate needs ranging from coffee and breakfast to Mozart record player in the dark cellar and wants her. He actually wants to buy her love with those amenities. He never understands Miranda's feelings and the pain caused by the separation from her family. Clegg's physical lust and stubbornness becomes the main cause of Miranda's death but it brings no change in his stereotyped patriarchal mind-set victimized by Clegg and his chauvinistic attitude. Miranda could not achieve freedom, her sole dream.

The second part of the novel is narrated by Miranda in the form of fragments from a diary that she keeps during her captivity where she presents her thoughts. Clegg scares her, and she does not understand him in the beginning. Miranda reminisces over her previous life throughout this section of the novel, and many of her diary entries are written either to her sister, and a man named G.P. Miranda reveals that G.P. ultimately fell in love with her, and subsequently severed all contact with her. Through Miranda's confined reflections, Fowles discusses a number of philosophical issues, such as the nature of art, humanity and God. At first, Miranda thinks that Clegg has sexual motives for abducting her, but as his true character begins to be revealed, she realizes that this is

not true. She starts to have some pity for her captor. In this way having caught a cold from Clegg, Miranda becomes seriously ill and dies.

Last part of the novel, Clegg describes awakening to a new outlook. At first, he wants to commit suicide after he learns of Miranda's death, but after he reads in her diary that she never loves him, he decides that he is not responsible for Miranda's death, that his mistake was kidnapping someone too far above him, socially. Clegg is thinking about how he will have to do things somewhat differently when he abducts a more suitable girl that he has seen working in Woolworth's. As the novel ends, his announcement he plans to kidnap another girl. This part is purely informative, and does not contribute or alter the meaning of the other two parts, and since the first two are both much more significant.

Fowles first published book *The Collector* is a compact thriller related in turn by each of the two characters. When she is walking home alone from movie, he captures her by using chloroform, and locks her in the basement room. As a prisoner in a secluded basement, Miranda is cared for very well, and thus at first the reader has the feeling that Ferdinand is a pitiful, lonely man in need of love. Ferdinand thinks that money is enough to make Miranda love him. But he is wrong. He does not understand her will and desire.

Miranda, heroine of the novel protests against patriarchy. She does not like any activities of her captor Clegg. In her writing she writes only about her aunt and G.P. whom she loves. She tries to escape several times from the cellar. Instead of loving she tries to kill him and at last in her process of escaping from the cellar she becomes seriously ill and dies. Although it can be read as a more thriller the narrative encourages the reader to meditate on the differences between the privileged and elite and the masses, and what each may owe or offer to the other.

The Collector not only portrays significant ideas, attitudes and behaviors upheld by society, but it has been influenced heavily by the authors own life experience, and as a result these experiences have become major aspects of the novels story. Without them, Fowles first novel may not have been the success it turned out to be, as these experiences quite frankly make the characters as unique and interesting. It clearly shows the authors viewpoint on the concept of "collecting", and with that being said it is clear that the early rejection of butterfly collecting by Fowles had a huge influence on the way in which he constructed his novel and its storyline. Without this development in his life, Fowles would have never received the same influence that would form the basis of his first novel, and as a result *The Collector* would never have formed the same, successful way.

The Collector, first novel by John Fowles, has immensely contributed to establish Fowles as a major British novelist in English literary arena. Readers at large better known him for his two most acclaimed novels, *The French Lieutenant Women* and *The Collector*. Another novel *The Magnus*, published in 1965, has generated the most lasting interest, becoming something of a cult novel, particularly in the United States of America. *The Magus* is the story of Nicholas Urfe, a young Englishman who accepts a teaching assignment on a remote Greek island. There his friendship with a local millionaire evolves into a deadly game, one in which reality and fantasy is deliberately manipulated, and Nicholas must fight for his sanity and his very survival. It is told from the point of view of Nicholas Urfe, who is bored with life.

The most commercially successful, *The French Lieutenant's Woman*, appeared in 1969 and won several awards and was made into a well-received film (1981) starring Meryl Streep in the title role. In this Victorian novel with a 20th century perspective and

an omnipotent narrator, we can get the contradiction between truth and fiction. In this contemporary, Victorian-style novel Charles Smithson, a nineteenth-century gentleman with glimmerings of twentieth-century perceptions, falls in love with enigmatic Sarah Woodruff, who has been jilted by a French lover.

Of all John Fowles' novels *The French Lieutenant's Woman* received the most universal acclaim and today holds a very special place in the canon of post-war English literature. From the god-like stance of the nineteenth-century novelist that he both assumes and gently mocks, to the last detail of dress, idiom and manners, his book is an immaculate recreation of Victorian England. Not only is it the epic love story of two people of insight and imagination seeking escape from the can't and tyranny of their age, *The French Lieutenant's Woman* is also a brilliantly sustained allegory of the decline of the twentieth-century passion for freedom.

A recurring theme in all the three novels mentioned above is Fowles's vision of the world as having a double reality. *The Magnus* puzzles us with its world of dreams and realities on a Greek island, while Sarah Woodruff from *The French Lieutenant's Woman* creates her own world, wills herself to be an outsider, a femme fatale, apart from convention and history. It resembles a Victorian novel in structure and detail, while pushing the traditional boundaries of narrative in a very modern manner. Winner of several awards and made into a well-received film. *The Collector* presents the struggle of a girl who has built her own reality through memories in order to survive forced seclusion. Fowles is a tremendously gifted story teller with a literary writing style.

Among his other works, *The Ebony Tower* (1974) is a collection of five short novels with interlacing themes, built around a medieval myth. They are *The Ebony*

Tower, Eliduc, Poor Koko, The Enigma, and The Cloud. In the opening title story, *The Ebony Tower* (a novella) David Williams, an English art critic and color-field painter, meets a girl, former art student named Diana. He is impressed by Diana's artwork and finds himself-falling in love remembering his loyalty to his wife. When he proposes her to come with him she refuses it. Then she goes to her room and locks the door of room. At last Diana absents herself from the house until David has left. He spends the drive back thinking about her with regret, feeling that he has been in a dream. At the airport, he meets his wife, who is flying in from England for a holiday. When she asks him how things went, he answers, "I survived." In the both novel *The Collector* and *The Ebony Tower* we get the female protest against patriarchal norms and values. Instead of avoiding their will they protest against it.

Daniel Martin, a long and somewhat autobiographical novel spanning over 40 years in the life of a screenwriter, appeared in 1977, along with a revised version of *The Magnus*. These were followed by *Mantissa* (1982), a fable about a novelist's struggle with his muse; and *AMaggot* (1985), an eighteenth century mystery which combines science fiction and history. This story begins with a narrator's description of five characters (Mr. Brown and his nephew, servant named by Dick, a woman called Louise, and bodyguard named Sergeant Farthing) on horseback in the West Country in April. *The Aristo* is a collection of philosophical thoughts and musings on art, human nature and other subjects. Among the seven novels that Fowles has written, *The Magus* has perhaps generated the most enduring interest, becoming something of a cult novel, particularly in the U.S.

He is also known as an essayist and poet. *Shipwreck* (1974), *Islands* (1978), *The Tree* (1979), *The Enigma of Stonehenge*, *A Short History of Lyme Regis* (1982), *Lyme Regis Camera* (1990) are his important essays and *Catullus*, *Arthur Hughclough*, *Porset*, *The Phonix* and *The Turtle* are his poems. John Fowles died on November 5, 2005 after a long illness.

The Collector has been studied from different perspectives but not through feminism. Hence the present researcher tries to look at it through that perspective.

Feminism is a theoretical discourse advocating women's rights based on a belief in the equality of the sexes. It is a doctrine redefining women's activities and goals from a women-centered point of view and refusing to accept the cult of masculine chauvinism and superiority that reduces women to a submissive. Feminism is not against the males but against the male's domination. Feminists want to deconstruct the hierarchy of patriarchal society. Feminism is also related to men in the sense that all gender based equality is in fact a balance between the male and female with the intention of liberating the women. In that sense the definition of feminism also includes all movements and campaigns that target men and boys for gender sensitization with a goal to end gender based discriminations and achieve gender based equality.

Feminism is a collection of movements and ideologies aimed at defining, establishing, and defending equal rights for women. In addition, feminism seeks to establish equal opportunities for women in education and employment. There is some definition of feminism: Historian and activist Cheris Kramarae once famously remarked "Feminism is the radical notion that women are human beings" (Feminism-Definition of Feminism) Feminist criticism is a specific kind of political discourse as well as a

theoretical practice committed to the struggle against patriarchy and sexism. E. Porter defines feminism as a "perspective that seeks to eliminate the subordination, oppression, inequalities and injustices women suffer because of their sex" (qtd. In Beasley 27).

This thesis limits itself to the reading and analysis of the text *The Collector* as well as the study of the historical background of the feminism and its implications on character on the text.

Feminism is a movement for social, cultural, political and economic equality of men and women. It is a movement for gender in equalities and it strives for equal rights for women. Feminism can be also defined as the right to available information to every single woman so that she can make a choice to live a life which is non-discriminatory and which works within the principles of social, cultural, political and economic equality and independence. The goal of feminism as a political movement is to make aware of what they deserved on the one hand and to make female aware to their existence as autonomous human beings on the other. Feminism is a literary movement that emerged in the late 1960's intending to define women as autonomous human being and to challenge hierarchy based in male ideology as political discourse. The age long position of female has been an inferior sex or second sex. Under the pressure of male dominated society females are compelled to live with no emotions and thoughts. Feminism focuses on elimination of any kind of discrimination in regard to sex. At present, the feminist movement is strong enough to alter the stereotypes created by old fashioned patriarchal society.

Equality must mean equality under the law, but it must also mean philosophical and social equality of men and women in daily life. The latter cannot be achieved by

legislation. True liberation and individualism means that all virtues and characteristics are individual human virtues and characteristics. There are no virtues or psychological characteristics belonging exclusively to males, or to females. The feminism is a law of women's empowerment. It advocates for political, social and economic rights as well as equality of women. It treats special care and protection for women.

Feminism can be also defined as a global phenomenon which addresses various issues related to women across the world. Though the issues related to feminism may differ for different societies and culture but they are broadly tied together with the underlying philosophy of achieving equality of gender in every sphere of life. So feminism cannot be tied to any narrow definitions based on a particular class, race or religion. It is a campaign against gender inequalities and it strives for equal rights for women. Feminism can also be defined as the right to enough information available to every single woman so that she can make a choice to live a life which is non-discrimination and which works within the principles of social, cultural, political and economic equality and independence.

In fact, females are victimized by the dead law institutionalized as the tradition. The patriarchal norms and values of the society have been designed to give pleasure to the males. In fact, men are not rational, active, and moral but patriarchal society makes them rational by making blurred some others. They think females are left hand of the family. One of the great philosophers Aristotle claims:

Women were incomplete in some way. A woman was an 'unfinished man'. In reproduction, woman is passive and receptive whilst man is active and productive; for the child inherits only the male characteristics. The women were the soil

receiving and bringing form the seeds whilst the man was the 'sower'. Or in Aristotelian language, the man provides the 'form' and the woman contributes the 'substance.' (98)

He was more inclined to believe that women were incomplete in some way. He couldn't have had much practical experience regarding the lives of women and children. It shows how wrong things can go when men are allowed to reign supreme in the fields of philosophy and science. It is very disgusting that they became rational by their self-esteem; pride.

In France, we see the feminist critics are much more concerned with theoretical aspect, female writing-how the literature is characteristically female and how it is different from characteristically male writing. The world's literature is the male dominated world where in the history of English literature that is given any remarkable position. In the classic of Literature, there is no place of woman for the male critics have given attention to the presentation of male. The French theorists are concerned to shift the margin or periphery to the centre. They are busy elaborating the female writing and altering the tradition towards female domination. According to French feminists, the structure of language is phallogentric. In this regard, Peter Barry writes that "The notion of the *écriture féminine* is found in the writing of Julia Kristeva. She uses the terms 'symbolic' and 'semiotic' to designate two different aspects of language . . . the symbolic aspect associated with authority, order, father's repression and control" (128).

French Feminist criticism has been deeply influenced by Lacan's reinterpretation of Freud's psychoanalytic theory and the Derridean model of deconstruction. They are not oriented towards the observation of women's image in the text. Rather, their view is

that feminist resistance to phallogocentrism must come from within the signifying process. M.H. Abrams writes: "The basic problem for French Theorists is to establish the very possibility of a women's language that will not, when women write, automatically be appropriated into this phallogocentric language" (238).

Simone de Beauvoir's concepts about feminine are remarkable. In *The Second Sex* (1949), she says that feminist is a cultural construct as, "one is not born, but rather becomes woman" (1000). She says that the existing patriarchal construction has labeled women as the essence of femaleness. Beauvoir accuses Freud as he defends the psycho-process on the basis of his masculine pattern. In fact, her book has a multidimensional concept of feminism, which criticizes the cultural identification of women as merely negative objects and deals with the great collective myths of women in the works of many male writers.

It can be argued that throughout the history, woman has been excluded from western philosophical discourse. As a result, women have always been imprisoned in the male discourse that they have been refused by patriarchal discourses. In this way, French feminist critics encourage writers to expose feminine language, feminine elements or images and feminine style in their writing.

Feminist criticism deals with female as a reader. It refers to gender aware reading that shows patriarchal assumptions, stereotypes and values. In this mode of criticism, nooks written by both men and women are analyzed and interpreted in terms of women and their roles, experiences and images. Some critics have identified such idealized projection of literature as desirable and respectable K.K. Ruthven points out: "in imaged of women criticism, we are given the impression that they have somehow selected

themselves, with a little help from feminist ideology, which classifies some desirable and other as not"(75).

Elaine Showalter calls gynocriticism which concerns it with developing a specifically female framework for dealing with works written by women, in all aspects of their production, motivation, analysis, and interpretation. American feminist criticism has gradually shifted its focus from revisionary reading to dealing with works written by women. Gynocriticism is especially concerned with female's creativity, the world of domesticity, the special experience of gestation, giving birth, nurturing and mother-daughter and woman-woman relations, in which personal and affection issues are of the primary interest. It mainly highlights the history, style, themes, genres, and structures of literature written by women.

Black feminist criticism applied to a particular work can overturn previous assumptions about it and expose for the first time its actual dimensions. Blackness and feminism are to his mind mutually exclusive and marginal to the act of writing fiction. Black male critics can also act as if they do not know that Black women writers exist and are, of course, hampered by an inability to comprehend Black women's experience in sexual as well as racial terms. Unfortunately, there are also those who are as sexist in their treatment of Black women writers as their white male counterparts. We can find some Black Feminist Critics these are Jerry H. Bryant, Ora Williams, Alice Walker, Toni Morrison, Wilmette Brown etc. Any discussion of Afro-American writers can rightfully begin with the fact that for most of the time we have been in this country we have been categorically denied not only literacy but the most minimal possibility of a decent human life.

Because of racism Black literature has usually as a separate subcategory of American literature, and there have been Black critics of Black literature who did much to keep it alive long before it caught the attention of whites. Before the advent of specifically feminist criticism in this decade, books by white women, on the other hand, were not clearly perceived as the cultural manifestation of an oppressed people. It took the surfacing of the second wave of the North American feminist movement to expose the fact that these works contain a stunningly accurate record of the impact of patriarchal values and practice upon the lives of women, and more significantly, that literature by women provides essential insights into female experience.

In speaking about the current situation of Black women writers, it is important to remember that the existence of a feminist movement was an essential precondition to the growth of feminist literature, criticism, and women's studies, which focused at the beginning almost entirely upon investigations of literature. The fact that a parallel Black feminist movement has been much slower in evolving cannot help but have impact upon the situation of Black women writers and artists and explains in part why during this very same period we have been so ignored.

Toni Morrison is far too talented to remain only a wonderful recorder of the black side of regional American life. If she is to maintain the large and serious audience she deserves, she is going to have to address a riskier contemporary reality than this beautiful but nevertheless distanced novel recognizing Morrison's lovely gift. In order to be accepted as serious, important, talented, and American, she must obviously focus her efforts upon chronicling the doings of white men.

There are two reasons why the black woman writer is not taken as seriously as the black male writer. One is that she's a woman. A convincing case for Black feminist criticism can obviously be built solely upon the basis of the negativity of what already exists. It is far more gratifying, however, to demonstrate its necessity by showing how it can serve to reveal for the first time the profound subtleties of this particular body of literature.

II. Domination of Women and Resistance to Patriarchy in John Fowles's *The Collector*

This research work critically examines the status of women in society. Although women are living in patriarchal society, they are acting against the male dominated culture. So this research makes an effort to make a critical study on *The Collector*.

In this chilling archetypal tale of good and evil, a beautiful, idealistic young woman studying art in London is kidnapped by an entomologist City Hall Clerk a butterfly collector who wants only to keep her like the butterflies he has collected before. The woman named Miranda is walking home alone from a movie when she is captured by the clerk named Clegg. He captures her, using a rag soaked in chloroform, ties her up in his van, takes her to his house, and locks her in the basement room. From the successful capture of Miranda he fulfills her every need except her freedom. He holds her captive, without any connection to the outside world, in the hope that she will eventually grow to know and love him. When he proposes her with diamonds, she rejects it and he tells her that he will not release her after all.

Actually male becomes the obstacles for female. Women are confined in the house and men have freedom to go out and take up any job they wish. Employment, business, bureaucracy, decision making places, political appointment etc. every field and sectors are covered and dominated by male. They can change and they can learn everything whatever they like. We can find the same issue in the novel *The Collector*. The male character Clegg captivates the female character Miranda. During the time she is locked up, she tries several times to escape but Clegg blocks her all attempts.

Before winning the pools, he used to see the world through the eyes of a man who was bullied and rejected by society. Now that he is rich, he can build his own world, a world seen through the eyes of a collector. He even divides people into specimens that are worth collecting. He does whatever he likes. It is so funny that he feels himself very clever person of the world. He argues, "Some very clever people collect butterflies" (35). He collects butterflies and also does collect Miranda who is his favorite girl. He compares her with butterfly and collects as his favorite. He puts her in the cellar only because he likes her and wants her all to himself.

In cellar Miranda is cut off from the outer world. She is confined within, where she spends her time by writing about her favorite people and painting. She describes her thought through the diary. She mentions about her aunt, sister and G.P. whom she loves. She describes G.P. as the sort of person she would like to marry, or at least the sort of person with sane mind. She changed her perception towards life, she valued authentic and committed life and it was all because of him that she changed her insight. But Clegg wants to take her clothes off and take photographs that are his secret. By this activity, we can easily assume how perverted he was. Sometimes he said horrible things to her like, she was a street woman. From the very beginning he always abused her. He pretends to love her but he then turns and tramples on her heart. He wants to defile, break and destroy her. He mistreats her so much that she could destroy her life. Once she got mad and threw a bottle of ink at him but he restricted her from taking shower and going out of the cellar.

Finally, he was not even bringing her any food. He was going to leave her to starve because he was capable of it. She has got over the shock and a temperature, she

feels so sick. Everything goes against Miranda. Having caught a cold from Clegg, she becomes seriously ill. She wants to escape from that cellar and wants to survive but she can't do anything because of her illness. Thus she curses Clegg and also the creator God:

I hate God. I hate whatever made this world, I hate whatever made the human race, made men like Caliban possible and situations like this possible. If there is a God he's a great loathsome spider in the darkness.

He can't be good. God is impotent. He can't love us. He hates us because he can't love us. All the meanness and the selfishness and the lies. People won't admit it; they're too busy grabbing to see that the lights have fused. They can't see the darkness and the spider-face beyond and the great web of it all. That there's always this if you scratch at the surface of happiness and goodness. (115-16)

She has never felt like this before, nor has she ever imagined it possible. She feels rotten and has lost energy even to speak. Her bed's damp and chest hurts. She does not say a word because he does not care and it can draw the absolute hate she has in her for him. She is so frightened that she cannot anticipate what will happen next. She cannot get any care, doctor and sufficient medicine in her illness. She cries so many times by saying Daddy with the tears around her eyes for her treatment/misery. She wants to live and begs for help from her captor saying "I've tried to help you. You must try to help me now" (118). When she asks for doctor he replies "he's coming, don't worry" (121). He says "you will recover tomorrow" to keep her calm (121). She looks very weak, pale, and very flushed. In bed she kept on saying, "get the doctor, get the doctor, and please get the doctor" (117). She speaks with pauses but Clegg takes it so funny and lightly. When she

is fighting with death, he acts as if it was very funny. How can one act so indifferent? It is not the symbol of humanity.

She takes the name of her sister Minny, G.P. and Daddy several times. She wants to meet them in her illness but she cannot meet her any relatives. Neither he tries to meet her with her family nor does he take the doctor. He is not human; he is empty space disguised as a human. By his negligence and his chauvinistic attitude, she faces untimely death. Not while she is living, but when he knows she is dead, that is when he finally forgives her. All sorts of nice things come back in his mind. He remembers the beginning, the days in the Annex just seeing her come out of the front door, or passing her the other side of the street and he cannot understand how it all happened so that she is there below, dead. It is very disgusting that he feels himself happy and compares this event with a joke mousetrap. After her death he becomes confused and he goes and makes himself a cup of tea.

In the last part of the novel, he wants to commit suicide at first and buried together like Romeo and Juliet but when he reads in her diary that she loves the artist named by G.P. then he was not responsible for her death. As only three weeks after the passing of Miranda, it was a real coincidence; he was just driving to the flower-shop when a girl in an overall crossed the crossing where he stopped to let over he saw a girl like Miranda. At first he thought he was seeing a ghost and he argues:

I mean she had the same size and the same way of walking as Miranda. I couldn't take my eyes off her. And I just had to park the car and go back the way she as here I had the good fortune to see her go into the Woolworth's. Where I followed and found she works behind the sweet counter. (125)

Clegg is on the lookout for another beautiful woman like Miranda. He is thinking about how he will abduct a suitable girl he has seen in Woolworth's. Thus the novel ends with the announcement of Clegg of kidnapping another girl that he has seen working in Woolworth's. The final words from Clegg in the novel are as chilling:

She is in the box I made, under the apple trees. It took me three days to dig the hole. I thought I would go mad the night I did it (went down and got her in the box I made and outside). I don't think many could have done it. I did it scientific. I planned what had to be done and ignored my natural feelings. I couldn't stand the idea of having to look at her again, I once heard they go green and purple in patches, so I went in with a cheap blanket I bought in front of me and held it out till I was by the bed and then threw it over the deceased. I rolled it up and all the bedclothes into the box and soon had the lid screwed on. I got round the smell with fumigator and the fan. (125)

Patriarchal social structure is not livable. Females are free physically but cannot go anywhere. So, women are locked inside the unlocked door. They suffer everywhere, can't exactly pinpoint where they suffer. The entire patriarchal social structure is atrocious. In the novel the male character Clegg also tries to take the life one after another.

When a man meets a woman, he always becomes conscious about her physicality and structure of the body not about her inner intellectual qualities. They study the face of women from the patriarchal point of view not intellectually. They talk about her dress, face, structure which shows the pleasure to their lives. In patriarchal society, all women are taught to be subordinate wives. Majority of men want to keep female as wives only not as equal beings. They want their wives to serve them properly as conventional true

wives. They claim everything of wives as their possession. They want to control the female as like as the Neptune controls the seahorse. They think women are regarded as secondary and made only for men. They command female to do whatever they like or do the things that taste and desire. There is not a single sphere which is kept itself outside from this concept. Economic, political and educational institutions are affected by patriarchal system.

Miranda is a revolutionary woman who aims to free and establish her identity and freedom as men have in the society. She doesn't like the discrimination between men and women. She believes that males and females are the equal human beings and must get chance to enjoy equality. She thinks both male and female have their identity, which they love as much as their lives. According to this excerpt it can be said that she feels discriminated because she is a female. So she revolts against the will of her captor Clegg. In short, Miranda is a feminist who struggles for her identity and freedom. If she was not captivated by Clegg, she could have been a great artist of Woolworth.

In *The Collector*, the two main characters, Miranda and Clegg are completely different, resulting in two rather different and conflicting viewpoints or perspectives on the story. Clegg is touch crazy, while Miranda possesses many attributes which Clegg is severely lacking; she is artistic, open minded, sensitive and intelligent. This difference in characteristics leads them to tell the story in very different ways; Clegg constantly analyses the situation in a monotonous way while Miranda prefers to take about her feelings the situation with Clegg and reminisce on past memory.

After winning the lottery, Ferdinand Clegg, buys a lonely cottage with a Cellar in the countryside that he turns into a secure prison of sorts. The object of his attention is a

young and vibrant art student named by Miranda Grey. He forcefully kidnaps a Miranda Grey, an art student with whom he has been obsessed for some time. At first he treats her nicely, he fulfills her all desire except her want to be free. But she doesn't like his any activities. She wouldn't see the sunlight and wouldn't listen the radio also. Her condition was so miserable in the dark cellar. At last, she becomes seriously ill and dies. The novel ends with his announcement of abducting another beautiful girl of Woolworth's.

Miranda in this novel seems to be against women's dependence on male. For this, she uses several ploys to escape from the cellar. She wants to establish herself as a physically and mentally independent. That can be argued as Miranda says "I'm a good draughtsman, I might become a very clever artist, but I shan't ever be a great one. At least I don't think so" (27). The male character of the novel Clegg does whatever he likes. He blocks her every activity whatever she wants to do. She mentions her feeling towards Clegg by the following dialogue:

You can change, you are young, you have got money. You can learn. And what have you done? You have had a little dream, the sort of dream, the sort of dream I suppose little boys have and masturbate about, and you fall over yourself being nice to me so that you won't have to admit to yourself that the whole business of my being here is nasty, nasty, nasty. This is no good. (35)

In this novel the male character always tries to dominate her. He reveals himself to possess the mind-set of a collector, one whose attitude leads him to regard Miranda as a beautiful butterfly, as an object from which he may derive pleasurable control, even if collecting her will deprive her of freedom and life. He always mistreats her (he keeps her in isolation. No newspapers. No radio. No TV and he kept her hidden for himself to look

at, as if she was a butterfly) and takes as an object from which he may derive pleasurable control. He stands as obstacles on her path. He, as a narrator of this novel, in the beginning always describes her physicality and beauty, but he never addresses her capacity, her talent and her desire of freedom. He objects to her desires. She wants to establish her identity in the patriarchal society where Clegg follows evil patriarchal concept over her rights. Miranda is merely puppet in the hand of Clegg. When she suffered by pneumonia Clegg didn't care her illness. In the dark cellar she spends most of her time by standing at wall. When she looked at him she was crying:

"I'm terribly ill. I've got pneumonia. Or pleurisy. You've got to get a doctor". I said get up and go back to bed". Then I went to get her coffee. When I came back I said, you know you are not ill, if it was pneumonia you couldn't stand up even. "I can't breathe at nights. I've got a pain here, I have to lie on my left side. Please take my temperature. Look at it the air's stifling here". (53)

In the cellar she didn't lose her desire to live. She spends her times thinking about life and art. She travels down the path of self-spiritual discovery. She wants to live and wants to meet her Daddy, Sister, and G.P. She wants to be an artist and her belongingness to establish her identity can be seen in the following dialogue which she speaks from the bed:

I feel terrible.

I have in bed all day.

He's not human.

Oh God I'm so lonely so utterly alone.

I can't write.

A really bad bronchial cold. (116)

When Miranda was in bed at the moment of her suffering she feels more alone and more desperate, and her reflections become more philosophical. She couldn't write down. Her words were useless. She had been very sick, temperature was 104. She was going mad. She couldn't on the light. She had said its murder. She feels so weak. She feels weird and suffered from very vivid and horrid wild dreams regularly which made her cry at night. She couldn't sleep properly. She can't eat anything. There's a pain in her lung when she breathes. She had begged help with him but he won't listen her request. She was delirious and kept on saying:

He won't listen. I've begged him. I've said it's murder. So weak.

Temperature 102. I've been sick.

Nothing about last night, him or me.

Did it happen? Fever? I get delirious.

If only I knew what I have done.

Useless useless.

I won't die I won't die.

Dear dear G.P., this

Oh God oh God do not let me die. (117)

She was breathing very quickly; it was a kind of rasping sigh. The words were all slurred like she was drunk and she stopped in the middle. She was very cold all over and, she began to shiver terrible, and then to sweat more. She starts to mumble a lot of names and words, all mixed up with bits of sentence. She really struggled. When she takes any

drinks it made her caught. She had nasty yellow pimples one corner of her lips. And she didn't smell fresh and clean like before. She feigns illness. Finally, she dies in the cellar.

Inevitably, at the close of the captivity, the end of the story is told by Caliban detached from the role he plays in how Miranda's story ends. Freshly shocked from this the reader only to find that Caliban has disconnected from what he's done, and is preparing to do it again by stalking a young girl named Marian. It is this reopening of the cycle of violence and oppression that truly makes us cold and weird.

Fowles, one of the most famous novelists, presents a female protagonist in his novel *The Collector* who protests for her identity in the society. Miranda is the central figure in the novel. She doesn't like any activities and behaviors of her captor. This can be testified from the following dialogue of Miranda: "If you have to ask, I can't give you the answer I always seem to end up by talking down to you. I hate it. It's you. You always squirm one step lower than I can go" (35).

She lives in the cellar by remembering her sister, aunt and the artist named by G.P. She loves G.P. and imagines the movement with him but Clegg wants to marry with Miranda. After abducting her he provides her immediate needs but he fails to understand human relations except in terms of things. When he shows her his butterfly collection, Miranda tells him that he thinks like a scientist rather than an artist, someone who classifies and names and then forgets about things. Thus she argues:

I hate scientists, I hate people who collect things, and classify things and give them names and then forget all about them. That's what people are always doing in art. They call a painter an impressionist or a cubist or something and then they

put him in a drawer and don't see him as a living individual painter any more. But I can see they are beautifully arranged. (24)

In the cellar he took so many photographs within different poses of Miranda and enlarges them. She remarks the behavior of Clegg as "You're very difficult to get. You're so featureless. Everything's nondescript. I'm thinking of you as an object, not as a person. You are not ugly, but your face has all sorts of ugly habits. Your underlip is worst. It betrays you"(26). She sees a freezing tendency too in his photography, his use of can't and his decoration of the house. When Clegg proposes her with the present of diamonds she laughs. She did not love him. This fact is clear from the following dialogue:

MIRANDA: Because I can't marry a man to whom I don't feel I belong in all ways. My mind must be his, my heart must be his, my body must be his. Just as I must feel he belongs to me.

CLEGG: I belong to you.

MIRANDA:But you don't! Belonging's two things. One who gives and one who accepts what's given. You don't belong to me because I can't accept you. I can't give you anything back.

CLEGG: I don't want much.

MIRANDA: I know you don't. Only the things that I have to give anyway. The way I look and speak and move. But I'm other things. I have other things to give. And I can't give them to you because I don't love you. (39-40)

When she refuses his proposal with the present of diamond, he tells her that he will not release her after all. She tries to escape by kicking a log out of the fire. She finally holds of an appropriate weapon, an axe, only to suffer another unsuccessful escape attempt.

This brutality of the attack portrays Miranda as extremely hateful towards Clegg, and extremely desperate to escape from Clegg's strong grasp, but he catches her and chloroforms her again, this time taking off her outer clothing while she was unconscious and photographing her. When she becomes conscious she looks him as a disgusting filthy mean minded bastard.

Miranda is such a character who represents all the females who are struggling for their identity through many experiments. She uses several ploys in attempts to escape from that cellar. She suddenly snatched a cushion off a chair, turned and kicked it straight at him and tries to kill Clegg with an axe. Miranda had turned into a violent, merciless attacker, not some poor girl who was trying to defend herself:

She had me at her mercy, it was a miracle she didn't do me in. she struck down again and I only half got my arm up and I felt a terrible gashing blow in the temple, it made my head ring and the blood seemed to gush out at once. I don't know how I did it, instinct I suppose, but I kicked out sideways and twisted and she fell sideways, nearly on me, I heard the axe hit the stone. I got my hand on it and tore it away and threw it on th3e grass and then I got her hands before she could tear the gag off . . . (43)

Through his retelling of the event, Clegg has positioned Miranda in the negative light, and placed himself as the victim of the situation. Clegg as defenseless and Miranda as a determined attacker, this brutality being emphasized by the fact that he "tore" the axe away from her grasp, it could not simply be taken. The brutality and merciless nature of the attack that Miranda made against Clegg, and it is only because of this that a small amount of sympathy could be developed towards Clegg; however the establishment of

Clegg as the crazy kidnapper previous to this event has made this quite difficult. The brutality of the attack portrays Miranda as extremely hateful towards Clegg, and extremely desperate to escape from Clegg's strong grasp.

Miranda's final attempt is to seduce him because she thinks sex is what he wants, but unexpectedly he is unable to respond, and leaves, feeling humiliated. He pretends that he will allow her to move upstairs, with the stipulation that she must allow him to take pornographic photographs of her. She reluctantly cooperates, and he immediately develops the pictures, preferring the ones with her face cut off.

When he brought a plate of food she picked it up and hurled it straight at him. She wouldn't eat, she wouldn't speak with him. She spends the entire time sitting against the wall on her bed. She wants to go out from that cellar. She tells Clegg: "I've tried everything. There is only one thing left for me to try. I'm going to fast again. I shan't eat until you let me go. I'm prepared to accept that you won't let me go at once. But I'm not prepared to stay any longer down here. I want to be a prisoner upstairs. I want daylight and some fresh air" (49). When she was reading or painting in the cellar he takes her several pictures. She hates his every activity which he has been doing with her. She compares him with an object, inhuman creatures, a dirty little masturbating worm and also the lack of creativity and authenticity. She has been so full of hatred for him and his beastliness, vile cowardice, selfishness, and Calibanity.

All the activities of Miranda are focused at finding out her true identity. Instead of living a contented life and getting married with Clegg, she tries to get out from the cellar and tries to kill her captor through many experiences to establish her true identity and to get relief from the cellar. Her anger towards Clegg can be seen in her expression: "I'm

going to kill you. I realize you'd let me starve to death. Just the thing you would do. You're not keeping me prisoner any more. You are keeping death prisoner" (42).

Miranda never shows her agreement with Clegg/patriarchal norms and values, which are obstacles for the autonomous self-identity of women. Such representation of women as a heroic figure in the novel is Fowles's way of strengthening them to act forward so that to get a proper place in a society. Miranda has a strong believe that females are independent as male to make any decisions regarding their life. This can be testified by her painting in the cellar. She spends her most of the time by painting. She uses several ploys in attempts to escape. In that process of attempt sometimes she has a real poison in her voice. She says "If only I had the strength to kill you. I'd kill you. Like a scorpion. I will when I'm better. I'd never go to the police. Prison's too good for you. I'd come and kill you" (52).

Miranda's will to survive impresses the reader. During the time she is locked up, she tries several times to escape. One morning, when he opens the cellar door, she pushes so hard against it that he gets stuck between the wall and the cellar door. Another time, when she is allowed to write a letter, she tries to put a tiny piece of paper with her location in the envelope. Later, when Ferdinand is away shopping, she tries to dig a tunnel by getting stones out of the wall. She couldn't succeed in this attempt also. When she realizes that Ferdinand won't let her leave, not even after one month, she thinks of killing him.

Miranda even links her personal interests and hobbies towards establishing her identity. During her time in captivity Miranda didn't lose her desire to live. She is a survivor. She tries to remain sane by writing about those whom she loves (her sister

Miranda and the artist named by G.P.). An important factor in her survival is the fact that she finds freedom in art, a world dominated by the influence of her mentor. Miranda travels down the path of self-spiritual discovery, while she spends her time thinking about life and art. Her moments of solitude are spent in the world of art. She joins the art in her apartment. She uses several painting in art as a way of getting in touch with something stranger and more powerful than herself. She is trying to denote her true identity here, which is more significant to her than her live. She accepts art is the symbol of freedom in her life. She has eaten nothing for several days but have drunks some water. Clegg brought her food but she has touched not one crumb. She has not needed food. She has been so full of hatred for him and his beastliness, cowardice, selfishness and Calibanity.

In the novel, Fowles presents the situations in which female character protest for her identity but they are kept aside by the patriarchal society until they revolt against it and finally manage to make a self of her own. This novel is based on Victorian society where women are dominated and suppressed by the patriarchal society. It is the society and its tyrannical behavior that has made females submerge and subordinated. The woman, who tries to be free, becomes an outsider as she is kicked out from the society. Likewise, in this novel the female character Miranda was also victimized by patriarchy. She kept fighting and struggling till the end andshe realizes there is no way out of the cellar, she chooses to die rather than live at his sympathy. Therefore, she collapses Clegg's dream of collecting butterflies. Though she dies at the end, her death suggests Miranda's victory over patriarchy and hence she stands as a protestor.

III. Protest against Patriarchy

This research has analyzed Fowles *The Collector* from a feminist point of view. It has studied the central character Miranda's relentless struggle from her imprisoned life to her death for establishing her free identity in patriarchal society. It is the hierarchy made between men and women by the patriarchal society that has marginalized women from enjoying the social position. For a long time, women could not develop themselves to raise voice for their rights. But gradually they started it. In this 21st century number of conscious women have been raising questions against such discrimination and trying to stand on their own. Miranda is a representative character of such female figures. Her entire struggle in the novel explicitly shows her strong desire to be something in her society. As a result, she accepts death instead of accepting patriarchy.

It is patriarchal ideology of the male dominated society that restricts women to walk freely and do as they desire. It binds women to only remain inside the home and take care of her children. They are restricted from enjoying and joining the different professions. The objective of such rules is to transform them into puppet. Likewise, in the novel *The Collector*, the male character treats Miranda as a puppet and he compares her with the butterflies. He keeps her in the cellar like as butterfly as his collection. Even most of the females, under such male dominated social structures are developed against freedom they deserve.

Female heroism is one of the silent features of Fowles writing. The necessity of female heroism in the literary texts is to keep female in social dignity. To bring women in the world of freedom and equality, it is necessary to give women the role of the

protagonist in the literary texts and to help women to come in the open ground without hesitation.

In *The Collector*, John Fowles presents a gripping, well-written story that not only horrified us but also made us think of our own life and passions. In a way, all of us are collectors. We all have something that is dear to our heart. Either it is stamps, books, coins, paintings or butterflies, we all tend to keep for ourselves the things that attract us most. When such passions are transformed into obsessions, the human mind builds a new reality that will suit the actions that one undertakes in order to fulfill his or her dreams. It is this kind of thrilling reality that *TheCollector* offers us.

Quite strangely, Clegg never really saw Miranda as a woman, a human being. He recognized her as a human being evident from the fact that he fed her and brought her that she wanted, but at the same time he kept her hidden for him to look at as if she was a butterfly. He was mentally unable to distinguish Miranda and may be all women from butterflies and as a result he treated her as such. This restricted any relationship that could have formed between the two characters and caused his inability to take into account her rights as a human.

Friedrick Clegg is unable to adapt to the modern, the real world. He lives in a world of dreams and fantasies, unconsciously influenced by popular TV shows and movies. He believes that he can build a parallel world for himself and Miranda, where they can live happily together as husband and wife. As long as he thinks that he can make her fall in love with him, it doesn't matter that Miranda is a prisoner living in a room in his secluded basement. It is very disgusting that he cannot understand the human rights, he has violated or how he was morally wrong in his deeds. He believes that he is doing

the best thing for both Miranda and himself. He is even proud of the way he manages to kidnap the girl without leaving any trace.

He treats Miranda with a divine vision in mind. She is the rarest thing that a collector can ever get. She is the pride of his collection. But he cannot understand that, in order to collect, he also has to take life. At first he takes away her life as a member of society and, later on, he literally lets her die. He acts like a psychopath who can only feel alive when he sees, in his possession the only thing that's missing from his collection: Miranda.

Although John Fowles is a male writer, his favor is completely with females. He has fully understood the women's status and their power in the society. Fowles makes the interesting choice of using quotation marks around Miranda's dialogue, but not Ferdinand. That's why he can be taken as feminist writer. Thus the portrayal of Miranda's struggle in *The Collector* can be taken as a female's effort for creating equal status in the society. It can be concluded that Fowles has demonstrated Miranda as a conscious, bold and courageous woman who fights for her rights against patriarchal society. Her courage and behavior help her to challenge the patriarchal society and get victory over it in order to attain the autonomy and identity in her life.

As Virginia Woolf argues that in her essay "A Room of One's Own" if women are provided all sorts of equality they can create their literary or artistic talents easily but patriarchal norms and values block their way, and in the novel *The Collector*, the female protagonist also faces the same problem. The male character, Clegg kidnapped her only because he loves her and wants her as a life partner. In her rejection he keeps her in an underground cellar. Universally Miranda's condition is as like as the condition of all

females. When she tries to go out he stops her. Fowles's psychological study of the two characters is, in fact, a battle of minds and wills. During her time in captivity Miranda does not lose her desire to live. She is a survivor. She tries to remain in art. Her moments of solitude are spent in the world of art, a world dominated by the influence of her mentor. Miranda travels down the path of self-spiritual discovery, while she spends her time thinking about life and art. Finally, she accepts death rather than accepting the male character as her life partner.

As dew commits suicide as soon as the sun appears in the sky so has been the case with Miranda. Who does not want to live an exciting life but the life Miranda has been offered is to excite her captivator. When she realizes there is no way out of the captivator's cellar, she chooses to die rather than live at his mercy. Therefore, she evaporates like the dew and with her death, she crashes Clegg's dream, the dream of collecting butterflies. Though she dies at the end, her death marplots his only plan and hence she stands triumph.

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