

Chapter I

Introduction

Mary Wollstonecraft, born in London, England on April 27, 1759 writes about female struggle against the patriarchal domination in the society. A woman with a tumultuous career, Mary Wollstonecraft was a single parent writer, teachers, misters, wife to a philosopher and mother of a famous novelist . The work for which she is most remembered, *A Vindication of the Rights of Woman*, was the product of personal experience and turbulent events and ideas of the late 1700 s. Her works as one noted "Insisted on the equal value and rational capacities of women"

Flowing social convention she had a variety of passionate relationships with men to whom she was not married. The man she eventually married, William Godwin, had been her friend and lover for some time before she became pregnant and they wed. Her pregnancy would lead her to death. she had two sisters Eliza and Evrina and one brother. she believed that the post revolutionary French nation would honour its claims of equality among citizens. so she was appalled to discover that women were to be excluded from any political reforms that would guarantee equal rights. *A Vindication of the Rights of Woman* was penned in an indignant spirits of protest, which seems to have both given the piece much of its wonderful passion and strength and caused it to be Less than perfectly organized and reasoned in certain places, she goes beyond arguing for an equal education for women. It is also an numerous injustices to women such as the denial of the right to vote, to hold office, to own property to perform any but the lower Jobs.

She claims that men and women are mortal and intellectual equals and thus equally entitled to the "natural rights" (*Rights of Woman* 13). Her first step in

presenting her case sets forth the problem and establishes her authority on which she argues against the oppression of women. she trenchly puts that women have been kept in a state inhibits moral and intellectual growth and only increases their dependence on men. Independence, which sees as real basis for true equality can only come about through a "revolution in female manners" built on the recognition that women are capable of moral and intellectual improvement as men are.

Wollstonecraft's authority in making such claims is fundamentally religious . she argues that men and women alike have been created in the image of the "Supreme Being" and have thus been equally endowed with reason which she sees as the attribute that defines what means to be human and thus sets human kind above "brute creation" Reason is not however, simply a proof of humanity or superiority over the rest of the creation. It is the divine gift by means of which human beings can attain knowledge, acquire virtue and ultimately perfect themselves spiritually and morally that spiritual equality guarantees both moral and intellectual equality. So she constructs here argument for women's rights. She argues that both wealth and gender roles create major problems in the society, because both tend to create unequal relationship among humans. Inequality leads either to slavery or to despotism both of which wrap the human beings.

She argues that having too much power over another human also damages human character likewise male domination over female patriarchal society always, creates female as a secondary creature, inferior to men, weak in social as well as mental strength. But she concedes that men are superior to women in physical strength; but writes that this is a superiority of degrees; if not kind. Women and men are similar in the kind of virtues they should and possess, if not in the amount.

Therefore, women should be educated in a manner similar to that of men and be treated as human beings not a special subspecies called "feminine."

Mary Wollstonecraft's work "*A Vindication of the Rights of Woman*" (1792) insisted on the equal value and rational capacities of woman. It is also the product of personal experience. In this book she addresses many themes; the justice of educating women in the same way that men are educated; the importance of threatening women with dignity and training them to be attentive and intelligent mothers; and the hateful characteristics of women who have been subjected to an environment that demands so little of them.

Wollstonecraft's tackle in *A Vindication of the Rights of Women* is to show how much better life would be for men if women were to be treated with more equality. She contends "That the most salutary effects tending to improve mankind might be expected from a revolution in female mothers".

"[These Women] spend many of the first years of their lives in acquiring a smattering of accomplishments', mean while strength of body and mind are sacrificed to libertine notions of beauty can they govern a family with judgment or take care of the poor babies whom they bring into the world ?" (*Vindication*, 10). Although she argues that at the core, men and women are equal and a woman should be allowed to pursue any avenue of thought or career that appeals to her individual capabilities or interests, she knows that most women will get on to be wives or mothers. *A Vindication of the Rights of Women* is a revolutionary work that attacks both male dominance and female acquiescence. She asserts the rights of woman especially to an education that would render them beings worthy of respect or at least immune to prejudice. She stresses not equality of the sexes but the right of woman to prove this

increased opportunities and independence. Although she provides rational bases for her argument they are the main foundation on religion; in her view, the degraded situation of women affronts the God who created men and women in his own image. She argues from the belief that women possess reasons and that this reason emanates from divinity and supports virtue. However, the quantity may vary, it is the same quality in all people.

The perfection of our nature and capability of happiness must be estimated by the degree of reason, virtue and knowledge, that distinguish the individual and direct the laws which bind society; and that from the exercise of reason, knowledge and virtue naturally flow is equally undeniable. (A Vindication of the Rights of Woman, 39)

In spite of the existence of reason in everyone, the women whom Wollstonecraft saw around her were certainly in her view inferior to men, both morally and intellectually. More interiority has come from the idea of relative morality which considers that women should order their conduct not to align it with absolute ethical standards but to please men. To this end, reason has been uncultivated in women, while sensibility and emotionalism has been allowed to grow excessively. Virtue, to which people must aim is seen as balance through reason between restraint and emotion. So by concentrating only on the emotions, women have been cut off from rational virtue, a quality further obscured for them. When female virtue is defined solely as sexual fidelity intellectual interiority has come from faculty of education that has termed as any unnatural signs of robust thinking in women has shut them out from any strenuous intellectual pursuits. She compares the most "masculine" group of men with the most "feminine" group of women.

A major source of inequality in 18th century England was the restriction placed on women's legal and social rights. The feminists movement began with Wollstonecraft's courageous attack on prejudices and conventions that were the cause of numerous injustices imposed on women. Throughout history, women have been represented as intellectually and morally inferior to men, and this supposed interiority has been used as the excuse to keep them in a subordinate position, without the power to act or even to think freely. Society has further conspired to institutionalize sexual oppression reinforcing and perpetuating this subordination. By denying women access to the same "rational" education as men and by insisting instead that they concern themselves more attractive to men.

A Vindication of the Rights of Men was published in 1790, it answers Edmund Burke's reflections on the revolution in France and asserts Wollstonecraft's belief in liberty and political rights; it argues for greater equality for humanity and for the removal of traditional injustices of property and rank. In the rights of men she thinks of the subordinate class primarily in terms of men. She sees her own sex as a coherent group within the class or group that crosses class lines, united by a particular oppression. Indeed, she was trapped by language issues, a way that she sees men as the norm and women as the deviant. She argues that females of the upper class are only half human. For them filtration has become the "grand business of life", and their whole concern must be to please men; they can thus be defined entirely as sexual beings. *A Vindication of the Rights of Men* 48). She feels deeply that life should be a serious business, a preparation for eternity, and should not be degraded into a trivial pursuit of pleasure. Since woman have souls, they should cultivate more virtue, which

alone has eternal beauty, and not the transient sexual beauty demanded to them by society.

Wollstonecraft also struggled to develop an account of women's moral agency that would incorporate a recognition not only of women's capacity to reason but also of their right to experience and give expression to passion, including sexual desire. Of particular concern to her was the need to create the possibility for genuinely reciprocal friendships and love relationships between men and women (Wollstonecraft, 142). She lays great stress on the importance of reason to independence. She characterizes reason in the following terms:

Reason is the simple power of improvement: or more properly speaking of discerning truth. Every individual is in this respect of world in itself. More or less may be conspicuous in one being than another; but the nature of reason must be the same in all, if it be an emanation of divinity, the tie that connects the creature with the creature, for, can that soul be stamped with the heavenly image, that is not perfected by the exercise of its own reason ?" (Wollstonecraft, 142)

According to her, a person must exercise her reason in a number of ways in order to achieve independence. The most important of these ways, and the one to which she remains committed throughout the writings, is that exercise of reason which counters the effect of prejudice and which refuse blind obedience to authority. Our actions can be free and virtuous, she wants to say, only if they are based on reasoned judgments.

She claims for women the capacities of the self-governing male citizen, arguing that relations in the family between men and women and parents and children

must be found on the relations between equal citizens with in the public sphere (Hyptia, 35). She tries to distangle her conception of self-governance from the arguments for equality out of which it arises. In her defence of equality she puts a great deal of stress on women's capacity to reason on the idea that virtue must be founded on reason. Wollstoncraft's argument is that the task of education demands independent of judgment. What she seeks to show is that women's subordination to men is purely arbitrary that, if can't be justified by reason.

In the *Vindication*, she seems to be a warrior between two different ways to thinking about self governance. On the one hand, her instance on women's capacity to reason and in her scathing condemnain of the "manner" of contemporary women, she seems to regard the control of the passions by reason as essential to self-governance. On the other hand, she seems also to be moving toward the view that in a well-balanced, virtuous character, reason and sensibility should mutually strengthen and support each other than either dominating the other.

Her novel *Maria or Wrongs of Woman* shows the wrongs of different class of women equally oppressive, submissive dominated and tortured by the male in the patriarchal society. Maria the female character tolerates different kind of subordination and tortures which are given by her cruel husband, endures all sorts of insults and tortures given by the husband. The character Maria declares that, to the contrary, lack of passion and cold ness of heart undermine virtue, and she argues that desire must be reciprocal and women must have the freedom to express that fire at imagination, which produces active, sensibility and positive virtue. Later she rails against the tyranny of laws that past women's reason in opposition to their inclinations.

Maria a The Wrongs of Woman published in 1790 or 18th century where women are suffering of the female subject of enlightenment patriarchy. The character Maria represents all the women of the century, dominated and trapped by the patriarchal society. In that society female are not allowed to take part in politics and education as well. They are trapped in the tyranny of laws which is made by that society. Maria was the victim of that patriarchal society. Home is the best place for woman.

In *The Wrongs of Woman or Maria*, Mary Wollstonecraft dramatizes the suffering and painful condition of women, that prevailed in the contemporary society. Maria, in other words, chronicles one determined women's struggle to get rid of male ideality. Maria is very suppressed and dominated women in the novel. She has been imprisoned in a mad house, and snatched her infant daughter from her. So that her cruel husband can gain control of the independent fortunes of both Maria and her daughter. Maria's subject is female sexuality is controlled by bourgeois society. In England in the 18th century, a married women had no independent legal rights. Women should depend on their husband and take care of the children. Women could not act upon their desires like Maria. As Maria recognizes, a married woman is "as much as man's property as his horse or his ass" (*Gender of Genres* 102). In 18th century England, women were characteristically treated as counters in an economic exchange; they were valued as much for what they repressed as for who they were men have a property in their wives and daughter.

So, Maria has many desires and feelings which are limited in her. She does not express her own desires and free imagination which are playing in her mind. She trapped herself to the house and not allowed to free from her bondage. She faced

many humiliations and insults under enlightenment patriarchal society. So that, Mary Wollstonecraft tries to answer its painful questions through the feminist reasoning. She tries to create equality among all human beings. There is no difference between male and female; they all are created equal by the creatures. Throughout the history females are struggle against the male patriarchy or male dominance over female. Though this enlightenment society female are the subject of domination humiliation and property, controlled by their husbands. So that Mary Wollstonecraft tries to establish feminist reasoning among that patriarchal society.

Enlightenment age dominated by reason so that sentiments and emotions can be avoided by reason through education. Women are emotional and early tempted under patriarchal society. Women are never allowed to express their desires and feelings under patriarchal society, women are treated as property of their husbands. Woman can't use their rights and equal reason. So that Mary Wollstonecraft tries to practiced reason through education to avoid sentiments and emotions. Proper use of reason helps to avoid sentiments and feelings. Education helps women to go ahead and became independent. So, Wollstonecraft tries to establish feminist reasoning which answers the humiliations of feminity under Enlightenment patriarchy. Education also helps them to assert their individuality and independence because it opens the outside world for them. Women must be educated in the proper use of reason so that they can overcome from the inside world. Happiness among human beings is to be found in reason, virtue and knowledge and that knowledge and virtue come only from the proper exercise of reason. Education that strengthens the body instead of making a virtue of weakness and fits the mind for independence.

Chapter II

Theme of Gender Discrimination in *Maria*

The present study seeks to reveal the struggle of the protagonist Maria in the novel. Maria shows a sense of attachment to the society and its system while at the same time she resents to its inferiorizing females because of their sex. Maria is facing whatever comes ahead to search for her own individual identify but at last she failed. Therefore, the textual analysis of this study will be based on patriarchal social mainstream, sense of attachment to the patriarchal society and at last failure of her attempt.

The protagonist of the novel Maria has bitter findings about social experiences that are instances of gender discrimination. Society always gives secondary role to women therefore they are always behind men. Men do not provide any opportunities and chances to women. Women are explored discriminated everywhere. Female never get equal rights, opportunities and social freedom, engaged in their family and society. The patriarchal society treats them incapable so that women can not get equal rights, education and many other opportunities. But Mary Wollstonecraft, rejects this pervasively discriminating factor. For her these are only creations and constructions, not natural qualities of women. Maria is sexually exploited everywhere, women's place is in the home "domestic sphere", where in her capacity as a wife and a mother. Women can't use their reason and intellect. Wealth and gender creates main problems in the society because both tend to create unequal relationships among human beings. Maria articulates a make oppression and female victimization by which to explain the apparently endemic persistence of this masochistic figure as constructed through feminine false consciousness. Here, Maria is exploited and victimized by the

patriarchal society where she is like a dumb and do not revolt against the corrupted society. She is abused and chained from everywhere.

Maria, the protagonist of the novel is obviously aware of the gender problem and their impact on the individuality of women. Though, she thinks that these issues are generated by the contemporary social convention. She (writer) blames the patriarchal society for all these mistreatment. In a text that proposed to "exhibit the misery a oppression, peculiar to women, that arise out of the partial laws and custom of a patriarchal unrevolutionized society" (73). After the death of her mother she is under the care of her father, but he gets married another woman. That woman also treats her very cruelly. Mari's step mother does not care her brother and sister well. Maria's father did not fail to leave the marks of his resentment in her body, and then solaced himself by playing with his daughter from my step mother. She could have murdered at those moments. She hunted from family to family, who belonged to nobody and nobody cared for her like an egg dropped on the sand. Her father and step mother did not care at all, after that she is under the care of her uncle. Women were characteristically treated as counters in an economic exchange: they were valued as much for what they represented as for who they were. Men have a property in their wives and daughters. Once, married the property of their fathers which young girls represented because the property of their husbands. As Maria recognizes a married women I "as much a man's property as his horse or ass" (107). Married woman had no independent legal rights; she could not sue her husband for divorce. She is totally controlled by her husband. Maria could not tolerate all the exploitations and discriminations. She could not visit her children if her husband took them from her and she could not act upon her own desires if they conflicted with those of her

husband. Within marriage, as Maria phrases it, the feeling woman is "required to moralize, sentimentalize herself to s-one" (102).

Maria's guard Jemima when she was convicted to a private madhouse, a woman who has labored her entire life and "Felt the crushing hand of power" so after that how "hardened" she "ceased to wondered" the cruelties of the world or sympathize with its victims" (80). Jemima whose life story begin with the end of her mother's life. Her birth and her death are simultaneous, brought on by the some sequences events. Seduced by a "fellow servant" who promised a subsequently refused to marry her, Jemima's mother "perceived" the natural, the dreaded consequence" (102) of her ruin; the conception of an illegitimate child. Though going to live within the construct of virtuous domesticity, as a laboring woman she becomes entrapped by its double standards. The honesty . . . and regard for her reputation, " which Jemima's grand mother had "forcibly impressed" upon her, prove ineffectual in her situation as a lower class servant. And with her virtue, her mother loses her place in the house, of her mistress and her life. As Jemima tells if,

Sorrow, and the methods she adopted to cancel her condition, still doing the work of a housemaid, had such an effect on her constitution that she died in the wretched garret, where her virtuous mistress had forced her to take refuge in the very pangs of labour, though my father, after a slight reproof, was allowed to remain in his place-allowed by the mother of six children, who scarcely permitting "footstep to be heard, during her month's indulgence, felt no sympathy for the poor wretch. (102).

Jemima is alone, she had nobody to care her. No one supports her life. Her father gets married with another fellow servant and give birth to another child at that time she was working another house. She has taken to house; but not a home for a home she never knew. Her stepmother is hiring a girl to assist her in the care of the child and she was taken to another to use for employment. Her father also scolds her very cruelly and did not fail to leave the marks of his resentment on her body. Her parents blame her all faults and disposition which she had brought in to this world with her; inherited from her mother. In the patriarchal society, females are dominated, scolded and exploited sexually as well as society by the male members.

Though her position might seem potentially freeing, allowing her to define herself rather than being defined by the rigid social system of classification, her birth determines her life even more rigidly. Her mother her own life structures are not simply because she encounters cruelty and abuse a kin to that of her mother, but also because others especially her father, step mother, but those outside her family who are tyrannous over her as well use the conditions of Jemima's conception her motherlessness as evidence of her own depravity and worthlessness. To them, Jemima brings "into the world with [her]" a wicked disposition . . . inherited from [her] mother" (104). She suffers from all the misery, abuse, contempt's bitter punishment. She was sent to the neighbouring shops with Glutton liarer thief, written on my forehead. At the age of sixteen, she was bitterly punished. She also blames her life's wretched in conditions on her mother. In this stance, however, the mother's absence, not her life, prescribes her future. She says:

Now I look back, I can not help attributing the greater part of my misery, to the misfortune of having been thrown into the world without

the grand support of life a mother's affection. I had no one to love me; or to make me respected, to enable me to acquire respect, I was an egg dropped on the sand, a pauper by nature, haunted from family to family who belonged to nobody a nobody cared for me. I was in fact, born. . . without having any companions to alleviate [my enslavement] by sympathy, or teach me. I was despised from my birth, and denied the chance of obtaining" footing for myself in the society. Yes, I had not even the chance of being considered as a fellow creature I was, in fact, born a slave, and chained by infamy to slavery during the whole of existence. (106)

Here story is not simply a replication of her mother, however it is degeneration. She has "nobody" to claim or care for her, or to provide her an example to follow. Motherless, a bastardized, Jemima is subject to great persecution and more humiliation. The "..... of bastard" (105), as she describes it, only compounds her powerlessness as a labouring woman in this society.

As a result of these worsened circumstances later she aborts the fetus she conceived from an employer's "ferocious desire".

Nobody has suspected me, because they had been accustomed to view me as a creature of another species. But the threatening storm at last broke over my devoted head ever shall I forget it; one Sunday evening when I was left as usual to take care of the house, my master came home intoxicated and became the prey of his brutal appetite. (106)

She is raped by her "master", as she calls him, yet even with the horrible conditions of this conception, she felt a special bond with her unborn child. She

explains, "I discovered with horror . . . that I was with child. I know not why I felt a mixed sensation despair and tenderness, excepting that, ever called a bastard, a bastard appeared to me an object of the greater compassion in creation" (107). Her experience of abuse and societal invisibility leads her to redefined category of bastard. Previously, "a slave, bastard a common property", (109). However, she belongs to no one and thus a to everyone; her intelligence mate child, belongs very much to Jemima. She recreates the relationship between a women's self and a bodily "other" with in her during pregnancy. Her "master" gives her s medicine phial which (her master) desire her to take without any circumlocution for what purpose it was designed (107), reveals this identification. She " burst in to tears," thinking, it was killing myself yet was such a self as i worth preserving (107). Although it begins as a man's way of erasing his reproductive "mistake". The master assumes from Jemima's response that his plan to end the pregnancy itself has aborted and thus he protects his "name" by denying it to "the brat (she) Laid to him " (108).

Wollstonecraft depicts a patriarchal society that Knows but one way to provide such children: through a network of man who devise ways of retaining the power of insemination while controlling its logical to outcome the legitimating and support of some and the disposal of the rest. The power of the paternal world to name the child "bastard" - to reinscribe Jemima's history onto another generation - leads her to abort. She recollects:

rage giving place to despair, [I] sought for the portion that was to procure abortion and swallowed it, with a wish that it might destroy me at the same time if stopped the sensations of new born life, which I felt with in describe emotion. My head turned round, my heart grew sick,

and in the horrors of approaching dissolution, metal anguish was swallowed up. (109)

She was willing to sacrifice herself and the fetus so as not to perpetuate systems of social and economic oppression so as not to reproduce those systems of generating another victim for their purpose. Abortion functions as a way to break the cycle of "sins" being passed from mother to child-her mother's to herself, her to her child. Jemima disallowed the further repetition of her mother's but the master as the one who provides the position - casts a shadow overall. She resists through her body the directing of her mother and the dire future of her child, she needs the very individual indeed, the very socio-economic systems, that have persecuted her to do so.

Through this abortion, Jemima shows that she cannot thought on the verge of motherhood herself, imagine protecting her child in the same way that she imagined her mother, had she lived, protecting her. Denying maternal power, simultaneously capitalizes on it in this crucial moment: as gestational agent, she shelters her offspring from society's inevitable tyranny by refusing to bring it to term. Jemima's abortion calls into question the idealization of maternity that she herself articulates when she begins her narrative and that appears various points throughout wrongs, particularly in reference to Maria's motherhood.

Marriage is a social institution that demands subservient role of women. It allows men to have full control over those spouses as they are considered as secondary citizens. Therefore, any decision is run or marital life is taken by the male counterpart. It even demands subservient role of women in sexual intercourse where anyone's unwillingness surely damages the enjoyment people often have. Anyone who is aware of the deprivation to woman even in such intimate relationship causing

intense excitement does not enjoy at all. The intervening of gender, even in such blissful act increase sense of radical departure from the institution of marriage itself. Therefore, Maria's marriage is another trap where she feels like a caged animal. She sees marriage is like a caged bird, never fees from that cages.

The parental home, a symbol of tradition and old values has no right and room for the protagonist in *The Wrong of Woman and Maria*. She breathes the air of rituals and social rights that abstract the growth of a women as being. Mother the possible model after whom she must mould her life, looks a bad model and reject in her desire for freedom. Longing to be included in a traditional way of life shows the interest of people in social conventions. It allows them to realize that there is also harmony and people can be happier in this way of life. It is therefore the sense of attachment increases in part of the people who have faith in social mainstream. Maria has also deep respect to the society and thinks that there was prestige associated with traditional way.

Because of her uncle's proposal, she gets married with George venables whom her uncle promises him five thousand pounds. Geroge venables and her lover also thinks that she was united to a hearless, unprincipled wretch. She regrets her earlier marriage, tries to escape from a temporary dependence. She is unable to escape from trap a caged life. Mari's husband is cruel, barbarious and drunkard. He seldom dined at home and continually returned at a late hour, drunk to be. Her husband's nature is brutal and she becomes victim to the prejudices of mankind, who have women the property at their husbands.

Maria returns to her beloved uncle as a substitute for both of her failed parents. Wanting a perfect father and a mother, she is forced to settle instead for a

flawed loves and invariably finds herself disappointed. Like the intelligent older men who populate her books, this uncle is a safe father figure, desexualized, ironically providing a source for the money that attracts the odious husband. Maria spends the rest of the text trying to shed. The mistress's rampant sexuality disgusts Maria more than her mother's earlier partiality did the desperate situation in her father's house causes Maria how to rush into marriage with George, not knowing that her uncle has essentially sold her by promising George five thousand pounds in payment for marrying Maria. Bartered and bought, Maria asks the question that hovers over this, "For what am I reserved " Why was I not born a man, or why was born at all ?" (105).

What women are "reserved for is marriage, in Wollstonecraft's universe a "trap" a system of being 'caged for life" (108). Indeed, the description of her five years of marriage suggests that when Maria realized she could not reform George's "taste" of charters, when she realized she "Could not become the friend or confident of [her] husband, she lost what little shreds of self-confidence she possessed. Dehumanized by his dismissive a condescending attitude, Maria finds herself continually "silenced" by him. Most degrading of all is their sexual relationship, which Maria rather coyly discourses initially in the abstract.

For personal intimacy without affection, seemed to me the most degrading, as well as the most painful state in which a woman of any taste, no to speak of the peculiar delivery of fostered sensibility, could be placed. (109)

George Venables, however, is so corrupt that he preserve the company of prostitutes to his wife, while his sexual proclivities are so Jaded a "sluggish" that he needs the extra stimulus up wantos of the lower class, "with their" "Vulgar, in decent mirth" to

enable him to perform he only associated with "Profligate women" he develops "a contempt for female endowments". He sees woman as all-flesh, devoid of intelligent life because the possession of a "man would be as impeding to girls enjoyment". As Maria says, this is as far as she allows herself to speculate along these lines;

Men who are inferior to their fellowmen, are
always most anxious to establish their superiority over women.

She knows that George venables is the ardent lover, although Maria has to admit that she would have preferred that he remain attentive to prostitutes rather than to her" my husbands renewed caresses than became hateful to me; his brutality was tolerable, to his distasteful fondness. Still, comparison and the fear of insulting his supposed feelings, by a want of sympathy, made me dissemble and do violence to my delicacy, what a task !"

The "task" of a sex is the requirement for married women. Just as tending to the education of children is the task of government. Wollstonecraft found both tasks into terable, but she could offer married women no other view of themselves of their lives. Maria quivo castes about the reality of women's sexual desires, seethes with ambiguity as well as unresolved trauma. Her hysterical reaction to genital sexuality encodes the existence effects of residual trauma on the victim of betrayal and abuse. On the other hand, women are praised for their" coldness at constituent and want of passion" by the novelists, moralists of the day, while on the other hand they are expected to possess "finally fashioned nerves, which render the senses exquisite" (114).

[B] a stilled for life, "Maria finds herself an" out (17) of the world" (116), dregnant and the mere "possession of her husband. A victim of the "partial laws

enacted by men", the inhabitant of an alien country, she muses that women have no country" (118).

When Maria's uncle dies later she admits that she feels she has been "Widowed by the death of my uncle" (132). There was an stronger emotional tie between an uncle and a niece. Maria flees her husband and begins the series of moves that bring her to her final destination the madhouse. "[H] aunted like an infected beast", purpose by her husband for her uncle's inheritance, Maria is the ultimate caricature as a female victim. Maria realizes that she is haunted as well as haunted by George venables:

Who seemed to assume terrific or hateful forms to tormenting, wherever I turned - sometimes a wild cat, a bull, or hideous assassin, whom I vainly attempted to fly: at others he was a demon, hurrying me to the brink of a precipice, plunging me into dark waves or horrid gulfs: and I woke, in violent fits of trembling anxiety to assure myself that it was all a dream. (132)

Sexual anxiety is transmitted here the series of stock gothic scenarios, Maria suffers from a hysterical rooted in residual memories of persistent abuse. She can turn to none; she is completely alone and defenseless except for the absent and all loving uncle. Maria fancies that she is the offspring of her bachelor uncle's mind, so does she how convince herself that she can be the sole parent of her impending child, "I wished to be father, as well as a mother, and the double duty appeared to me to produce a proportionate increase of affection" (133).

Maria passes over the birth of her child only to dwell on the fact that three days after the birth. She receives a harassing visit from her elder brother and the news

of her beloved uncle's death (132). Maria resents the child and the physical tie that the baby represents as a reminder of female sexuality continuing from one generation to the next as a sort of stigma, a badge of the shame of being a woman. How convenient to have the baby magically a suddenly disappear. But not only does the baby disappear, so does the mother, suddenly transported to an madhouse; Maria finds herself "buried alive" and in the grip of "the fangs of her enemies" (135).

The Wrongs of Woman upon with Maria in an asylum lamenting the loss of the baby who has been snatched from her before her imprisonment. The cause of her plight is a wicked husband, George Venables, who wishes to gain possession of a fortune left to his wife by an uncle. Soon after the opening of the novel, Maria meets Jemima, the attendant at the asylum, whose confidence affection she slowly wins. She also encounters Danford, whose place of imprisonment for someone whose fortune they wish to control. Maria's psyche however is ruptured by the brutal treatment she has receives from her husband. Her baby girl's face floats always before her eyes, but she is not aware that the child is already dead. She has given birth to a daughter, because by doing so she is all too aware that she has perpetuated by the cycle of misery and abuse that we know to be gender warfare; "still mourned for her child, lamented she was a daughter, and anticipated the aggravated usual life that her sex tendered almost inevitable.

The "Victim" of one 'atrocities' after another, she finds herself at the beginning of the novel literally in a mad house but metaphorically in the mad house of her own mind. Unable to battle the selfish scheme of her tyrant husband, she has been vanquished both in body and in soul. Maria's first spoken words. . . "I have no appetite", and it would appear that women have no appetite in food or sex. They

hunger instead of perfect parents or parent substitutes. Her (Maria)'s "murdered child" appears to her in a dream vision, and she asks herself if in fact, she did not desert the child "the moment it was born. In her anguish she longs for a speedy death, wondering only of she will "find a father where she is going !" Jemima enters the room with a child, when Maria sees the child, faints and awakens to "violent vomiting, she never trusted the brother and husband suspecting that they might have "secreted the child" in order to extort Maria's fortune from her (147). The child licks an adorable "Mamma" and Maria is determined to "live for my child" (148). When Maria's daughter has snatched from her, whose breasts overflow with the milk, her infant will never receive and whose mind equally overflows with images to the lost child and despair.

After marrying George Venables she is trapped like a caged bird. She is unable to express her emotions and desire before her cruel and brutal husband. He does not care her actions and desires. He gets married with her, with a hope at inheritance of her uncle's property. Victimized heroine, Maria unable to find a suitable soul mate because social and financial corrupts on doom her from the outset to the status of an exchange object.

The heroine Maria is married to a dissolute man who, having squandered her dowry and facing financial ruin, attempts to prostitute her to an affluent "friend from whom he wishes to borrow money. George invites his friends Mr. 'S' shows her a letter of Seduction. She does not believe that it is a real event a forgery. She asks Mr. 'S' he says that if it is true and gives her a letter, after sometime George comes and says it is true then, she says he leave part forever. Then she pulled off her ring and put it on the table. She immediately decides to quit his house and never to enter it more. She

leaves him as free as she determined to be herself. Then he shall be answerable for no debts of mine. His views on her uncle's fortune made him averse to quit his house. He always hated her because he convinces that she must despise him.

Maria excoriated the institutions of society which thus enable men to tyrannize over women, it was almost a disinterested sentiment. She again disregarded present inconveniences when her mind had done struggling with itself. When reason and inclination had shaken hands were at peace. The status of women to that of slaves and compare such a marriage as Maria's to an act of barbaric cruelty. The heroine's words culminate in a highly emotive image:

"Are not", I thought, the despots for ever stigmatized, who, in the wantonness at power, commanded even the most atrocious criminals to be chained to dead bodies ? though surely those laws are, more inhuman, which forge adamant letters to bind minds together, than never can mingle in social communion." (98)

Maria's image of a living person chained to a corpse may be interpreted in relation to the antislavery discourse. The dependent Maria draws precisely this analogy between the status of women and captivity and slavery.

"And the what purpose did she rally all her energy-was not the world a vast prison, and women born slaves ?" (11). Besides using the figure of slavery as a metaphor for the commodification of women, the writer used prostitution in a similar manner - as an archetype of the debasement of women, which unites Maria and her lower class Jailer Jemima (242).

It is my contention, however that the particular choice of words spoken by Maria in conjunction with the situation in which the heroine's husband seeks to

prostitute her to one specific individual and defends his scheme in terms of both of economic interest and patriarchal authority (Ben Johnson's *Volpone*, 605-1616).

George venables ridicules the "Chivalrous respect" shows by his friend in his timid attempts to seduce Maria and eager to secure a loan of five Hundred pounds for a month or six weeks from this man attributes to his wife his own believe in the primary of material interests. George is very cruel and brutal husband who wants to seduce his own wife Maria and free from the loan. But he can't free from the loan because Maria struggles against his desire and leaves his house take a shelter under her mistress. He goes there and wants to take her home but she resists and never came to his house again. At last she frees from him and never returns back again.

Maria finds herself in yet another victimized situation. It is as if one sexual calamity - one beating fantasy - after another is catalogued in order to demonstrate yet again the persistent power of traumatic residue. This time her husband attempts to sell her sexual favors to an olderman "Mrs. . . ." to whom her owes gambling debts. When Maria's uncle dies later she admits that she feels she has been "widowed by the death of my uncle" (132), suggesting that there is an emotional tie stronger between uncle and a niece.

Maria had suffered as well as to play out his most paranoid fantasies about oppressive and abusive social laws designed to keep women in subordinate positions. The heroine Maria is presented with an easy way out of her dilemma; handover half of her uncle's inheritance to George and she will be set free to travel where she likes. She decides instead that her best course is to trust her new lover, Henry, as her "husband" and recipient of her fortune. But he is no more worthy of trust than was the awful George venables. Why is Maria so partial to trusting mean when they have

brought her nothing but misery ? That is the question raising in the novel. But narrator says "A false morality is established, which makes all the virtue of women consist in charity, submission and the forgiveness injuries. Maria victimized many times one after another. She says,

I pardon my oppressor - bitterly as I lament the loss of my child, torn from me in the most violent manner. But nature revolts and my should sickens at the bare suppression, that it could ever be a duty to pretend affection, when a separation is necessary to prevent my feeling hourly aversion.

When she knows the plan of getting her fortune seduced her by his friend she decided to leave him. She is unfortunately united to an unprincipled man, for ever to be shut out from fulfilling the duties a wife and mother she blames the laws which made by strong to oppress the weak. She will not live with the individual, who was violated every moral obligation which binds man to man. Indeed George venable's door was open to her - hay, threats and intreaties were used to induce her to return. At last, she claim a divorce which is the way of free from molestation ad neglected by husband. She never meets a sanctify of marriage life.

Maria wants a public trial because she imagines that it will stand as a public Vindication of her beliefs and actions and so she brings it on herself as quickly as possible. As soon as she is out of the made house, Venables brings a suit against Danford for seduction and adultery. Maria insists that she argue his defense in court herself acting as his attorney. This is a woman who feels:

The dogs of low were let loose on her," "the sarcasms of society, and the condemnation of a mistaken world, were nothing to her, compared

with acting contrary to those feelings which were the foundation of her principles." (142)

Maria is so principled that she decides she can best represent Danford by writing a "paper" that will be read to the court on behalf of his defense. Surely it is significant that Maria as a woman can't speak in a court, but instead finds herself forced to resort to writing, a more distant and controlled medium that she thinks will lend more credence to her arguments, but that results only in her defeat and dismissal by the judges. Danford communicates through his letters, some of which are lost and cause unnecessary concern and anxiety for Maria. The lovers are eventually reunited and "calm" is restored to Maria's mind (146). But Maria's mind was never calm and the problems faced by these two lovers simply are more serious than can be suggested by lost or misplaced letters.

Maria, suffers from one attempt to another other husband George victimized and tries to exploit her as well as her lovers also. Maria is tried for adultery, loses her fortune and the odious Venables and safely retreat into the country; presumably with the Danford. Now, she dependent on Danford not Venables. The dependency of the heroine on Danford suggests that Maria is now in an even more vulnerable situation that she was when first married to Venables and able to draw separate fund from her uncle. Here, Maria is sexually explosive, betrayal by her lover, female nausea and repulsion toward the body.

Maria always meets betrayal and discrimination everywhere. Maria's again pregnant, Danford deserts his new love, Maria's baby is lost and she attempts suicide at all. In retrospect, Maria blames both her loveless home and her imagination for her readiness to love and to find an object of her love.

Her decision to assert her dependence, identify and autonomous being irrespective of social, familial and other obligations turns out to be a fatal one for she feels as an anomaly. This realizes that her mistake. Therefore, whenever she remembers her past life in which she finds terribly betrayed by his thought of freedom.

Maria's decision to reunited to her lover again does not give any hints to free from that corruption, social and sexually exploitation. Maria again follows the tradition and rituals of that society. Eventually knowing her situation that nothing is going to change unless she attempts to suicide. No one helps to come out of this situation, she determined to take a step ahead. She had a father, brother and step mother but nobody is going to suggests her which may be the way out from this entrapping situation. She decides confront reality. At this time, she even remembers how unfortunate she had been when she always let other people to decide herself. She thinks that she is not sufficient for herself. Her every action and works and controlled guided by her husband. The situation of crisis in Maria's life is because of her inability to come out from society's stereotypical presentation of female and their education. She does not feel that her life is her own and the time has not come when she must think as an individual a not merely a woman.

Like Maria women can't find a safe place in the society. She was mistreated by her just and betrayal love. She is punished and victimized every place.

Here, the crisis that propels Maria's to and fro movement in her fathers house has its source in the fundamental contradiction of an ostensibility liberated successful professional woman forced to endure secrete the degradation of marital rape from an apparently benign husband. She can not recreate feminine space within the traditional

society in which she faces many difficulties and problems. Human misery and oppression of women in the fundamental reality and no evident hope for justice in this society.

After a life struggling against the cruelty of men (father, brother, husband and lover) and the denial of her dignity as mother, she wishes to be ride of the patriarchal world as well as the self whose desires have been complicit with it. The novelists "desire of exhibiting the misery and oppression, peculiar to women that a rise out of the partial laws and customs of society." A poor, uneducated woman ends up in the same cell as the rich, educated woman, because finally the patriarchy is one large holding rank for women a mad house from which no one escape unscathed. So that Maria can't escape from that patriarchal society.

Maria's actions through the novel make sense only. If we view them as traumatic residue, evidence of the fact that trauma itself can never be rationalistically dismissed, no matter how many times on tries to reshape and thereby control it. Once a wounding has occurred, trauma lives a life of its own, twisting and turning in the victimizes psyche Maria struggles toward establishing an idealized family of her own, but she fails in the attempt, ending in a madhouse and then a courtroom. She tries to establish her own good family but fails and trapped in a mad house.

In patriarchal dominated society women as treated as submissive, secondary and as kind of commodity. Maria is clearly marked by her early education in sensibility. She laments the lack of imagination in her husband and blames his vicious conduct partly on this lack. Later, generalizing on the condition of women, she laments that the "boasted sensibility" of women "often shifted by false delicacy" (126). Considering the account of Maria's early education ad marriage, we are well

able to appreciate her struggle to control her mind. After a later stage in her asylum experience Maria comes to some awareness of her lamentable state; she discerns that sorrow indulged blunts or sharpens the faculties, producing either the stupidity of intolerance or "the restless activity of a disturbed imagination" (23). She never fees from her suffering and grief that confuse reality and she is lost. In imaginative visions of "Wretchedness and felicity".

Awareness of the pervasiveness of generally discriminated society makes females depart from the society itself. The trend of always inferiorizing females in terms of their sex increases the sense of rebellion in them because they know that this demand of female subservience is not reasonable. Within this society males are given importance than the females.

In each of social conventions, males are prioritized over females. They are valued highly because tradition itself has allowed males primary role where women have no role at all. Therefore, women who are aware of this sexist gender know that this discrimination is only an artificial obstacle to confined women into subservient roles. Women are always treated as secondary to men. Women who are aware of these injustices long to defy it and social norms as well.

Since education helps women to realize that the barriers to them in public participation are only artificial and unreasonable, they always aspire to achieve it. It also helps them to assets their individuality and independence because it opens the outside world for them. It has the chance to make them independent and free from gender biasness. The whole woman must be a balanced combination of reason and sensibility; either quality in excess makes selfish half beings of both men and women. Therefore, women want to acquire education anyhow.

Chapter III

Feminist Reasoning in Mary Wollstonecraft *A Vindication of the Wrongs of Woman or Maria*

Mary Wollstonecraft laid down a tradition of liberal feminism and placed women's rights and sexual differences at the center of social and political debate. Her writings challenge male birth right, advocate women's equality and rationality, and argue against the degradation and subjugation of women. In reading Wollstonecraft's *A Vindication of the Rights of Woman*, we see how industrialized Europe of the eighteenth century worked against the married, bourgeois women of the time. According to her these women were like the members of 'feathered race', birds confined to cages who have nothing to do but plum themselves. To be a middle class lady is for her, to sacrifice health, liberty and virtue for whatever prestige, pleasure and power a husband can provide.

Although Wollstonecraft did not use it terms such as "Socially constructed gender roles", she denied that women are by nature more pleasure seeking and pleasure giving than man. She reasoned that if men were confined to the same cages women find themselves locked in, they would develop the same characters. Therefore, she focused on the equal opportunity for women as men to educate to develop the rational faculty. In the book *A Vindication of the Rights of Woman* Wollstonecraft argues that women must be given knowledge and education so that they can make rational choices. Wollstonecraft on the subject of female education, was mainly concerned with gaining for women the right 'to be' educated so that they would be fit companions for men and have a chance to become equally accomplished intellectually. A major source of inequality in 18th century England was the restriction

placed on women's legal and social rights. The feminist movement began with Mary Wollstonecraft's courageous attack on prejudices and conventions that were the cause of numerous injustices imposed on women.

The rights of woman in great part responds to Rousseau's *Emile* with whose general ideas on education she seemed so much in agreement when writing original stories, despite her need to change the gender of the pupils. She quotes Rousseau in her book, expressing her courage at his opinion of women as totally subordinate to men and his educational scheme that would fit females only for such a role. She emphasizes virtue and reason throughout in an attempt to correct Rousseau's view that young women need only cultivate those qualities that make them alluring to men. In the early pages of *The Rights of Woman* Rosseau is already one of those authors who tend "to degrade one half of the human species and render women pleasing at the expense at every Solid virtue". Rousseau's woman is seen as a "Fanciful kind of half being" one whose duties are directed only outward and who can work only through manipulating the passion of men. She is ready deal with Rousseau as a writer who has "rendered women objects of pity, bordering on contempt" (*A Vindication of Rights of Men*, 30).

Rousseau's argument in *Emile* is that women ought to be weak and passive because they are physically weaker than men; they should be subordinate to men, to whom they must render themselves agreeable. To compensate for the dependences and inferiority women have been given the facility to excite desire, through which men are made dependent. Rousseau asserts that most important quality in a woman is good nature or sweetness of temper. Yet he appears to contradict this later when he considers that subtlety or animal cunning and sexual attractiveness are the only

advantages of women to compare with men's physical strength and intellect. Wollstonecraft hates his contradiction and laments the unhappy confusion it creates in the minds of women who are exhorted to cultivate good nature and yet are surrounded by examples of the success and power of cunning and seductiveness. Men and women differ physically, mentally and emotionally, Rousseau of course proposes different educational schemes for the sexes: "The education of the women should be always relative to the men" (Vindication). "To please, to be useful to us, to make us love and esteem them, to educate us when young, and take care of us when grown up, to advise, to console us, to render our lives easy and agreeable these are the duties of women at all times and what they should be taught in their infancy" (Vindication, 181). Again he argues that physical developed in boys is the development of power, whereas in girls it is the development of personal charm. In response to this idea of Rousseau, Wollstonecraft is mainly concerned with the four ideas that area as follows:

- a) She refused to accept that women were less capable of reason than men.
- b) She argued that if men and women are equally possessed of reason they must be equally educated in its use.
- c) As men's and women's common humanity is based on their shared and not given possession of reason, then virtue must be the same for both sexes.
- d) The idea of equal worth now leads irrevocably to that of equal rights (qtd. in Bryson22-23).

It was in this context that Wollstonecraft insisted that women have an independent right to education, employment, property and the civil law.

Wollstonecraft did not accept that education and freedom of choice would lead most women to reject their traditional role, but argued that they would enable them to

perform it better because if men would [. . .] but sharp chains, and be content with rational fellowship instead of Slavish obedience, they would find us more observant daughters more affectionate sisters, more faithful wives were reason able mothers in a word, better citizens" (Bryson 24).

Rather than engaging herself into superiority/inferiority of sexes. She sought to value women's domestic responsibilities and to show that domestic duties properly performed, were a form of rational citizenship. We find, therefore that the Wollstonecraft insisted that the differences between the sexes were a product of education and environment not of nature. She attacked the way in which women's mind and bodies had been distorted to please men, and she demanded that boys and girls be given the same education.

Wollstonecraft asserts the rights of women especially to an education that would render them beings worthy of respect or at least immune to prejudice. She stresses not equality of the sexes but the right of women to provide this through increased opportunities and independence. To trivialize immortal souls through degrading reason becomes a most heinous crime against humanity. She argues that women possess reason and that reason emanates from divinity and supports virtue. Although the quantity may vary, it is the same quality in all people. "The protection of our nature and capability of happiness, must be estimated by the degree of reason, virtue and knowledge, that distinguish the individual, and direct the laws which bind society and that form the exercise of reason; knowledge and virtue naturally flow, is equally undeniable (*A Vindication of the Rights of Woman*, 39).

In spite of the existence of reason in everyone, the women whom Wollstonecraft saw around her were certainly in her view inferior to men, both

morally and intellectually. Moral inferiority has come from the idea of relative morality, which considers that women should order their conduct not to align it with absolute ethical standards but to please men. To this end, reason has been uncultivated in women, while sensibility or emotionalism has been allowed to grow excessively, to the point where it becomes lascivious indulgence. In her view, be able to support themselves adequately or fulfill themselves in their traditional role of wife and mother. Properly educated, they could prove themselves intellectually and morally equal men; if they neglected, such equality remained a hypothesis the need for female education was a need of society as a whole, unless the intellectual condition of women improved, there could be no further social advance of humanity. She compares the most "masculine" group of men with the most "feminine" group of women (*A Vindication of the Rights of Woman*, 135).

Mary Wollstonecraft spoke with uncommon force and vigor about the institutionalized, culturally sponsored oppression of women. The problem, simply but, is the women have traditionally been relegated to a secondary, subordinate place in society - assigned a role, as a modern feminist put it as the "second sex." Throughout history women have been represented as intellectually and morally inferior to men and this supposed inferiority has been used as the excuse to keep them in a subordinate position, without the power to act or even to think freely. The society has further conspired to institutionalized sexual oppression, reinforcing and perpetuating this subordination by denying women's access to the same "rational" education as men and by insisting that they concern themselves only with finding ways to make themselves make attractive to men. She says that women have been kept in a state of "perpetual childhood", a state that inhibits moral and intellectual growth and only

increases their dependence on men. Independence, which she sees as the necessary basis for true equality, can only come about through "revolution in female manners" built on the recognition that women are as capable of moral and intellectual improvement as men are. Reason is not simply a proof of humanity or human kind's superiority over the rest of creation, it is the divine gift by means of which human beings can attain knowledge acquire virtue and ultimately perfect themselves spiritually and morally. That "spiritual" equality guarantees both moral and intellectual equality is the basic principle upon which she constructs her argument for women's rights. Nothing in *A Vindication of the Rights of Woman* even suggests that women should abandon the idea of middle class household seen as an independent social-economic unit managed by the middle class woman. She would never have agreed with the idea that a women's only place is in the home, but she did see the "domestic sphere where, in her capacity as a wife and a mother, woman functions as primary educator and care giver as the place where the progress of civilization can most effectively be advanced. She bases much of her argument in favour of women's education on the fact, which had only recently been agreed on, that women do have souls. She asserts that because women are immortal beings who have a relationship to their creator, they must be educated in the proper use of reason. She believes that the quality that sets humans apart from animals is reason and the quality that sets one human apart from another is virtue. Rousseau argues that emotion is the preeminent human quality, Wollstonecraft contends that humans have passions so they can struggle against them and there by gain self knowledge. From God's perspective, the present evil of the passions lead to future good from the struggle to overcome them.

The purpose of life for all humans, not just men is to perfect one's nature through the exercise of reason.

Wealth and gender role create major problems in the society, because both tend to create unequal relationships among humans. Inequality leads either to slavery or to despotism, both of which warp the human character. Mary Wollstonecraft concedes that men are superior to women in physical strength, but this is a superiority of degree, not kind. Women and men are similar in the kind of virtues they should and do possess: if not in the amount. Therefore, women should be educated in a manner similar to that of men and be treated as human beings. Not of special subspecies called "feminine". She argued that complete and genuine social reform depended on validation of woman as rational, moral beings fully capable of attaining virtue and knowledge and of contributing to civic welfare. Disputing the traditional view of women as naturally flawed, inferior creatures, she instead blamed patriarchal socialization of stunting female identity. She evaluates the current attitudes to other writers, especially Jean-Jacques Rousseau. Rousseau says women contents that they are blinded by their own desires and preconceptions. Though Rousseau and others stress importance of reason and equality in political affairs, they assert that a women should be only the toy of a man and bend all her efforts to please him.

Catriona Mackenzie says that passion can not always cannot easily begoverned by reason. Wollstonecraft also struggled to develop an account of women's moral agency that would incorporate a recognition not only of women's capacity to reason but also of their right to experience and give expression to passion, including sexual desire. She explicit that virtue must be founded on reason, not sensibility. She also ties virtue to the notion of the perfectibility of soul. This leads to

the view that regards self governance as a matter of reason's control over unruly passions associated with the body. In the *Vindication* Wollstonecraft makes much of the claims that although virtue must be regarded as the same in both sexes, men and women have different "duties". Women's duties associated with the care of children and the running of the household. As feminists have pointed out, this division of the sexes according to duties as well as the idea that certain duties are "natural" to women; derive from and preserves the distinction between public and private that is the root of women's subordination. Wollstonecraft's argument that women can fulfill dual roles as mothers-daughters. Wives as equal citizens thus overlooks the fact that within liberalism woman duties are necessarily tied to women's subordination. For her self-governance is equivalent to the rule of reason.

Rousseau's claim that "Women's equality would subvert the social order, she seeks to show that precisely the reverse would be true. Here argument to this effect focuses on Rousseau's conception of feminine virtue as founded not in reason but in modesty, which, she claims, is not virtue at all but a sham more likely to corrupt and degrade women and the social order than to improve either. But she agrees that public virtue must be founded in private virtue, concluding also the importance of modesty and fidelity in relationship between men and women. She concedes certain assumptions to Rousseau, namely that the family is indeed the foundation of social life and that women's primary social duty is to raise and educate children. However, she points out that if women are trained to be dependent on men, and required to base their judgment on the authority of men, then they will be incapable of raising and educating children. She also argues that women have a duty to which their social duties must always be secondary.

She also suggests that "The regulation of the passion is not, always, wisdom" and that is the reason why men seem to be more capable of independent judgment than women are because they have more scope to exercise "the grand passion."

Wollstonecraft's work is that women will not be able to attain self-governance without a certain degree of material particularly financial independence. Her concerns with women's financial independence arises out of two firm convictions. The first is that women's emotional dependence subjugation to the tyranny of men will continue so long as women are financially dependent on men and so long as women's independent is not protected by the law. This conviction is articulated most forcefully in the *Wrongs of Woman and Maria*, where it is dramatized in the stories of Maria, Jemima and the various women, in whose houses Maria takes lodgings after leaving her husband George Venables, all of whom are victims of the law's inequality. The second is that financial independence, but more importantly work is essential to self esteem and to virtue. She remarks, "Virtue, says reason must be acquired by rough toils and useful struggles with wordly cares".

She was aware that women's financial independence could not be achieved without large-scale changes in the organization of society. To this end, she advocated that sweeping changes in marriage and property laws, urged the introduction of a system of public co-education and suggested, even, if somewhat, that was not sufficient for women to be citizens, they must also be represented in government. Her view was that these were matters for public not private concern and felt that until such changes were introduced women would be unable to achieve self-governance in either their social or their effective relationship.

Distinguishing between affections and duties and by suggesting that maternity is a social duty, not merely, "natural affection", her aims to contest the assumption that maternity and self-governance are incompatible virtues by showing that the kind of affections, responsibilities and skills that arise in the context of child rearing are essential to self-governance.

Mary Poovey says in "The gender of genre since late. Eighteenth century, married women had no independent legal rights. She could not sue her husband for divorce, she could not visit her children if her husband took them from her, and most importantly she could not act up on her own desires if they conflicted with those of her husband. Within marriage as Maria phrases it, the feeling woman is "required to moralize, sentimentalized herself to stone".

Ewa Badowska says, I want to argue that Wollstonecraft's theory of female identity, despite its manifest intention to speak on behalf of women as concrete political subjects. In her reading of *A Vindication of the Rights of Woman* I will consider the body as figure examine the ways in which the body as figure complicated and disrupts her liberal feminism. *A Vindication of the Rights of Women* have been apt to emphasize, in deed censure, the opposition between feminine passion and masculine reason that they invariably detect in Wollstonecraft's Oeuvre. The passions are given to human beings so that "man by struggling with them might attain a degree of knowledge denied to the brutes," and about "appetites" she says that "they are only brutal when unchecked by reason" (*The Anorexic body of liberal feminism*, 243). In *A Vindication of the Rights of Woman*, the most ideological transparent form of emotional appeal in the 1790s, merely to "general" women was, in essence, to perfect ostentatious self-definition by negation. She embraces a version of this hyper

intellectual transcendence of corporality, the notion that bourgeois women should cultivate delicacy, understood as control of appetite and other bodily functions, while developing their capacity for reason.

In the review of politics, Eileen M. Hunt says, Wollstonecraft believed that the transformation of the family was the key to the morally and religiously progressive transformation of society and politics at large. Her rival Edmund Burke believed opposite. Namely that the destruction of the traditional, patriarchal family signified the fall of Christian civilization and the rise of a terrible, moral and social barbarism. Burke viewed the traditional, patriarchal family as the most fundamental 'little platoon' that instills the moral, social and civic virtues in the citizens of a country. A platoon is a tight, close knit group of soldiers irrevocably bound as brothers by the shared experience of war: Likewise, a little platoon is a group of people, inextricably tied together by natural and public affections, who share a vital common bond through family, land, work or politics. Yet Contrary to Burke, she contended that a social revolution must overturn the oppressive traditional hierarchy of this little platoon in order for the goals of the revolutions - greater equality and liberty for all to be fully realized in all levels of society and politics.

Although Wollstonecraft was more radical than her rivals Rousseau and Burke, while she desired the egalitarian transformation of the relationship between husbands and wives and brothers and sisters, she sought to preserve the natural hierarchy between parents and children. She called for reform in marriage, divorce and property law that would encourage equality between spouses, siblings, but did not call into question the duty of parents to protect, educate and discipline their children, or the corresponding duty of children to respect and serve their parents. In the case of

Fanny, she criticizes the same pattern of corrupt relationship in the traditional, patriarchal family: tyrannical, wastrel fathers, superficial, deluded, weak willed mothers, adulterous spouses, dominating, reedy elder bothers and vulnerable daughters deceived and destroyed by false ideals of love and marriage. To corrupt traditional family is hardly to ideal place for raising a child with any soundness of character or acuteness of moral sensibility. She uses Maria's unhappy childhood and adult homes to illustrate why the traditional, patriarchal family fails to serve as a little plateau for the fostering of the affections that form the basis of the moral, social and political virtues. If Maria had been free to marry the man she loves, instead of submitting to an arranged marriage for the sake of maintaining the family state in the male line the love shared in her family would have inspired all of its members to act benevolently and charitably, not only toward their kind but toward ever widening circles of society. The traditional, patriarchal family with its wrapped power struggles between husband and wife and brothers, sisters, prevents the growth of the natural affections and prevents them from developing into the virtues that maintain a stable and human society.

In the cave of Fanny and Mary a fiction, she portrays the traditional family as a cave that traps people in a life of vice, conflict and despair in this mortal world. The cave of family might be partly transcended in this life by redirecting the love and affection that, in an ideal world, might have animated a healthy family life, to access of selfish. Like Burke Mary Wollstonecraft believed that the family should serve as a little plateau that instills the moral, social, and political virtues (A Vindication of the Rights of Man, 139).

She argues that the traditional family must undergo an egalitarian transformation in order for it to inspire domestic affections and cultivate moral, social and political virtues untainted by unnatural and unjust hierarchies based on sex and class. Since the family is the cradle in which human beings are socialized, the egalitarian transformation of the family leads to the egalitarian transformation of society and politics as a whole.

She assaults Burke in the first Vindication, subverts Rousseau on the second Vindication, and upholds herself as the exemplar of a new egalitarian politics that seeks to liberate both men and women from the care of social and political oppression in this world, rather than setting for divine justice in the next.

In both Vindications, Wollstonecraft identifies the traditional family as an inescapable cave of moral corruption and hierarchical oppression. The traditional family though corrupt, can be transcended through legal and educational reform. The first step outlined in the first Vindication - is the reform of the unjust, patriarchal laws regulating marriage, property and inheritance that have institutionalized the traditional, hierarchical family and its legacy of sex and class based oppression. The second step found in embryonic form in *Thoughts on the Education of Daughters*, but brought to a radical political conclusion in *A Vindication of the Rights of Woman* is the reform of childhood education, and in particular the education of girls.

Contrary to Burke, she finds hereditary property to be the cause of all that is corrupt in morality, and all that is inegalitarian in the family, society and the state. She believes that the current system of hereditary property does not secure, but rather obstructs, the realization of rights and justice. In the first Vindication, she blames him for perpetuating the women as helpless, irrational creatures incapable of genuine

morality whose only purpose is to please men with their beauty. She argues that the soul has no sex, men and women thus share the same capacity for both reason and affection. She concludes that both men and woman must work together, according to the dictates of both "sublimed" reason and "beautiful" affection, to preserve the family as the source of social virtues that find people together as neighbours, citizens and fellow human creatures (Reason Sensibility, 131).

She desires both men and women to be equal partners in the maintenance of the "domestic comfort" of the family and for women to join men as equal participants in the realms of civil society and politics. Strong in body, mind and character, who are capable of performing the roles of spouse, parent and citizens as equals of men. Equal, physical, moral, intellectual and civic education would help to eradicate the unnatural, socially constructed hierarchies between men and women that previously inhibited the flourishing of the natural affections family and life and the development of the moral and civic virtues that grow from these affections. Femininity as social and educational construct rather than a natural condition of woman.

Wollstonecraft's dilemma is to embody the voice of the rational female embodied subject under social conditions that make this a self-defeating move. If we take seriously the history of feminist work on women and reasoning in writing. If women have been excluded from the necessary educational, social and material opportunities for 'great writing': She should have remained a minor, if not invisible, figure in literary history of the kind detested by Wollstonecraft in her reviews.

Christine M. Copper says the politics of abortion invokes the ongoing struggle over reproductive rights she argued that women would be more faithful wives, more reasonable mothers in a word better citizens "were they taught to respect themselves

and exercise their minds "as rational" rather than as sensual "creatures." In a text that proposed to 'exhibit the misery and oppression, peculiar to women, that arise out of the partial laws and customs of 'a patriarchal, unrevolutionized "society", reproductive failure acts as evidence of large institutional and ideological failures in Britain. Abortion emerges in responses to the extent world, at times as a resistance to and at others as an encoding of, its oppressive powers; importantly. It prescribes the loss of that Wollstonecraft of agencies the mother's power to nurture and enlighten her children. Abortion was, at this earlier time, a women's issue, but it was not associated with women's agency in the succinct manner that we typically understand it to be.

Mary Wollstonecraft's *A Vindication of the Rights of Men*, the first rebuttal of Edmund Burke's *Reflections on the Revolution in France* (1790) where she argues against his thought and in *A Vindication of the Rights of Woman* she rebuts against Rousseau. She also repeatedly stresses that a society built on respect for rationality and equality rather than in hereditary positions of superiority must deal with the issue of women and their place as rational beings in that society. In the *Rights of Men* Wollstonecraft thinks of the subordinate class primarily in terms of men. Many years will have to pass before she sees her own sex as a coherent group within the class as a group that crosses these lines, united by a particular oppression. Indeed she is still trapped by language in such a way that she sees men as the norm and women as the deviant she still terms the ultimate weakness "effeminacy" and social corruption "emasculatation".

Wollstonecraft argues that females of the upper class are only half human for the filtration has become the "grand business of life" and their whole concern must be to please men, they can thus be defined entirely as sexual beings. But she refuses that

life should be a serious business a preparation for eternity and should not be degraded into a pursuit of pleasure. Since women have souls, they should cultivate moral virtue, which alone has eternal beauty, and not the transient beauty demanded of them by society. She argues that the canker of subordination has eaten into all classes of society, this apprehension has come from her life's bitter experiences as well as from her society.

Wollstonecraft's *Vindication* and *Maria* project a historical desire to educate women under patriarchal society. She was stating that the first duty of women was to cultivate reason and urging them to avoid excessive sensibility. She was opposing a long established tradition: that reason belonged to dominant men and sensibility to irrational and subordinate women. Maria, also struggles towards establishing her individual identity but she fails due to the lack of proper exercise of reason. Reason is the power of improvement so that it helps to avoid sentiments and emotions. She regards self-governance as a matter of reason's control over unruly passions associated with the body. In the *Vindication of the wrongs of woman* and *Maria*, Maria is a character who is uneducated and lacks full control over male character. Marriage is a social institution, which is constructed by the society. For Maria, marriage is an inescapable cage she was not allowed to decide herself. She let them decide whatever they want. It is morally requisite that women be given the liberty and the scope to perfect their souls through the exercise of their reason. Throughout history, female struggles between "equality" and "difference". Here, Maria also struggles for equality. In patriarchal society, they believe that women create social disorder if they will be educated in a proper manner. But Mary Wollstonecraft believes that women do not subvert the social order but they properly managed and educated their children's.

In the wrongs of women or Maria, the idea that self governance is essential to virtue and to the possibility of perfectibility of self improvements sexual inequality is immoral because it deprives women of self-governance. Here, Maria is unable to cultivate reason and self governance because sexual inequality makes her inefficient and unable. Sexual inequality makes Maria a weak, immoral and disloyal characters. Due to gender discrimination Maria is fully control over her by male characters. Before marriage she is controlled by the father, then by her husband. She can't free whenever she goes and has not given equal rights and opportunities as well as education Wollstonecraft's defense of equality and of women's capacity to reason as a counter to the Rousseauian depiction of "feminine virtue. Her anxiety about passion is also a response to a social situation that denied to women the scope for expressing desire and passion and hence gave rise to devastating conflicts between reason and sensibility. She comments about marriage laws. "legal prostitution" that make women and their children the property of men suggest that she regarded women's right to self governance with respect to their bodies as integral to the demand at equality. Like man's, she also treated as a object or property at her husband. Women always depend up on their husband, they have not provided any opportunities and chances even in parliament. Here the case of Maria she was victimized and exploited by male characters every phase of life. She can't escape from that degradation and exploitation, even in her father's house. Women's financial independence could not be achieved without large scale changes in the organization of society. To this end she advocated sweeping changes in marriage and property laws, urged the introduction of a system of public co-education, and suggested, even it some what tentatively, that it was not sufficient for women to be citizens, they must also be represented in government. When Mari's daughter has been snatched from her, he doesn't give a chance to take

her baby. She is totally away of her duty to raise and educate her child. In the present state of women it is great misfortune to be prevented from discharging the duties and cultivating the affections of a mother.

For Wollstonecraft's ideal of self governance is not committed to the idea that only professional women can achieve independence, even though she is adamant that a certain degree of education is essential for all women. Only education can open the outside world for women. In order to struggle against the male oppressive patriarchy they acquired education anyhow.

Chapter IV

Conclusion

Maria remains dissatisfied with cultural, natural, social or sexual roles assigned to her by the patriarchal society. She views herself as the object of cultural, social oppression. But at the same time, she reflects the inability to reject her cultural and social background totally. Every male character dominates and sexually exploits her when she tries to establish her own individual identity. She can't reveal her own identity and independence. She tries to struggle against the patriarchal domination and exploitation. Females can't be treated as equal as men. Maria is victimized and brutalized by her father as well as her husband. She realized that sufferings, insults abuses and beatings that can be delivered to innocent women whose only fault is to be born women in a society.

When Maria knows that her uncle sold her George with five thousand pounds she says "why was I not born a man or why was I born a female at all (11)" females are treated as a secondary or man made object, always inferior to men. She finds herself an "outlaw of the world", pregnant and the mere possession of her husband. She has no freedom and independent rights, she depends upon her husband whatever he wants to do. Maria is the ultimate caricature of a female victim she betrays one after another equally. Maria is so partial to trusting man when they have brought her nothing but human misery. Women were characteristically treated as counters in an economic exchange. Here, Maria is treated as an object. Her uncle sold her for five thousand pounds and her husband also sexually exploited her. She never gets freedom and individual rights. Maria's rights is captured by the society. She never allow to get these rights which are controlled by the society. Society is a main thing,

nobody goes out against this society's norms and values. Women were valued as much for what they represented as for who they were. They can't do anything whatever they want and never go wherever they want. Their feelings and desires are under the control of men, who are head of the society. Maria's desires and feelings are also controlled by her husband. She can't do anything against his desires. Like Maria, when females get married they trapped in cage. Married life is cage for woman. They do not have freedom and opportunity to go outside the house, house is everything for them. Like Maria, she could not act upon her own desires if they conflicted with these of her husband.

Wife as a kind of commodity would manifest itself in the maintenance of strict and exclusive control over her. Maria sees the traditional, patriarchal family as an inescapable care of moral corruption and hierarchical oppression. None can escape from the tradition, tradition itself is bounded by the society. The struggle of the heroine Maria is to give shape and content to her individual existence in a sexist society ends in failure. Her uniqueness as opposed to the imposed social roles ends in integrating within the social norms so as to be a whole person. Maria departs from social mainstream because of its gendering discourse. She can't confirm to this social make up as her education and reasoning forbids her to submit to the conventional society.

Maria leaves her parental house as ell as her husband's home but can't leave the society where she leaves. That conventional society bounded her so that she never leaves. She suffers from the sense of degradation, isolation and domination, that are the manners of society. The conventional way of life appears in her mind time and again and she can't escape from that sort of life. She is always running in order to

avoid any confrontation. Maria displays courage to avoid whatever comes ahead but can't.

Maria is sexually victimized heroine in the novel. Her baby is snatched from her and she is imprisoned in a mad house. She is out caste by the society as well as her cruel husband. Maria's husband tries to prostitute her but she resists and struggles against the male exploitation and domination. After a life struggling against the cruelty of men (father, brother, husband, lover) and the denial of her dignity as a mother, she wishes to be rid of the patriarchal world as well as the self whose desires have been complete with it. Women financially dependent on men and women's independence law is not protected by the law. Like Maria, she depends up on her husband financially. Maria do not get equal rights and opportunity. So that she depends upon her husband. When females are not given equal rights and opportunity, they can't use their right and depends up on her husband forcefully. Maria is treated as a property of her husband. She can't get individual rights as well as any opportunity also. The law is made by the society, where men are majority and females are not. Men are not given equal rights to woman, they are always weak and submissive like Maria. Maria do not get equal opportunity and she can't get rid of that corrupted society, where males are superior than the females.

Maria is betrayed by one after another suggests that equally victimized females practice one another when they are forced to compete for an increasingly smaller share at the goods and resources of a society that stigmatizes them. At last Manju confronts reality with the assertion that she is not only an appendage or exchanging object, but a being. She is an autonomous being, as equal as men capable of finding her own way. Education is the best way of women to find her own way or

to avoid sentiments and emotion. Through the reason women can answer the questions or education helps them to avoid sentiments and feelings. The ideal of balanced sensibility reason make men and women equal. Therefore, women has given education any how. If they educated, they will become independent and free from the gender discrimination.

Works Cited

- Badawska, Ewa. "The Anorexic Body of Liberal Feminism." *Tulsa Studies in Women's Literature* 17.2 (Autumn 1998): 283-303.
- Bromwich, David. "Wollstonecraft as Critic of Burke". *Political Theory* 2.3 (1995): 617-634.
- Canadas, Ivan. "The Influence of Ben Jonson's", *Volpone* on Mary Wollstonecraft's *Maria or the Wrong of Woman*. *ANO* 19.3 (Summer 2006): 6-10.
- Cooper, Christine M. "Reading the Politics of Abortion." *Eighteen Century Fiction*. 16.4 (July 2004): 735-782.
- George, Margaret. *One Woman's Situation: A Study of Mary Wollstonecraft*. Champaign: University of Illinois Press, 1970.
- Hazard, Adams. *Critical Theory Since Plato*. Florida: Harcourt Jovanovich, Inc. 1992.
- Hoever, Diane Long. "Reading the Wound". Wollstonecraft's *Wrongs of Woman or Maria and Trauma Theory* 31.4 (Winter 1999): 387.
- Hunt, Eileen M. "The Family as Cave, Platoon and Prison." *The Review of Politics* 64.1 (Winter 2002): 81-119.
- Kramnik, Miriam Broady. *Introduction to A Vindication of the Rights of Woman*. New York: Penguin (Books), 1975.
- Mackenzie, Catriona. "Reason and Sensibility." *Hyptia* 8.4 (Autumn, 1993) 35-55.
- Poovey, Mary. "The Gender of Genres in Late Eighteenth-Century England". *A Forum of Fiction*. 15.2 (Winter 1982): 111-126.
- Rousseau, Jean Jacques. *Emile*. Trans. Barbara Foxley, Ed. P.D. Jimack, London: Dent, 1992.

Sapiro, Virginia. *A Vindication of Political Virtue. The Political Theory of Mary*

Wollstonecraft. Chicago: University of Chicago Press, 1992.

Tauchert, Ashely. "Rape" and "Love". *Women* 14.2 (Summer 2003): 144-158.

Todd, Janet. "Reason and Sensibility" in Mary Wollstonecraft's 'The Wrongs of Women and Maria.' *A Journal of Women Studies* 5.3 (Autumn 1980): 17-20.

Todd, Janet. *A Wollstonecraft Anthology*. New York: Columbia University Press, 1990.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Ed. Carol H. Poston. New York: W.W. Norton, 1988.