

I. Contradiction within *The Rover*: A Gestic Feminist Study

This research analyses Aphra Behn's Play *The Rover* from the perspective of Gestic Feminism. The contradiction on the part of the female characters will be examined considering their social position in the Victorian society. This research foregrounds gender and sexuality conceal or disrupt patriarchal ideology. It would be refuse to valorize female in the society, but it would focuses on , love, marriage objectification of women, identification, libertine, historical material constraints in the production of images. This research would be attempt to engage dialectically with the patriarchal society in the play-text. The women were regarded as an objectness, they had no givenany value in the Victorian society. As a result of ignoring they were ready to do anything, when their liberty and identity is at stake.

The protagonist Hellena's forced become a nun, but she is more interested in men than in God. However, sister Florinda is in love with the English Colenel Belvile. Her brother, Don Pedro Wants her to marry the wealthy Don Antonio, While her father wants her to mary the Don Vincentio. Both unhappy sisters, disguised and attend the Carnival, where they encounter with three Englishmen : Belvile, Willmore and Blunt. Hellena is reunited with Belvile, and willmore is attracted to Hellena, who is disguised as gypsy. Don Pedro and Don Antonio are attracted to the famous Courtesan Angellica Bianca. While the two noblemen fight over her, Willmore seduces Angellica, who reluctantly falls in love with him. In this context the scene configures the conflict between a patriarchal ordering of the world and the needs and desires of an individual woman, in an inversion of conventional openings. Patriarchy which is criticized also contradicts with the early variant of feminism that *The Rover* posits.

The scene untraditionally opens on two women, whether Sisters Hellena and Florinda are discussing about love, which the younger sister Hellena wants to experience before her brother sends her to nunnary, and Florinda Coyly tells about her beau, an English Colonel. They both are interrupted by their brother Don Pedro, who announces that, to prevent Florinda from having to marry her father's choice for her, an old man, she must marry Don Pedro's friend Don Don Antonio the next day. The girls decide to go to the Carnival that night in masks and costumed as gypsy whores, to exploit their independence before it is stifled by their prearranged futures. Thus, there is the contradiction, characters resist the patriarchal norms and values of the English society.

Women in the Victorian society want to reclaim equal social status as men but they are compelled to accept objectness in the society. Their independence success is in contradiction with their femininity. Assimilating these facts Brecht proclaims:

Attention to the dialectical and contradictory forces within social relations, principally the agon of class conflict in its changing historical forms; commitment to 'alienation' techniques and deliberate discontinuity in theatrical signification; lateralization' of the theatre space to produce a spectator / reader who is not interpellated into ideology but is passionately and pleurably engaged in observation and analysis. (44)

In the English society women were always commodified, objectified and they had not given any freedom rather they were restricted in the society. Women were always suppressed in the society due to the patriarchal ideologies. Victorian era was more dominant with patriarchy, therefore women were always in the stake. As a result, the

sever restrictions of the patriarchy society they had become the revolunist against patriarchal regime and were trying to breaking norms and values of patriarchy. They were seeking freedom and independence in the society. By the same token Elin Diamond asserts in his journal,

Gestus and Signature in Aphra Behn's *The Rover* Gestus or gest:
Wilmore's gesture, I will suggest, contains information beyond the local revelation of one characters behavior. We might read willmore's gesture as a Brechtian Gesture or gest: a moment in performance that makes visible the contradictory interactions of text, theater apparatus , and contemporary social struggle. (519)

In the unraveling of its' intrigue plot, Aphra Behn's *The Rover* not only thematizes the marketing of women in marriage and prostitution, it "demonstrates", in it's gestic moments, the ideological contradiction of the apparatus, Behn inherited and the society for which she wrote.

The difficult and painful life of Victorian women are always in the state of 'otherness' and they are the inessential objects for males with less importance. Here the resistance of the female characters to such subordination and the institution of contradiction is the major issue in this research.

Aphra Behn and Her Literary Context

Aphra Behn, a favorite of feminist literary critics, is considered to be the first woman to have made a living through her writing. There were other women writers before Behn, but few of them enjoyed financial success. Behn turned to her literary talent after the death of her husband, and she quickly proved her merits as well as her. In spite of her difficulty, Behn suffered from the biases of her time against women

writers in general, and women dramatists in particular. She was assumed by many of her contemporaries to be a prostitute; because of her connection to the theater and because at the time, women who sold their writing were seen as selling themselves.

In her prefaces, Behn sometimes commented on her unique status as a women writer and asked to be taken seriously as a writer with equal right to freedom in what she wrote. *The Lucky Chance* (1638), *The Feigned Courtesans* (1679). *The Forced Marriage* (1670)

Behn born in Kent, England, she learned French and Dutch as she grew up. In 1663, she travelled with her family to Surinam, West Indies, where her father was to take an administrative post, but he died on the Voyage there, and the family eventually returned. Young Behn kept a journal during her stay in Surinam, which she transformed into the novella *Droonoko; or The Royal Slave* (1688). By the time she was twenty six, she had lost her husband of three years Dutch merchant named Behn about whom little else is known.

She briefly held a position as a gypsy in Antwerp for king Charles II, during the war against the Dutch (1665-1667) but was not paid for her work and returned to London a pauper in the year following the *Great fire of 1666*. Having unsuccessfully appealed to various friends for financial assistance, Behn served time in debtor's prison and, upon release, began her writing career. Her first play, the forced Marriage (1670) established her reputation, and she continued to produce enough substantial work each year to make a living.

Aphra Behn wrote many books including eighteen plays throughout her life. Some name of plays are given below. *The Forced Marriage* (1670), *The Dutch Lover* (1673), *The Lucky Chance* (1686) and *The Rover* (1677). Many of her dramas are

portrayed with various forms of prostitution, love and marriage, and some of her novels poems contain frank eroticism that shocked early audiences. Being one of the earliest female playwrights, she was seen as someone who, like an actress, displayed herself to the public. Since actresses were viewed as some were prostitutes, it was assumed by many people that Behn was a prostitute too. She was suffered throughout her whole life because the topic she chose.

Aphra Behn wrote and staged five plays before producing *The Rover* on the March 24, 1677. Her reputation as a woman of letters was established enough for her to be included in a published list of playwrights called *Theatrum Poetarum*, compiled by her contemporary Edward Phillips. Despite her reputation, Behn published *The Rover* anonymously, perhaps because her play was an adaptation of another contemporary playwright, Thomas Killigrew. Behn had translated his ten-act drama and turned it into a comedy, but as a woman writer, she was especially vulnerable to charges of plagiarism. It was not until the third issue of the printed play that she dared to include her name as its author. She did however, append to her next anonymously published comedy the phrase "*The Author of The Rover*".

The Rover became so popular that in 1730 it was simultaneously being produced in three different London theaters, and leading actors played encore performances year after year. Wilmore was very handsome and he was seen as the hero of the play. At the times, the performances emphasized the tragic victimhood of the women, whereas at other times the women were seen as plucky heroines. Famous actress, Elizabeth Barry, played the role of Angellica more than her male counterparts. John Kemble adapted *The Rover* to create a loose racy version called *Love in Merry Masks* (1790) that was produced in place of Behn's play. Julia

Kavanagh (as quoted in Todds' *The Critical Fortunes of Apra Behn*) stated in her 1863 book, *English women of letters: Biographical sketches*, that Behn's plays are "So coarse as to offend even a coarse age." Todds' *The Critical fortunes of Aphra Behn* marvelled that anyone would bother to publish her work, he claims that "If Mrs. Behn is read at all, it can only be from a love of impurity for its own sake, for rank and sensibility.

Behn was rescued by nascent feminists in the early twentieth century. In 1927, Vita Sackvillewest published the famous Behn's biography called *Aphra Behn: The Incomparable Astrea*. Sackvillewest's good friend Virginia Woolf mentions Behn in her book *A room of one's own*, noting with pleasure that after Aphra Behn, "Shady and amorous as she was", a woman could "earn five hundred a year by her wits."

More recently, beginning in the 1970s critics consider Behn an early feminist, and by 1985 Behn merited inclusion in the Norton Anthology of literature by women, edited by feminists Sandra Gillbert and Susan Gubar. A 1986 revival of the play, with Jeremy Irons as a lovable rake, inspired a reviewer in London's *Daily Mail* to pronounce the playwright "no longer a has-been." Feminists generally have not admired Willmore, seeing him as a sinister villain who flourishes in what Jane Spencer describes in *Aphra Behn's after-life* as a "rape culture" in which men are defined by their power over women and other men and women are unable to escape being defined by men's views of their sexuality."

At the same time, they view Hellena as a heroine; Heidi Hunter praises Behn for "rescuing" Hellena, a washed-out, aging whore in Killingrew's play and making her a strong and bold female protagonist who rebels against the patriarchal system. Feminist critics continue to debate whether Behn can be termed as early feminist or

not. In fact some contemporary critics find that Behn is overused by feminists; in her 1998 article, *Appropriating Aphra*, Elizabeth Schafer accuses feminists of appropriating Behn for their own purposes, "because there is money to be made through feminism in our culture at the moment." Some of these feminist critics, according to Schafer, distort Behn's original purpose as they bend her text to their own critical purposes. Aphra Behn's profound play continues to strike a responsive chord in contemporary audiences and to inspire critics to ponder her motivation and intention in writing".

Aphra Behn died in April 16, 1689, engraved on her tombstone, perhaps at the request of her lover, John Hoyle, and the words, "Here lies a proof that wit can never be / defence enough against morality" she is buried in Westminster Abbey

The play becomes so popular that in 1730 it was simultaneously being produced in three different London theatres, and leading actors played encore performances year after year. It instantly drew the attention of the various critics with its break with the traditional theme and critical stand protesting the Victorian condition of the female and doubt over the institution of love, courtship, marriage and prostitution. Generally, women were viewed as inferior to men, yet Behn shows resistance and protesting against patriarchy through her writing, this can be seen through her kindness Juliet Flower MacCannell's same generation *Regime of the Brother* that assimilates

distinctive variation on patriarchy or 'traditional' society", which forms out of "that from of mind that takes the attitude of freedom from tradition, the past, and the ancestor, and places fraternity over paternity. (437)

Researcher tries to show contradiction through this research. Behn depicts the dialogue between two characters which are related the Victorian patriarchal society, but women are resist against patriarchy, which is quite appropriate with Brecht's Gestic Feminist theory, where Behn implies.

"Pedro: I have a command from my father here to tell you ought not to despise him, a man of so vast a fortune, and such a passion. For you.

Florinda: A passion for me ? 'Tis more than e'er Isaw or he had a desire should be known. I hate Vincentio, sir, and I would not have a man so dear to me as my brother follow the ill customs of our country, and make a slave of his sister; and, sir, my father's will I'm sure you may divert.

Pedro: I know not how dear I am to you, but I wish only to be ranked in your esteem equal with the English colonel Belvile. Why do you frown and blush ? Is there any guilt belongs to the name of that Cavalier ?

Florinda: I'll not deny I value Belvile When I was exposed to such dangers as the licensed lust of common sadness threatened, when rage and conquest flew through the city, then Belvile, this criminal for my sake, threw himself into all dangers to save my honour and will you not allow him my esteem ?" (9-10)

The scene configures the conflict between a patriarchal ordering of the world and the needs and desires of an individual woman in an inversion of convention.

Florinda attacks the 'ill customs' which make women 'slaves' in the English society.

This view on patriarchal trade in women is made by characters with whom the audience is asked to sympathize. This is the radical attack on contemporary English convention.

Victorian society is portrayed as a repressive influence on the individual. English society rule prevent the character's from seeing and expressing their true nature. Playwright Aphra Behn tries to unveil the Victorian upper class values and ideals, which gave the great value to hypocrisy, superficiality and artificiality. People in Victorian society pretended to be strictly moral, intelligent being but in reality they were really hypocrite, hollowness. Behn being a spent their time doing nothing importance except repressing, flirting, making love intrigue backbiting inviting party and so on.

In the Victorian era, the qualification for marriage was, wealth, property, and money. The knowledgeable man for girl less matters than a fashionable rake with having wealth. Another matter is the liberty. There was not any liberty given to the women rather they are suppressed by patriarchy ideology. Patriarchy was more dominant over the woman. In the Victorian society, there was seen the harmonious on the structural or surface label but in the beneath level there was hollowness. So there was the contradiction with in the patriarchal society. But Behn not accepting such showy life or suppressed life emphasize on liberty and identity of person. So she uses the device of satire to attack such Victorian values of focusing artificiality. From this drama she succeeds to show the contradiction between appearance and reality and suppression of women in the patriarchy of the Victorian aristocratic class.

The research depicts with the contradictory ideas. There is no liberty to the women in the Victorian society. They are victimized, suppressed by patriarchal

ideology. *The Rover* obscures the distinction between virgin and prostitute, Behn launches a marriage plot with all the conventional motivations. Florinda, Hellena and Valeria don gypsy costumes assume the guise of marginal and exotic females to join the Carnival masquerade explicitly to evade the patriarchal arrangement of dowry and jointure laid down by their father and legislated by their brother Pedro: "Florinda shall marry a rich ancient count and Hellena shall go into a convent, thus saving their father a second dowry and simultaneously enriching Florinda." The opening dialogue of *The Rover* is also implicitly gender raising questions about women's material destiny in life as well as in comic representation where Behn asserts

"Florinda: What an impertinent thing is a young girl bred in a nunnery

! How full of questions! prithee no more, Hellena; I have told the more than thou understand'st ahead.

Hellena: The more's my grief. I would fain know as much as you,

which makes me so inquisitive . . . 68"

Hellena seeks knowledge 'more than' or beyond the gender script provided for her. She rejects not only her brother's decision to place her in a nunnery, but also the cultural and legal dependency in which she is written not as subject but as object of exchange. "Critics Anita Pacheco have often remarked that in Aphra Behn's *The Rover*

"Ladies acts like whores and whores like ladies" (323) on this label the play presents a dramatic world dominated by the two principal patriarchal definitions of women, but in which the boundary separating one category from the other has become blurred. This scene arises out of contrasting bids to move from subjection into subjectivity. It is

Florinda's rebellion against the commodification of forced marriage that destabilizes her position within patriarchy" (323)

Florinda's condemnation of the 'ill customs' which make woman the 'slave' of her male relation. She presents this motif as a clash between the absolutist, concept of marriage, in which women function as "objects of exchanges and the guarantee of dynastic continuity", and the liberal concept, which invests them with the autonomous subject's right to choose.

The present research work has been divided into three chapters. The first chapter fundamentally deal with introductory outline of the present study. It introduces critical review and the writer and his characters in relation to their position in the contemporary English society and the impacts of such circumstances in the life of the characters of the play. Thus, it presents the birds eye view of the entire research. The second chapter aims of providing the theoretical methodological reading of the text briefly with both the textual and theoretical evidences. It attempts to examine the characters contradiction to the patriarchal codes and their subjection under the discourse of the time. On the basis of the concept of gender, female resistance, and the feminist implications of the characters the play will be analyzed in this chapter. It will further shortout some extracts from the text to prove the hypothesis of the research and in doing so. It uses the ideas of Gestic feminism, cultural and historical scholars and theorists. This part serves as the core of the present research. The third chapter concludes the ideas put forward in the earlier chapter, focusing on the outcome of the entire research. The logical conclusions will be summarized as the proof that the play has forwarded the radical ideas of resistance to the Victorian patriarchal codes by highlighting the conclusions of the whole research.

II. Gestic Feminist Study of *The Rover*

This research foregrounds those moments in the play-text when social attitude about gender and sexuality subvert patriareal ideology. It is also assumed that the patriarchal nature of the society in the early modern, the elements of the disruption may also have contradictions. The condition of women in the patriarchal English society is very discriminated and pathetic. In the English society, women have not equal right to men for celebrating independence and freedom. Females are regarded as the mere play things the males; to marry with a man and become a good wife used to be regarded as the duty of women. Society mediated by the patriarchal ideology it regards female as other and it is culturally conditioned. Clarifying the construction of Aphra Behn and Caryl Churchill's Gestic feminist criticism.

Churchill looks for inspiration to Behns' century when capitalism takes root in the midst of revolutionary upheaval, her aim being to explore ideological contradictions, especially concerning women. Behn active in the male dominated literary market place, works there some contradictions into both plays and theater space. (55)

In the drama, virgin, love, marriage, courtship, prostitution, violence and resistance are experienced by women because of the prevailing gender biasness. Women are regarded as mere commodities. They are always suppress, discriminated and commodified in the patriarchal English society. Women were facing the various sorts of problem in the contemporary English society. Protagonist Florinda is the only pure and innocent young woman in the play. Her father has selected a boy for marriage. She has changed her mind absent of her brother and sister. She has fallen in love with the Colonel Belville, who protected her and her brother, when they were designed in

Pamplona, whom she hopes to marry. Her brother, however has different plans. He wants, marry her sister Florinda, with the Don Antonio. To this plan, she is unaware until her brother announces that she must marry Don Antonio the next day. Finally she is married with the Belvile. So English women are always dominated by patriarchal ideologies. They resist the patriarchal ideology and they scold to the patriarchal costumes, where Behn asserts

Florinda: A passion for me ? 'T is more than e'er I saw, or he had a desire should be known. I hate Vincentio, Sir, and I would not have a man so dear to me as my brother follow the ill customs of our country, and make a slave of his sister; and, sir, my father's will I'm sure you may divert.

Pedro: I know not how dear I am to you, but I wish only to be ranked in your esteem equal with the English Colonel Belvile. Why do you Frown and Blush ? Is there any guilt belongs to the name of that Cavallier ?

Florinda: Let him consider my youth, beauty and fortune, which ought not to be thrown away on his age and Jointure.

Pedro: 'Tis true he is not so young and fine a gentleman as that Belvile; but what Jewels will that Cavalier present you with ? Those of his eyes and heart ? (9-10)

Florinda speaks her mind on the subject of patriarchal control of marriage: how near soever my father thinks I am to marrying that hated object. She uses the language of justice, rights and self-determination to defend herself. Thus, Florinda talks about what is 'due' to her and her refusal to obey her father's unjust command. Florinda's

sentence construction also is much more formal ('I'll not deny I value Belvile', i.70).

Her continued insistence on self determination establishes the nature of the subsequent comic conflict and contrast.

Similarly, the life of Hellena is also limited in the patriarchal authority. She has also suffered from the male ideology. She destined for the nunnery, a common destination for younger sister's since the Medieval period Hellena intends to spend and evening on the town in Nepalese, searching for "a saint of her own to pray to" so that she can experiences the "signs" and "Wishes" of being in love. Hellena feels confident and her ability to play with love and not be Smitten. Hellena wants to experience of love and lover before her brother sends her to a nunnery, and she is interrupted by her brother Don Pedro, who announced that, prevent to go to that night Carnival, where she exploit her independence and freedom. Hellena meets and sets a date with an English Sailor, Captain Willmore, who shares her goal of enjoying many fleeting encounters with the opposite sex as he can during his two day leave, where Behn asserts.

Hellena: Now hang me, if I don't love thee for that dear disobedience. I love mischief strongly, as most of our sex do, who are come to love nothing else. But tell me, dear Florinda, don't you love that fine Inglese ? For I vow, next to loving him myself, [it will] please me most that you do so, for he is so gay and so handsome.

Florinda: Hellena a maid designed for a nun ought not to be so curious in a discourse of a love.

Hellena: And dost thou think that ever I'll be a nun ? or at least till I'm so old, I am fit for nothing else: faith, no sister; and that which makes me because long to know where you love Belvile, is because I hope he has some mad companion or other that will spoil my devotion. Nay, I'm resolved to provide myself thus Carnival, if there be e'er a handsome proper fellow of my humour above ground, though I ask first.

Pedro: I have command from my father her to tell you ought not to despise him, a man of so vast a fortune, and such a passion for you. (9-10)

When two sisters are talking about their love then their brother's entry, in the process of making himself, provides a visual contrast to the women. Women of their class are not supposed to wonder the streets during Carnival. Pedro's habit further signal his privileged gendered position in contrast to women, who are expected to be both obedient and at home.

Feminists in film studies were quick appropriate elements of Brecht's theatre apparatus. Laura Mulvey's essay "Visual pleasure and Narrative Cinema" she argues:

Hollywood film conventions construct a specially male viewing position by aligning or suturing the male's gaze to that of the fictional hero, and by inviting him there by both to identify narcissistically with that hero and to fetishize the female in rejecting this dominant cinematic tradition, Mulvey powerfully invokes Brechtian concepts: The first blow against the monolithic accumulation of traditional film conventions . . . is to free the look of the camera into it's materiality in

time and space and look of the audience into dialectic, passionate detachment. (44)

Feminists in drama and theater studies have attended more to the critique of the gaze than to the Brechtian intervention that signals a way of dismantling the gaze.

Feminist film theorists, fellow travelling with psychoanalysis and semiotics, have given us a lot to think through Brechtian theory, a female body in representation that resists fetishization and a viable position for the female spectator. Brecht also exhibits a typical Marxian blindness towards gender relations, and except for some interesting excursions into more erotic violence, created conventionally gendered plays and too many saintly mothers. Corner-stone of Brecht's Gestic theory is like this. He says:

Verfremdungseffekts (alienation effect), the technique of defamiliarizing a word, an idea, a gesture so as to enable the spectators to see or hear it a fresh: 'a presentation that alienates is one which allows us to recognize it's subject, but at the same time makes it' seem unfamiliar'; the affect consists in turning an object . . . from something ordinary, familiar, immediately accessible into something peculiar, striking, and unexpected', in performance the actor 'alienates' rather than impersonates her character, she 'quotes' or demonstrates the characters behaviour instead of identifying with it. (45)

Brecht understood social relations, particularly class relations, as part of a moving dialectic. The crux of 'historicization' is change: through affects spectators observe the potential movement in class relations, discover the limitations and strengthen of their own perceptions, and begin to change their lives. There is a powerful dialectical

movement in Brechtian historicization of preserving the 'distinguishing marks' of the past and acknowledging, even foregrounding, the audience's present perspective. That is when Brecht says that spectators should become historians, he refers both to the spectator's detachment, her critical position, and to the fact that he is writing the state.

The conversation between Hellena and Florinda addresses the intimate and emotional subject of love and lovers, Hellena teases Florinda, who acts as an older sister from the opening exclamatory and half exasperated 'What an impertinent thing is a going girl bred in a nunnery !' to the later 'be not so wild' (i.38). Florinda's initial reluctance to confide her love breaks down in the face of Hellena's persistence: Florinda's strength of character, which is clear from her determined defense of Belvile. Hellena's outspoken and frank views on love initially look more radical than those of her sister, who appears to conform to a more conventional model of femininity. Yet even Florinda speaks her mind on the subject of patriarchal control of marriage: 'how near soever my father thinks I am so marrying that hated object' (ii.20-1). Both women use a language of Justice, rights and self-determination to defend their views and choices. Applying this discourse to women's rights was unusual at the time, and is particularly striking at the play's initial part. Thus, Florinda talks about what is 'due' to her, and her refusal to obey her father's 'unjust' commands (ii.23-3), exposing a division between a world arranged by fathers and brothers, and the desires and agency of daughters and sisters. Florinda's language echoes the comic and visual contrasts we noted earlier. Hellena takes this language further in her delienation of her intended actions ('I'm resolved to provide myself; 1-35, and 'yes, I do, and will', 1-44), using active and declarative verbs, suggesting a woman who intends to be openly in control of her own destiny. Florinda's response to this ('prithee be not so wild') suggests that

the play may offer two divergent methods of resisting patriarchal authority. Both sisters expresses rational resistance to paternal orders (one-against an arranged marriage, the other against confinement a nunnary): but we will watch divergent approaches to such resistance against patriarchal systems.

Stage directions are incorporated into the dialogue form for example, on Florinda's blush, and pedro's entrance), which adds a sense of rapid movement to the scene, and enables actors to use dialogue to naturally construct and direct their physical actions and intimacy. The women's language here is far more formal: they call their brother 'sir' or 'my brother', whereas they called each other by their first name. In the first part, Hellena is silent, and the elder sister alone speaks with her brother. Florinda's sentence construction also is much more formal ('I'll not deny I Value Belvile; I.70) than when she was alone with her sister. Nevertheless, despite this formal and linguistic acquiescence to the authority and superior position of her brother, Florinda continue to deny her fathers wishes: I would not have a man so dear to me as my brother follow the ill customs of our country, and make a slave of his sister' (II.62-4). Her continued insistence on self determination establishes the nature of the subsequent comic conflict and contrast.

Hellena's approach to her brother is totally contrast to that of Florinda. Although the effect is of a direct attack, she uses various indirect methods to signal her views. The first is ironic question (II. 32-3), Maligning Vincentios source of wealth; the second a witty comment on his likely importance due to old age (II.36-7); the third, an aside to the audience (I.90), which prefaces a move into a direct appeal (II.91-2). This irritates pedro the most and clearly such a direct attack on the authority of the male establishment is seen to be completely aberrant ('The girl's mad !'). The

following exchange verbally illustrates Hellena's irritation, and Pedro's inability to impose his views and authority. His interjections to her satiric portrait of life in an arranged marriage are ineffectual and sort. The energy of her account (which is both witty and horrific) dominates the scene and her brother, inverting the norm of hierarchical gendered relations. Pedro's character thus appears rigid, devious and contradictory from the opening.

Hellena represents herself not as a potential nun (as her father designs), but as someone equal in language and attitude to the libertine men of England. This ambition and self-characterization is tested in this research. The dialogues are configured the conflict between a patriarchal ordering of the world and the needs and desires of an individual woman, in an inversion of conventional openings. Florinda attacks the 'ill customs' which make women 'slaves', whilst Hellena parallels to 'confinement'. Thus clear view on the patriarchal trade in women is made by characters with whom the audience is asked to sympathize. The play's opening therefore explicitly signals a radical attack on contemporary convention in English society.

Behn juxtaposes condition of women in English society and Carnival. *The Rover*, in particular, Carnival is central to setting. She uses Carnival's mode (such as inversion, cross-dressing, disguise and darkness) in order both to celebrate aberrant behaviour and identify and to show how women are often punished more for such aberrance than men. Behn wants to show the contrast through this conversation.

Callis: I must obey the commands I have; beside, do you consider what
a life you are going to lead ?

Hellena : Yes, Callis that of a nun: and till then I'll be indebted a world of prayers to you, if you 'll let me see, what I never did, the diversements of a Carnival.

Callis: What, go in masquerade ? 'T will be a fine farewell to the world, I take it; pray, what would you do there ?

Hellena: That which all the world does, as I am told: be as made as the rest, and take innocent freedoms. Sister you 'll go too, will you not ? Come, Prithee be not sad. We 'll outwit twenty brothers, if you 'll be ruled by me. Come put off this dull humour with your clothes, and assume one as gay and as fantastic, as the dress my cousin valeria and I have provided, and let's ramble (168).

Women are not allowed to go to celebrate their independence and freedom in the Carnival. They have forbidden by their brother to go out, although he is free to go himself. The women's conversation illustrates their self-conscious and knowledge of the license and opportunities provided by Carnival. It is a rebellion against authority of their brother and time for celebration. Taking action against brother means rebelling against patriarchy. It is straight forward contradiction.

In the play *The Rover*, Aphra Behn also employed gest and gesture, which is quite appropriate in the theatrical performance. Through gesture, performer expresses their ideas towards audience. Behn depicts discrimination of female in the English society, whether male ideology is dominant. Here domination means contradiction between two realm one is patriarchy and another is matriarchal society. Elin Diamond tries to show gestic moment in his Journal *Gestus and Signature* on Aphra Behn's *The Rover*, where he says:

Willmore's gesture, I will suggest, contains information beyond the local revelation of one character's behaviour. We might read Willmore's gesture as a Brechtian Gestus or "gest" a moment in performance that makes visible, the contradictory interactions of text, theater apparatus, and contemporary social struggle. (519)

In the unraveling of its intrigue plot, Behn's *The Rover* not only thematizes the marketing of women in marriage and prostitution, it also "demonstrates" in its gestic moments, the ideological contradictions of the apparatus and the English society for which she has been written.

Commodification of women in the marriage market is Aphra Behn's first and most persistent theme. Women, through marriage had exchange value; that is, the virgin became a commodity not only for her use value as a legal but which through exchange, generated capital. If as Marx writes, exchange converts commodities into fetishes or "Social hieroglyphics". In the restoration comedy Congreve mocked the market place value of marriage, promoting the libertine's aesthetic of "natural" love, verbal seduction and superiority over jealous husband and fops. Behn concentrated on exposing the exploitation of women in the exchange economy. She says "Wife and servant are the same". But differently only in the name, "in the name of marriage" women are lose their dependent and identify and control of their fortune. Ariadne says:

You have a mistress, sir that has your heart and all your softer Hours: I know't, and if I were so wretched as to marry thee, must see my fortune lavisht out on her; her coaches, Dress and Equipage exceed mine by

for: possess she all the day thy Hours of Mirth, good Humour and
Expeuce, thy smiles, thy kisses and thy charms of wit. (525)

Behn dissimulates the connection between virgin and prostitute. When Florinda and Hellena costumes assume the guise of marginal female to join the Carnival. They evade the patriarchal arrangement of law which is legislated by their father and brother Pedro. Florinda shall marry a rich ancient Count and Hellena shall go into convent, thus saving their father a second dowry and simultaneously enriching Florinda. With the help of this conversation, she wants to show implicitly gestic moment raising questions about women's material destiny in life as well as in comic representation. Elin Diamond asserts:

Florinda: What an impertinent thing is a young girl bred in a nunnery !
How full of questions ! Prithee no more, Hellena; I have told
the more than thou understand'st already.

Hellena: The more's my grief. I would fain know as much as you,
which makes me so inquisitive. (526)

Hellena is a masquerade, she desires more about lover. Through conversations she wishes to know more than she already understands is trapped as a wish for sexual adventure. She reveals as passionate a hunger for esoteric knowledge as the early English feminists, controlling to the women in English society for Behn is contradiction.

If we incorporating insights from feminist psychoanalytic theory, virgins masquerade takes significance and it helps us decode, what is already implied. Women are dependent on male keepers. Female desire is always a masquerade. False representation covers 'lack of the male organ and lack of access to phallic privileges

to material and institutional power. Unlike the theatrical mask, which conceals a truth, the masquerade of female sexuality subverts the "Law of the Father" that stands "behind" any representation. Here, Willmore, titillated by Hellena's witty chatter, asks to see her face. Hellena responds that underneath the vizard is a "desperate" in lying look" (56) that she likes her vizard, may prevaricate; represented may mingle with representer for the spectator, Willmore there will be no validating stake.

Behn herself is a female writer, due to female she raises the question against patriarchal domination. She wants release to the women from the domination of patriarchal authority and suppression. She protest against the patriarchy through the conversation where Behn asserts:

Hellena: The very same. Ha, my brother ! Now, captain, show your love and courage; stand to your arms, and defend me bravely, or I am lost forever.

Pedro: What's this I hear ? False girl, how came you hither, and what's your business ? speak.

Willmore: Hold off, sir, you have leave to parley only.

Hellena: I had e'en as a good tell it, as you guess it. Faith, brother, my business is the same with all living creatures of my age: to love and be beloved: and there's the man. (31-32)

Hellena's language indicates her refusal to accept her brother's ordering. She self-confidence clearly signaled response to her brother. Her defence 'my business is the same with all living creatures of my age' (i.499). She alone refers to 'love' as a determining factor in marriage, in contrast to her brother's and Willmore's military language. She, thus opens gap between paternal approval and economic self-

determination in marriage arrangements. This suggests, women of independence means sufficient strengthen in the society.

Behn tries to show the disputation and contradiction in the English society there was not harmony and calmness rather, there was male domination, suppression and contradiction over the female. Thus, Behn tries to show male domination over the female in the name of love by using these dialogues.

Blunt: . . . I have got into my possession, a female, who had better have fallen under any curse, than the ruin ? I design her.

Adshnearthkins, she assaulted me here in my own lodgings, and had doubtless committed a rape upon me, had not the sword defended me.

Frederick: I know not, that, but a my conscience thou hadst ravished her, had she not redeemed herself with a ring; let's see it, Blunt.

Belvile: Ha, the ring I gave Florinda, when we exchanged our vows.

Willmore: Come, come, where's the wench ? We will see her; let her be what she will, we'll see her (62)

Blunt's action unveils of Belviles and Florinda's intention to elope. It might also trigger a potential gang rape. The showing of the ring and the competition for the longest sword are all signal Florinda's absent fragility in the face of masculine views of ownership, competition and sexual rights. Belvile recognizes Florinda's ring, but with Pedro presents, he can not say this increasing tention for them. Florinda as a victim of circumstances and irrational male violence, and to question the masculine equation between women on the streets and sexual availability. Conflict is central discovery scene positioning against the dominant action in the English society.

Angellica Bianca is known as famous courtesan. She is accustomed to a life of luxury. For Angellica, being a courtesan is a matter of survival and independence: to fall in love would ruin her, for then she would be at the mercy of the men she uses. Unfortunately, she falls helplessly in love with one of the men, captain Willmore, who wants delete only physical passion and not a love relationship.

Angellica herself is commercializing herself throughout the whole drama. She tries to maintain her own disguise, while she achieving her goal. Every character has their own agenda and it takes their connections with each other to achieve their ultimate desire, whether, Behn mirrors the social and political structures of English society in this drama. She presents:

Willmore: Gazes on the picture

Blunt : 'Adsheartlikins, gentleman, what's this ?

Belvile: A famous courtesan, that's to be sold.

Blunt: How, to be sold ! Nay then, I have nothing to say to her. Sold !

What order and decency whoring's established her by virtue of
the inquisition ?

Come let's be gone, I'm sure we're no Chapmen for this commodity.

Fredrick : Thou art none, I'm sure, unless thou couldst have her in thy
bed at a price of a coach in the street.

Willmore: How wondrous fair she is. A thousand crowns a month ? By
heaven, as many kingdoms were too little. A plague of this
poverty of which I ne'er complain but when it hinders my
approach to beauty, which virtue ne'er could purchase (186-
137).

This dialogue depicts the contradiction between masculinity and femininity. Spectators express their sexual desire towards the famous courtesan Angellica's picture. There are pictures hang against the balcony. Visually, it places Angellica on high, an object of adoration for men, who literally look up to her. Picture suggests that women have power over men. All the men have freedom to move across the stage as they wish. Gallants walk up and down in front of the picture. By contrast, Angellica confined balcony above, an enclosed and an interior space, with only a view on the outside world of the street and men. Thus, this acts as a visual contradiction in sexual politics: here women's power is dependent on sexual allure and the ability only functions in a confined interior space.

Feminism is a school of thought, which tries to dismantle the patriarchal social norms and values which have dominated women. It, as a movement, declares that women are also human beings like men. It focuses on economical, political, educational, psychological and religious equality. It also opposes gender roles, stereotypes and discrimination of women. The basic view of feminism is that western civilization is pervasively patriarchal, which subordinates women to men in all cultural domains. From the Hebrew, Bible, Greek Philosophic writings to the present, the female has been defined negatively as a kind of non-man assuming that she lacks male potentialities in the process of specialization she internalizes the patriarchal ideology, where Samuel Pepy's private writings are even more suggestive of the theater's sinful pleasure. Samuel Pepy's *Theater Royal up in Bridges Street*.

" . . . and there, going in met with knipp and she took us into the Tireing-rooms and to the women's shift, where Nell [Gwynn] was dressing herself and was all unready; and is very pretty, prettier than I

thought; and so walked all up and down the House above, and then below into the scene room . . . But Lord, to see how they were both painted would make a man mad and did make me loath them and what base company of men comes among them, and how Lewdy they talk and how poor the men are in clothes, and yet what a show they make on the stage by can delight, is very observable. (60)

In this account fetishism, and gender must be dialectically mediated by spectatorship. In the self regarding restoration theater, illusion was not a matter of a performer's disappearance into a role or reality. Though alluringly feminized by the apparatus' theatrical machinery. Restoration performer's invited audience to include such extra theoretical pleasure.

The research examines the contradictions, circumstances of woman who seeks subjectivity through the provocation of male desire. Angellica has been thrown onto the world to survive as great beauty but unmarriageable she thus adopts the professional of prostitute. But her attempt to transform the prostitution into the petrarchan mistress, wounding men with her eyes (183), suggests a more complex strategy. For it is a fundamental principle of petrarchanism that the mistress must possess both beauty and chastity. Angellica Bianca's desires to play this role compensating for her loss of chastity and the radical diminishment that loss entails. Indeed, Behn invests her high class prostitute not with the libertine exuberance of Killgrew's Angellica. By her astonishing beauty and her experience of the power it gives her over men. Through the role of petrarchan mistress, she stages the power relations. She elaborates country love scene, which confirms her ascending over the suitors.

Behn, however, consistently exposes of the flaws in Angellica's subject. She is also inciting the male desire. The English gallant's shifting assessments of Angellica - the 'adored beauty of all the youth in Nepales" (173) who is also a "commodity", "The Inn where a man may lodge" (177) make plain that this woman who aspires to be the subject of desire simultaneously reduces herself to the level of an object. And as she watches men gaze upon her portrait, she "connives in treating herself as, first, and foremost, a sight. The portrait which advertises her delectable charms and sign of submission to the male spectator flattering him, offering up the female figure as than eroticized object which exists to serve his pleasure.

Behn also stresses that this self defeating subject position involves a radical separation of the woman's self-esteem from her sexuality. Angellicas pride is conditional on her remaining emotionally unavailable to her clients. "Inconsistency's the sign of all mankind, therefore I'm resolved that nothing but gold shall charm my heart" (178). Angellica attempting to effect her predicament by universalizing it: it is not she who is a discardable piece of merchandise, but men who are by nature inconstant. Her emotional detachment is thus portrayed as a defensive strategy that not only betrays the insecurity underlying it. It is also exhibiting of her emotional and sexual impulses. She arouse desire in others but feel none herself.

Exhibition of the portrait provides her with a narcissistic pleasure, it feeds a pride of a woman who desires to be desired. "He that wishes but to buy gives me more pride, than he that gives my price can make my pleasure" (178). Moreover, the emotional and erotic attachment Angellica fears, she has never in fact felt for the numerous customers who have succumbed to her charms and played the passive role of worshipful lover. The adoration that nourishes her pride does not, it would seem,

stimulate her desire. That privileges for Willmore for Willmore, who, far from differing to the patriarchal mistress, undermines her prostitution of dominance. By stealing her portrait, disrupting her carefully stage courtly fiction and railing of her rather than bowing to her.

This same process of the disdainful mistress being attracted by aggressive masculinity is enacted in the song. Angellica sings to attracted a wealthy client, which tells of Demons love for the cruel Celia. She says:

But as beneath a shade he lay,
Weaving of lowers for Celia's hair,
She chanced to lead her flock that way,
And saw the amorous shepherded there,
She gazed upon the place.
And saw the grove (resembling night)
To all the joys of love invite.
Whiles guilty smiles blushes dressed her face.
At this the bashful youth all transport grew,
And with kind force he taught the virgin how.
To yield what all his signs could never do. (337)

This pastoral endorses a potent rape fantasy: which claims that there is no such thing as rape because in reality women both need and want a bit of "Kind force" to release their sexuality. The scornful mistress here, is only waiting for her lover to renounce his stance of sighing adoration and take on a more assertively masculine role. Angellica's song points out to a double participation in phallogentric views of sexuality. Firstly it practice of provoking male desire colludes in the project of erasing

rape by calling it normal sexuality. As we will see, Willmore's theft of Angellica's portrait reinforces the link between the prostitute's self-blazoning and the validation of male sexual aggression. Yet Angellica's reenactment of erotics of her song when confronted with Willmore's assertive maleness dominance and female submission. If this is female sexual masochism, Behn leaves us in no doubt that it is culturally generated rather than innate, an expression of the way sexuality. It is unequal to the society, it replicate power relations between the sexes, especially for a woman who remains hopelessly trapped in a subservient position vis a vis the male world.

Behns' most characters are women, they are from the heroines to the marginalized whores. She asks us to recognize them women in a particular society. Gender, femininity and sexuality are main issues and how they asking question social and gender inequalities. In *The Rover* Angellica has spoken with Willmore, and convinced that his promises in bed meant nothing. she is holding pistol to his breast, while he claims that his language of love was merely the seduction with no promise of commitment. This kinds of activities show Behn with the help of this monologue.

Angellica: All this thou'sty made me know, for which I hate thee.

Had I remained in innocent security,
I should have thought all men were born my slaves,
And worn my power like lightening in my eyes,
To have destroyed at pleasure when offended.
But when love held the mirror, the undeceiving glass
Reflected all the weakness of my soul,
and made me know
My richest treasure being lost, my honor,

All the remaining spoil could not be worth

The conqueror's care or value. (81)

Angellica's speech to Willmore is focuses on describing herself. The solitude, combined with the physical situation. Angellica is holding a pistol to Willmore's breast and it creates intimacy and danger atmosphere. Angellica's wit and her eloquent defence of the economy of prostitution as a mode of achieving equality with men. The pistol in Angellica's hand shows the powerful than the Willmore. It also shows women's power against man. Thus, it works as a contradiction. Here, the contrast of the two characters alone on stage and in pursuit and retreat. Here we view conflicts between the contrasting freedom of men and women in the society. Speech also contains 'that men were born slaves (i.284), love as a mirror of revelation (ii.287), female honour as a treasure (i.289). Angellicas past power and present powerlessness, which is universalized as a conflict between men as active women as passive possession. Thus, the image contrasts her former belief in her power with her current perception of women as victims.

Similarly Blunt is another character in *The Rover*. He is gentle man. He is plotting revenge for his sexual and physical humiliation at the hands of Lucetta. He has lost all his cloths, and dressed in ragged underwear. Florinda, having waited in the garden for Belvile but pursued by drunken Willmore. Behn depicts this scene with the help of this dialogue.

Blunt: Ha, What's here ? Are my wishes granted ? And is not that a she
creature ? Adheratlikins, 'tis ! what wretched thing art thou,
ha ?

Florinda: Charitable Sir, you've told yourself already what I am: a very wretched maid, forced by a strange unlucky accident, to seek a safety here, and must be ruined, if you do not grant it.

Blunt: Ruined ! is there any ruin so inevitable as that which now threatens thee ? Dost thou know, miserable woman, into what den of mischiefs thou art fallen, what abyss of confusion, ha ? Dost not see something in my looks that fright that guilty soul, and makes thee wish to change that shape of women for any humble animal, or devil ? four those were safe for thee, and less mischievous.

Florinda: Alas, what mean you, sir ? I must confess, your looks have something in 'em makes me fear, but I beseech you, as you seem a gentleman, pity a harmless virgin that takes your house for sanctuary. (84)

Florinda reflects herself through this dialogue. She expresses the crisis of what she has facing. She has become the victim of circumstance rather than an agent of her own destiny. She suppressed by crisis and near-rapes, which illustrate the vulnerability of both a passive women and who confirms domestic space. She describes to the audience what she sees. Her language is polite, which reflects her class status, but also her lack of worldliness. She simply anticipate the danger she may be in. The audience, however, having seen Blunts intention for revenge. He has shown the vulnerability of woman on the streets through Florinda's encounter with

Willmore. All this conditions shows intellectual contradiction and self physical protection.

Florinda's language also maintains a lady like politeness throughout even as the potential violence against her becomes cleaver. She has shown self-protection, in contrast to Hellena's improvisational skills. She has the lack of adaptability, and danger of narrow singular model of femininity. Passive femininity is displayed as completely vulnerable to men, who view women as commodities. Let us now turn to consider the ways in which she herself is represented contrast.

Like Florinda, Hellena is characterized through fast moving dialogue. Here, we see their brother has instructed them for a marriage and left them. Here, their intention are just opposite to each other. Hellena is more interested men than the God. She wants experiences of love and marriage, whether her brother doesn't like. Thus, her brother Don Pedro wants send to convent. So, here is totally contradiction to each other. Behn says:

Hellena: But hark you, Callis, you will not be so cruel to lock me up indeed, will you ?

Callis: I must obey the commands I have; besides, do you consider what a life you are going to lead ?

Hellena: Yes, Collis, that of a nun: and till then I'll indebted a world of prayers to you, if you 'll let me now see, what I never did, the divertisements of a Carnival.

Callis: What, go in masquerade ? 'T will be a fine farewell to the world, 'take it, pray, what would you do there ?

Hellena: That which all the world does, as I am told: be as mad as the rest, and take all innocent freedoms. Sister you'll go too. Will

you not ? Come, prethee be not sad. We'll outwit twenty
brother's, if you 'll be ruled by me. (36)

Protagonist, Hellena wants exploit her independence despite she has born in the restricted English society. In the English Victorian society there is a patriarchal domination. Women are not regarded as men. They are unequal to the male. Females are always suppressed and dominated by male ideology.

Hellena and her sister Florinda want go to the Carnival. Women are not allowed go to Carnival. English society is colored with artificiality, superficiality, hypocrisy and hollowness on the surface level but beneath level it is not so. So English society is outwardly harmonious but beneath level, it is just opposite to that. It is just appropriated to gestic theory, which is propounded by Bertolt Brecht. He asserts:

not . . . but is the theatrical and theoretical analogue to 'difference within'. As such it ruins classical mimesis: the truth modeling that produces self-identical subjects in coherent plots gives way utterly to the pleasure and significance of contradiction and of contradictions that, at any government, are emerging but unseeable. (49)

Bertolt says "What is to be that is not to be what is not be that is to be". It means contradiction is in the everything and everywhere. Contradiction makes change everything in the society. If you want to change, it means you have got new ideas or different ideas from before, it makes definitely change. Bertolt himself theorist and dramatist so he believes on the contradictions.

Behn's heroes share many typical rake characteristics. They are seeking libertine, independence, self-conscious, self interested, witty and sexy. She uses this hero in different manner that sets her differ from many of her contemporaries. She

objectifies men through plotting, the successes of the heroines tricksters, and the strategic employment of the courtesan's characterization where Behn shows.

Antonio: Sir, I come to know what injuries I have done you, that could
 provoke you to so mean an action as to attack me basely,
 without allowing time for my defense.

Belvile: Sir, for a man in my circumstances to plead innocence, would
 look like fear: But view me well, and you will find no marks of
 coward on me, nor anything that betrays that brutality you
 accuse me with.

Antonio: In vain, you impose upon my sense, you are not only he who
 drew on me last night, but yesterday before the same house,
 that of Angellica.

Belvile: I own I fought today, in the defence of a friend of mine, with
 whom you and your party were first engaged. (105)

Behn often uses two contrasting gallant figures. This combined contrasting and paralleling enables the audience to consider what courtly gallantry and witty libertinism have in common. In dialogue both characters use the polite language, each are address saying the sir. Belvile win Florinda through trickry of both Antonio and pedro as to his identity. Both gallants are attracted towards Florinda. But Florinda is waiting in the garden to Belvile. She is more interested to the Belvile than the Antonio. By using his tricks Belvile win to the Florinda then Antonio revolt against Belvile. This contrasts suggest to the audience see the constructedness of social identity.

In *The Rover*, there are three near-rapes of Florinda. She is always victimized in the patriarchal society. Firstly she is forced to marriage with Don Pedros friend

Don Antonio, whom she is not interested. But her father wants her marriage with the rich merchant Vinecicio whom she has also reject. Finally, unfortunately she has married with Belvile and raped by Willmore. It is just opposite what she is desired.

Where Behn asserts in her book *The Rover* like this:

Florinda: Oh, I am ruined ? - wicked man, unhand me.

Willmore: Wicked ? Egad, child, a judge were he young and vigorous, and saw those eyes of thine, would know 't was they gave the first blow, the first provocation, come, prithee let's lose no time, I say; this is a fine convenient place.

Florinda: Sir, let me go, I conjure you, or I'll call out.

Willmore: Aye, aye, you were best to call witness to see how finely you treat me, do.

Florinda: I'll cry, murder,rape or anything, if you do not instantly let me go.

Willmore: A rape ! Come, come, you lie, you baggage, you lie: What I'll warrant you would fain have the world believe now that you are not so forward as I. No, not you ! why, at this time of night, was your cobweb door set open, dear spider, but to catch flies ? Ho, come, or I shall be damnably angry. Why, what a coil is here ? (129)

When Florinda is looking for Belvile the men who threatens her both drunk and violent where unexpectedly Willmore arrives. In the drunkard mood he attempts rape to Florinda when she is in the powerlessness condition. she tries to release from the paws of Willmore and requests with him in the archaic language "wicked man, unhand me, she expresses her rage in front of Willmore. Finally she is raped by

Willmore. Through this conversation, Behn elucidates whole English women's sorrowfulness condition in the England.

Carnival, the celebration of physical festival in catholic, countries. During the Carnival the inversion of normal identities and activities could be celebrated and normality was mocked. Disguise, noise, sexual and bodily excess are all features of Carnival entertainment. The Russian Critic, Mikhail Bakhtin has argued that Carnival can also be considered a literary or linguistic mode, in which inversion of normal hierarchies, celebration of the body may be used as a way of criticising the status quo. Behn uses carvinal's mode in order both to celebrate aberrant behaviour, identity and to show how women are punished more for such aberrance than men. Behn demonstrates discrimination between class and gender she asserts:

.Callis: I must obey the commands I have; do you consider what a life you are going to lead ?

Hellena: Yes, Callis, that of nun: till then I'll be indebted a world of prayers to you, if you 'll let me now see, what I never did, the divertisements of a Carnival.

Callis: What, go in masquerade ? 'Twill a fine farewell to the world, I take it; pray what would you do there ?

Hellena: That which all the world does, as I m told : be as mad as the rest, and take all innocent freedoms. Sister, you'll go too, will you not ? Come, Prithee be not sad. We'll outwit twenty brothers, if you will be ruled by one. Come, put off this dull humour with your clothes, and assume one as gay, and as fantastic, as the dress my cousin valeria and ? have provided, and let's ramble.

Florinda: Callis; will you give us leave to go ?

Callis: I have a youthful itch of going myself. Madam, if I thought your brother might not know it, and I might wait on you; for by my truth, I'll not trust young girls done. (163)

Through this conversation both sisters express disagreement with their brother, Don Pedro. Brother, Don Pedro wants to stifle them, what he has thought. But sisters are just opposite to their brother's interest. They straight forward confront against the patriarchy or male ideology. Women are trying to breakdown the patriarchal rule system. Going to Carnival for women is to resist against patriarchal ideology. English women also want equal to male. They have also the right celebration of freedom and independence. There is contradiction due to women are combating against traditional system.

Brother Don Pedro has forbidden them to go out, although he is free to go himself. However, Hellena has the last word in the scene, and propels the action in her decision to experience the divestment of Carnival. Women's conversation illustrates their self-conscious knowledge of the freedom and opportunities provided by Carnival. It is both rebellion against authority of their brother and time for celebration. Callis emphasizes disguise (they 'go in masquerade', whilst Hellena focuses on both freedom ('be as mad as the rest, and take all innocent freedoms' and the ability to assume any identity).

III. Contradiction within the Society

This research depicts the position of the females in the Victorian society, where they have been subordinated and victimized by the hands of patriarchal mindset. Females in the Victorian society can not share freedom and justice with their male counterparts. They have been made dependent by the males on them in all spheres of life. The family property is owned by the males and females do not have any property rights. They have been compelled to serve men for their survival. They have been forced to do marriage, convent, and prostitutes. They have been forced to do marriage, convent, and prostitutes. They follow their duties set by patriarchal society without any questions and they never try to challenge it. The story is very comical throughout as the characters all try to maintain their own disguise while trying to achieve their goals. The disguises lead to mix-ups, tests of loyalty, and intrigue throughout the play. Every character has their own secret agenda and it takes their connections with each other to achieve, their ultimate desire.

The protagonist Hellena is forced to become a nun, but she is more interested in men than in God. She exploits her independence and freedom despite she has been born in the restricted society. In the Victorian English society there are totally ruled by patriarchal authority. Going to outside is not allowed to the Victorian women. Their freedom and independence are totally in the stake. Going to Carnival for women is resist against patriarchal ideology. Victorian women do not like follow the traditional system. They always oppose to the patriarchal authority. So, it is the contradiction within the English society.

Similarly another protagonist or heroine Florinda, she has forced by her father and brother for marriage. Her brother wants her marriage with the Antonia and her father wants her marriage with Vincentia. She is total disagree with her father and

brother, Don Pedro. Despite of the seven restriction of her parents she has married, whom she has rescued by at the Pamplona. In the drama Behn shows English society is totally contrast within. There is not peace and harmony. Domination over women is clearly we can see. Women are always in suppression, oppression and depression, Men control women in the name of wife or marriage. Going outside is not allowed to the women. They are limited in the indoor tasks. But Behn shows women are not powerless than men. Gradually they are empowering themselves. Going to Carnival is straight forward protest against patriarchal ideology Carnival is a sorts of festival, where everyone con celebrate their freedom and independence. But in the English society. Celebration of independence and freedom of Carnival for women are not allowed. This is the great discrimination and Victimization over female. Victorian society women has not equal right to men. They are always in at stake. So that it is totally contradiction. Patriarchy imposes their own ideology over women and women disobeyed it by scolding to patriarchy norms and ideology.

Behn mirrors the human and social condition of England. It exactly shows the how much the women are victimized by the male ideology. She shows clear hierarchy between men and women. Males are ruling class people and females are ruled class people. If we view it from the perspective of female, they are really at stake. Celebration and freedom's not for women in the English society. They have not equal right to men. male controls female in the name of marriage and wife. But women are not take it as straight forward, they violently attack on the male tradition in the name of going to Carnival for celebrating independence and freedom. They disrupt the division which has been made by English society. But male wants impose their ideology over the female. Even, women are also human being, they don't want give equal right to women. As a result, they revolt against patriarchy ideology.

Direct physical protest is not only revolt against patriarchy, going to Carnival for women is also physical and psychological attack over male authority. They subvert the hierarchy between male and female ideology. Here is conflict and contrast men and women for libertine. Liberty and pursuit of happiness inevitable right for every human being, so that every people follow that. Victorian English society is more dominated with male ideology. They couldn't have given freedom for going outside. So, there is harsh contrast between males and females in the Victorian English society.

At the same token, Angellica Bianca is another character in the Rover. She is known as famous courtesan and prostitution. Her three pictures are hanged against balcony for advertising. Every people look them and take more interest to them. Advertisement of the picture of female is doing victim over female. it is totally male domination over female. Females have become objectified by the hand of male ideology. This is the reality of Victorian society which is reflected in *The Rover*. In the English society, outwardly there is more sophisticated and more harmonious but beneath label there is not harmony and sophistication in the society patriarchy is pervasively dominated. Women are in suppression and oppression in the society. Women are regarded as a object only, giving a pleasure to male. So, it is totally comic contrast. Male imposes their ideology over the female and female resist against patriarchal ideology. Contrast, resist and protests and explored in this resources.

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