

Chapter - I

Introduction

Mary Shelley as a Writer

Mary Shelley was one of the writers of the late eighteenth and early nineteenth century. Shelley's period was the beginning of industrial, technological and scientific development as well as the social and political upheaval of the early nineteenth century. Upto Shelley's period, feminism had developed much. Earlier feminist demands were liberal. They claim that women are rational being like men. They demand for women's right to education, employment, political participation and full legal equality because women, too are rational like men. But they don't analyze power relationships that may exist between male and female and they are not aware of sex difference and sexual exploitation.

Nineteenth century feminism was in many ways radical and reformist. Shelley established herself as a radical as well as reformist feminist who analyzed sexual and racial differences prevalent in contemporary society. Her period was the period of colonialism and slavery. She also raised voice against slavery through the rebellion of Monstor in *Frankenstein*. Shelley wanted to reform the society. She wanted to change the injustice practiced in society like female and racial marginalization.

Shelley established science fiction in gothic tradition. She is also an indispensable critic of growing scientific discovery and social revolution. Irrationality of scientific passion is criticized because she is in favour of scholar scientist who wants to understand nature but not to control and modify nature's creations like master scientist. She deals with the issue of contemporary problem. She sought to bring newness in the construction of the novel. *Frankenstein* is the beautiful fusion of romance and horror which is the characteristic of her writing. Mary Shelley became

victorious in her interpretation of romance and realistic life on the frontier of society of that period.

Though she was related with late 18th and early 19th century, she wrote the issue matching with twenty-first century so she is widely praised. Her novel *The Last Man* (1826) is an apocalyptic tale of disease in the twenty-first century, deserves to be more widely read today. It gives the narrative of the decimation of human being by a plague and there remains only one survivor at the end. Shelley, through this novel, tries to show the image of twenty-first century which is praisable. She presents politically disillusioned and conservative vision of the end of human civilization. It is, thus, the isolation of human being which equals with *Frankenstein's* theme of human isolation. Both novels are the representation of that time and social ground that are greatly affected by the scientific discovery and revolution of the contemporary society.

Thus, *Frankenstein* is on one side a product of eighteenth century vogue for gothic novels and on the other hand, innovative work of science. In this way, Mary Shelley established herself as radical and reformist feminist of her period. She secured her position as a great literary figure even upto now.

Mary Shelly is one of the great writers of her age. Shelley was born in London on 30 August 1797, the only child of two notable intellectual radicals: William Godwin (1756-1836) and Mary Wollstone Craft Mary Wollstone Craft (1759-97) was the pioneering radical feminist. Shelley's mother died only eight days after her birth so Godwin married the widowed Mary Jane Clairmont after four years. Shelly was looked after by her father and step mother. Relationship between daughter and step-mother was not so good though she got chance to be associate with two leading literary figures of the day-Charles Lamb and S.T. Coleridge in her childhood who were her father's friends. She knew Latin, Greek, French and Italian languages. She met Percy Bysshe

Shelley, a romantic poet in May 1814 who was an admirer of Godwin and regular visitor of their home. P.B. Shelley was frustrated from his wife, Harriet Westbrook. Later, Shelley and Mary fell in love. They eloped to Switzerland accompanied by Mary's stepsister Claire Clairmont in July 28th 1814 when Mary Shelley became pregnant. Mary Shelley wrote a book; *A History of a Six Weeks* with Percy's assistance in which she described their happy though feckless journey to France, Switzerland and Germany. The book was published in 1817 anonymously.

They returned back to England. Mary gave birth to a premature daughter in 1815 who died soon afterwards. In January 1816, she again gave birth to a son, William. P.B. Shelley, Mary Shelley and Claire Clairmont again went abroad and joined Byron with his friend as well as personal physician John Polidori at the villa Diodati by Lake Geneva. Shelley then started to write *Frankenstein* encouraged by her husband and completed it the following May after their return to England.

Mary Shelley spent last six years with her husband in England and in Italy. The days were filled with personal disasters. Her half sister Fanny Imlay, committed suicide in 1816. Similarly, two months later Shelley's abandoned wife Harriet drowned herself in the lake. She again gave birth to a daughter, Clara in 1817. They left Italy in 1818 after the publication of *Frankenstein*. Her daughter Clara died in 1818 in Venice and William, too, died in 1819. So, Mary Shelley had become three times mother but she lost all her children. The death of her relatives and children made her life much tragic and she was depressed but she recovered a bit by the birth of their fourth child, Percy Florence in 1819.

Mary worked with P.B. Shelley's friends-Lord Byron, Leigh Hunt, Peacock, Thomas Jefferson, etc. She completed her second novel *Valperga* in 1822 which was published in 1823. P. Shelley drowned on the Gulf of Spezia in July 1822 then she

returned to England. Mary edited P.B. Shelley's *Posthumous Poems* (1824). She wrote the next novel *The Last Man* (1826) which is an account of the evils of social institutions.

Mary Shelley's another novel, *Perkin Warbeck* (1830) gives the picture of political force which influence and control individual for power. Her next work novella *Mathilda* published in 1859. Her partly autobiographical novels are *Lodre* (1835) and *Falkner* (1837). Shelley published P.B. Shelley's Essays, Letters from Abroad Translations and Fragments. She also wrote twenty-five short tales including *The Transformations* (1831). From 1835-1839, she was busy to the *Cabinet Cyclopaedia*, five volumes of biographical and critical studies of continental authors. She also prepared a four-volume edition of P.B. Shelley's political works with a preface and notes for publication in 1839. Her last publication was *Rambles in German and Italy* in 1844 that accounts her continental travels with her son between 1840-43. Mary Shelley could not complete her projected biography of Shelley, she died in London on first February 1851 at the age of fifty three.

Mary Shelley began her literary carrier at the age of nineteen influenced by intellectual upbringing and her events of life. Her writing includes about her childhood, family, society, domestic life, classical literature, contemporary science and history as well.

Mary Shelley's *Frankenstein*, her first novel published anonymously in 1818, attracted many critics of her time. The novel was appreciated, interpreted and criticized as a gothic novel having many supernatural manifestations, horror, terror, evil villains, suspense, death, danger, rape and sex. However, the present study differs from other approaches in the sense that the present analysis in to search feminist and racial issues in the novel though there are traces of gothic elements.

Shelley wrote this novel in the time of great changes. She published *Frankenstein* anonymously because females were not regarded as writer in her period. *Frankenstein* deals with varieties of issues such as social and political changes of the period, technological development and its significant threat to the livelihood and industrial development of the eighteenth and early nineteenth centuries. So, it endangered the traditional ways of living and beliefs as well as decorums and values of the period.

Ann Radcliffe as a Writer

Ann Radcliffe was one of the prominent female writer of the eighteenth century. Eighteenth century was the age of reason so people gave much emphasis to reason. Female writers refused to accept that women were less capable of reason than men, on that vanity, weakness and frivolity were the natural attributes of her sex. Radcliffe was the contemporary of Mary Godwin Wollstonecraft who wrote *Vindication of the Rights of Woman*, Wollstonecraft insisted that women had an independent right to education, employment, property and the protection of civil law. So, Radcliffe's period was the period of liberal feminist who insists on equal right, equal reason, etc of women to men.

Ann Radcliffe started to write gothic tales which were full of romance, terror, horror, mystery and intrigue. During her period, women were regarded as the secondary and minor member of the family as well as in society so she brought the new concept about women. Thus, she is radical and reformist in this sense. She seems to be in favour of female inheritance and she wants to abolish slavery through her writing. These both were not acceptable in her period.

Radcliffe tried to express real female feelings and emotions which was restricted in male dominated society of her time. She tried to dig out the truth of

female feelings and experiences through her novel *The Mysteries of Udolpho*. She often made female character as her protagonist who fights for her inheritance, and independence. She gave the picture of contemporary society where female's desire and feelings were restricted. So, she raised the issues of her own society of her age. Contemporaries remarked upon her scrupulous sense of propriety, which is borne out by her journals and her novels and the few people who met her, but it is clear that she also felt constrained by the pressure placed upon women to preserve an unblemished reputation of bland passivity.

Radcliffe was systematically attacked by a conspiracy of critics from the Anglican Establishment. But by the 1820s Mrs. Radcliffe was being praised for the very qualities for which she had been criticized in 1790s, for the Revolution of politics had been matched by a revolution of reading, and her works do in fact prefigure the romantics and their love of liberty, the natural men, passion, and the darker side of individualism. It was Mrs Radcliffe who established the female novelist's claim to an equal rank with men in the literary world; it was she as much as Mary Wollstonecraft who was responsible for establishing the rights of literary women, and the rights of heroines to move through their fictional domains with as much liberty as heroes.

Radcliffe's *The Romance of the Forest* gives a picture of single heroine who seeks independence; Adeline, who is the portrait of Radcliffe herself. This novel is essentially a portrait of artist gothic heroine and Ann Radcliffe's theory of creativity, and how she went beyond the eighteenth century critique of the beautiful the picturesque/the sublime and developed the theory of Romantic Imagination rather than simply Augustan Fancy. So, Radcliff was pre-romantic figure, too.

In a nutshell, Ann Redcliff's position as a writer of eighteenth century is highly considerable. She established herself as a great literary figure among her

contemporaries through her writings such as *The Mysteries of Udolpho*, *The Romance of the Forest*, *The Italian*, etc.

Ann Radcliffe, one of the women writers nurtured in radical dissenting background was born in London on 9 July 1764. She was the only one child of William Ward who was in trade of haberdasher and Ann Oates. Throughout the eighteenth century, pedigree was more important than talent so any writers who wished to establish their merit, had first of all to establish their respectable family connections. Radcliffe had most respectable family connections mostly collateral and mostly maternal. Her parental grandmother was a sister of a famous surgeon, her maternal grandmother's sister married a celebrated physician. Many of her relatives had literary talent and were very individualistic and radical in their views so Radcliffe also inherited their talent and their daring. Radcliffe's family background of Rational Dissent, notably the intellectual elite of the Unitarians, is thoroughly documented, and its influence open her writing in explored.

Radcliffe's writing is the result of her own life experiences. The themes of childhood disappointment and sense of rejection by parents in her first three novels must reflect her own childhood. Ann Ward was sent to stay with her uncle Thomas Bentley in Turnham Green at the age of seven which is reflected in her novel *The Romance of the Forest* where Adeline is cruelly rejected by her father and sent to a convent at the same age. The major traits of her character can be found in her childhood: neurotic shyness, docility, and primness. On the other hand, she must have sought escape and refuge in reading romances and poetry, as do all of the heroines in her novel; Emily in *The Mysteries of Udolpho* does the same.

Ann Ward was married to William Radcliffe in 1787. William was much interested in literature who came from Unitarian Dissenting family. He was the editor

of *The Gazette*, a radical newspaper and proprietor of the *English Chronicle*. Ann Radcliffe's literary career was established because of her husband's encourage and influence upon her. Radcliffe's novels were the result of the union between sublime and beautiful which targeted to gothic genre. The images of aesthetics of terror and horror are fixed: violent storms, mysterious figures, horrible caverns, abandon apartments, intricate passages, dark galleries, the ruins of an abbey, supernatural elements.

Radcliffe was the advocate of female voices of the eighteenth century where heroines always fought for independence. Adeline is a self-portrait of Mrs. Radcliffe declaring her personal worth independent of men with which pre-feminist readers would identify. Although Ann Radcliffe is essentially a "transitional" and "pre-romantic" figure, there are nevertheless numerous instances in which she prefigures the central concerns of the romantic poets.

The Mysteries of Udolpho which was published in 1794 was Radcliffe's most compelling novel, which was prompted a rich range of modern criticism. Rictor Norton was disagree with Elizabeth Napier who in *The Failure of Gothic* (1987) argues that disjunction and imbalance are inherent to the gothic genre. Norton writes, "In *The Mysteries of Udolpho* Mrs. Radcliffe succeeded in crafting an aesthetic out of her personal conflict between order and disorder, harmony and passion, the augustan and romantic impulses, and that this fundamentally imaginative achievement is the hallmark of her genius and the secret of her appeal to some seven generations of readers. "*The Mysteries of Udolpho* is examined as one of the great works of European literature. It is a gothic novel but my study differs from other approaches in the sense that the present analysis is to search feminist and racial issues. The importance of

property, female inheritance, independence and the domination of masters over servants and abolition of slavery are the main themes of the novel.

After Ann's marriage with William, they visited Holland and western frontier of Germany which was reflected in the *Mysteries of Udolpho*. Another book *A Journey Made in Summer* of 1794 published in 1795 also accounted their travels. *The Italian*, her next novel published in 1796 portrayed the horrors of the Inquisition and of Hell. The novel is essentially an analysis of identity, self realization, and thwarted development of a full personality – the buried self.

On the other hand, melancholy of her private life colours her writing. Her aunt died in 1797, her father died in 1798, and her mother died in 1799. This regular death of her lovely parents and aunt was caused melancholia and severe depression which was portrayed in her novel *The Mysteries of Udolpho*. Around 1809-1811 several publications declared that Mrs. Radcliffe had either died insane or that she was currently locked up in a madhouse which is actually the rumour prevalent in her native Derbyshire. Ann Radcliffe suffered clinical depression during late 1811 and suffered a nervous breakdown in 1812. She also wrote poems which were published in two of her novels in 1815 authorized by her husband because Ann Radcliffe was on her deathbed. But in late 1815, she made a miraculous recovery and returned to London, where they moved into a new house.

Radcliffe's physical health declined day by day. She suffered from asthma and also by deteriorating mental health. She died in 1823. William Radcliffe's main concern was to defend his wife from charges of Raving Madness. He admitted that she went into delirium just before she died, and a contemporary journal defended its claim that she died in a state of mental alienation. William married their housekeeper shortly after his wife's death. William Radcliffe died in 1830, leaving substantial estate to his

new wife. Thus, Ann Radcliffe established herself as an elegant and original writer.

She earned name and fame among her readers even upto now. *The Mysteries of*

Udolpho is a gothic tale rich in romance, mystery, and intrigue.

Chapter – II

Feminist and Racial Discourses

The very term discourse refers to the tentative body of meaning which is constructed by any authorized person or group who is in power. It may be written or spoken. Powerful people or group writes texts, books or any other written discourse by representing females, blacks, servants, etc. as inferior, powerless, submissive and subordinate to them. Such written discourse like film, historical book, etc. help to create intended meaning about them. Likewise, spoken discourse, too, creates meaning to such marginal people. What they speak that becomes truth and gives certain meaning because they are in power. So, power determines everything. It plays vital role either in constructing written or spoken discourse. Discourses are transparent and they need no interpretation, no one to assign them a meaning because it has already created meaning. The term discourse is first used by Michael Foucault, who defines discourse in relation to western mentality towards the non-western people. Knowledge, representation, power and truth help to create discourse, according to Foucault.

The term "Feminist and Racial Discourses" refer to the constructed body of meaning related to the issues of alleged marginal groups of female and hated race. The discourses about feminism and racism are constructed truth because there is no reality. An authorized person or group constructs meaning. He defines female and hatred race as 'other'. They give the identity of female and race so they construct meaning about them. Who are they? What is their status in society? How should they act in family and society? These are the things that give meaning to them. According to this constructed meaning, they are regarded as so called inferior, marginal and submissive. Both discourses are culturally and socially constructed. Myth, religion, culture, rituals are

made to marginalize them. Hindu, Greek and Christian mythology take woman as the part of man so they are for male service.

From the ancient time, whites have dominated and exploited the blacks and blacks have to serve whites who are regarded as master. Blacks, servants, are treated as sub-human, inferior, barbarian and animals. They are marginalized and hated only on the basis of colour, race or physical features. Feminist and racial discourses are constructed on the basis of gender, race, sex, colour, etc. So, such type of attitude or idea is culturally and socially constructed to marginalize them.

The term feminist discourse refers to the constructed unit of meaning about female otherness in society. Feminist comes from the word 'female'. Feminist discourse deals with females who are regarded as others and second sex. Patriarchy has created certain truths about female as a discourse. The discourse always represents female as other, submissive and passive on the basis of power. So, there is always hierarchy in between male and female. Females are treated as other, not equal to male. Females are defined from the perspective of male-eyes, they are given certain stereotypes such as passive, inferior, feminine, emotional, etc. and positive terms are secured for male.

Patriarchy or male-dominated society determines her identity, position in a family or society. As they have no separate identity, they are always identified in relation to male. So, patriarchy is authoritative, powerful organization for creating feminist discourse. The thing about female is only a discourse that is constructed only to make them subordinate to men. They are not actually what they are shown. Subordinate role of female and otherness is the product of patriarchal society that creates discourse about female.

The term racial discourse refers to the constructed body of meaning related with racial otherness. The word "racial" comes from race which is a small group of people who are marginalized and neglected. It is related with powerful and powerless, master and servant, black and white, natural and unnatural. People are treated racially other and they are dominated as inferior. Racial discourse is also created by powerful or superior people. The discourse deals with race as other, inferior or marginal only on the basis of colour, nature or because of the difference of physical features. Such people are represented as inferior and dominated by so-called superior powerful people. There is always hierarchy in between master and slave, a black and white, superior and inferior. They are treated sub-human and sometimes non-human.

Almost all society is pervasively based on power politics. Everything is determined in favour of powerful people. Socially, culturally, politically and economically, people become powerful. In patriarchy, male becomes powerful and in white elite society, whites and masters become powerful. They make rules and regulations according to their power. Patriarchy takes females as passive, emotional, submissive and subordinate to male because it is in power. In this way, they enjoy power. Likewise, white Europeans feel themselves powerful and master. Blacks and servants are treated as inferior and powerless so they have to serve them. Color discrimination is much practiced in western society. Blacks are regarded as inferior, barbarian, sub-human, irrational etc. in so-called civilized society. In the same way, blacks are treated as slaves. These people are always under control of white and master. Their freedom, identity is snatched in the name of segregation. So, such racially other people's identity is blurred. They are not counted as an individual but they are identified collectively. Culturally, they are regarded other, socially outcasted.

Thus, racial discourse deals with a body of meaning or unit of meaning concerning certain race or group of people.

The concept of self and other is prevalent in almost all society. Males call themselves as 'self' and females as 'other' because they are not males, different and subordinate to males. Likewise, white master call themselves as 'self' and blacks and slaves are made 'other' because they are physically, mentally and intellectually different from whites. Both males and whites want to maintain their position so they don't give equal status to so-called alleged 'other'.

Feminism continues to flourish providing self-consciousness about feminist issues and a knowledge of how these have been misunderstood, manipulated and marginalized in the past, that is vital of feminist gains are to be defended and feminist issues kept on the political agenda. Feminism challenges not only the traditional political and social orthodoxy but it also criticizes, modifies and builds new and independent space for females. Key institutions like the state or the educational systems contribute to reflect the perceptions, vested interests and priorities who control them. It does not mean that society is monolithically oppressive; there may be some men who support feminist goals either directly or indirectly.

Women remained a minority at all levels of political life, they were grossly under-represented in high professional positions, they were discriminated against in all areas of employment, they were paid less, welfare provisions assumed and encouraged dependence on husband, and many women certainly did not share the benefits of their newly affluent society. Women were therefore reduced to the status of mere reproductive machines. Racially motivated anti-feminism represented significant departure from traditional Christian conservative anti-feminism for biological reasons, women were particularly affected by the regime's attempts at racial selective breeding.

Women's worth was associated in terms of their ability to produce as many Aryan, healthy and capable children as possible.

Racial discrimination creates social distance and separates one group of people from another. One group has been in a position of superiority and other in a position of inferiority, lesser power or influence, having to justify themselves. A Society which denied or did not formally acknowledge the existence of different racial groups would not necessarily thus rid itself of racism. Particular social and economic institutions play vital role in the reproduction of racism.

Indeed, feminist and racial discourses are biased and prejudice in the surface of reality. Thus, this type of constructed biased and mythified concept related to such marginal group must be erased providing equal status to so-called canonical and marginal group. Feminist and racial discourse both are construct of society which creates hierarchy. Male and female, white and black, master and servant, canonical and marginal, powerful and powerless; these are the hierarchical order. People are discriminated and dominated on the basis of same hierarchical order. So, such hierarchy should be blurred. Male and female should be treated equally by breaking hierarchy of patriarchal society. Likewise, racial discrimination, race-hatred should be stopped. Demarcation between white and black, master and slave, natural and unnatural and superior and inferior should be erased. The discourse about racism and otherness should be abolished by giving up superiority complex.

Feminism as a Discourse

From the root word "female", feminism is derived. From the beginning of human civilization, the word 'female' has been a biological contrast to male 'sex'. Certainly, there are distinctive biological bodily features created by nature. Some social and cultural differences lie in terms of their behavior, education and the attitude

of society towards them. However, these variations are based on societal or cultural factors. This is how some certain biased definitions, along with physical assertions, are attached to each sex and they are bound to be identified with asymmetrical, Hierarchical socio-cultural beliefs called 'gender'. Nature based male and female sexual relation is changed into society based feminine and masculine relation. Male dominates women in every social, economic, cultural and religious sectors of human life.

Feminism as a theory is a discourse which is the product of autonomous systems of rules that constitute objects, concepts, subjects and strategies about female. Michel Foucault defines discourse: "At one extreme discourses are autonomous system of rules that constitute objects, concepts, subjects and strategies, theory governing the production of scientific statements. In this sense, they are a violence which we do to thing, or ... a practice which we impose on them. Thus Foucault substitutes for the enigmatic treasure of things anterior to discourse, the regular formation of objects that emerge only in discourse" (Howarth 48-49). Females are given certain stereotypes as their feminine qualities such as inferior, passive, acquiescent, timid, conventional, emotional and shy. These feminine features are actually not there in them but these are the product of socio-cultural factors of patriarchy which are imposed upon them. By imposing these features, their real identity is violated. Thus, meaning is given and constructed through biased definitions of so-called powerful patriarchy.

The producer of discourse controls and distributes the meaning on the basis of their powerful mastery over them. In producing feminist discourse, patriarchy or male controls, regulates and redistributes the meaning. As Foucault says, "In every society, the production of discourse is controlled, organized, redistributed by a certain number

of procedures whose role is toward off its powers and dangers, to gain mastery over its chance events, to evade its materiality" (Howarth – 56).

Feminism as a political movement has become successful in giving due place to writing of non-canonical women writers. It as a political theory, analyzes men and women power relationship; it asks why it is that in virtually all known societies, men appear to have power over women, and how this can be changed. It challenges the social practices which marginalize women from mainstream and seeks to change it. Female attempts to demystify the surface meaning and appearance because they are not satisfied with the discursive meaning given to them. Practices and forms of representation about feminine traits are seen merely as distorted expressions of underlying logic and trends. So, now the task of feminists' analysis is clarification, critique and emancipation from the discursive meaning.

Since antiquity, women have raised the unified voice against biased practices, injustices and inequalities of patriarchy either directly or indirectly. They want to eliminate the hierarchy between sex. Kate Millet says: "you don't have any oppressive system without its continuance being assured by members of the oppressed groups, that's true of oppressed people" (511). Feminism rejects the marginalization and subordination of all women to men. It is concerned with gender equality and freedom. It is an aggressive conscious feeling of all women who reject their passivity, subordination or stereotypes constructed by patriarchy.

The term 'feminist' first came into use in English during the 1880s, indicating support for women's equal legal and political rights with men. Its meaning has since evolved and is still hotly debated term to refer to any theory or theorist that seeks the relationship between the sexes as one of inequality, subordination or oppression, that seeks this as a problem of political power rather than a fact of nature, and that sees its

problem as important for political theory and practice. Many modern feminists debate that men can never be feminists, either because they are the enemy or because, lacking first-hand experiences. They can only be the best feminists' supporters. Now females use their experiences as a tool to femininity to perceive their existence. Unlike ancient women, modern feminists are proud of their femaleness. In this reference, Toril Moi defines, "the word feminist or feminism are political labels indicating support for the aim of the new women's movement" (51).

Feminism is the movement of political feminists for their social, political, economic and cultural equality and freedom since last two centuries long struggle for women's right. So, feminist criticism is a specific kind of political discourse, a critical and theoretical practice, committed to the struggle against patriarchy and sexism, not simply a concern for gender issue in literature. It studies the power relation between sexes. As Elaine Showalter says, "Feminist criticism has demanded not just the recognition of women's writing but a radical thinking of the conceptual of literary study ... feminist criticism is international in its sources and feminist critics crisscross national boundaries" (181).

Socio-Cultural factors as a whole create feminine and masculine features. So, it is a civilization that patriarchy creates. Another existential feminist also talks femininity is a cultural construction. Simone de Beauvoir says: "one is not but rather becomes a woman" (297). One female infant doesn't know what she is. She is taught about feminine traits that shape her as a female because small children are like clay. Patriarchy gives shape to the clay of a female baby with power. As Kate Millet says in *Sexual Politics* (1969): "The Essence of Politics is Power" (205). It means power is an essential weapon in human society.

Feminism is a theory of, by and for women; as such it is based firmly in women's own experiences and perceptions and sees no need to compromise with existing political perspectives and agendas. It is a political thought that disagrees with all levels of theory and practice of patriarchal discourse. Radical feminism sees the oppression of women as the most fundamental and universal form of domination. Patriarchy is the main agent to dominate them. They also insist that male power is not confined to the public worlds of politics and paid employment, but that it extends into private life; in the areas of life as the family and sexuality. Kate Millett argues that in all known societies the relationship between the sexes has been based on power, and that they are therefore political. She says:

This power takes the form of male domination over women in all areas of life; sexual domination is so universal, so ubiquitous and so complete that it appears 'natural' and hence becomes invisible, so that it is 'perhaps the most pervasive ideology of our culture and provides its most fundamental concept of power. (25)

For some writers, existing sexuality is also a symptom of patriarchal society, the product of a world in which men have authority and women have to act and behave according to male needs and desires. Such feminists protest all these heterosexual intercourse as a form of rape where domination and oppression is central to them. Activeness, and passiveness in gender sexuality are also the product of patriarchy to oppress women. This view is well illustrated in a pamphlet issued by the Leeds Revolutionary Feminist group:

Only in the system of oppression that is male supremacy does the oppressor actually invade and colonize the interior of the body of the oppressed ... penetration is an act of great symbolic significance by

which the oppressor enters the body of the oppressed ... Its function and effect is the punishment and control of women ... every act of penetration for a women is an invasion which undermines her confidence and saps her strength. (qtd in Discourse 214)

According to this approach, the only feminist solution is therefore to withdraw from sexual involvement with men. In this context, political lesbianism becomes the solution for women who identify emotionally and politically with other women and who have withdrawn from men, but who do not engage in actual sexual activity with women.

Numerous writers were advocating their freedom and gender equality by raising question against patriarchy. For almost all feminists, patriarchy has become the main target to attack. 20th century female writers like Mary Ellman, Helene Cixious, Virginia Wolf, Elaine Showalter, Juliet Mitchell, Toril Moi, Sandra M. Gilbert and Susan Gubar also accept that the feminine is a second and cultural construction. Society considered anything unfeminine, abnormal and unnatural, if she tried to cross the boundary created by society. Feminism accepts the Foucauldian concept of power. Society constructs the rigid rules and regulations for women to follow and if they try to cross that boundary or disobey the rules, they would be punished. Here, men exercised their power on the basis of knowledge that they pretend to have about women. Men exercise power according to the situation so there is no constancy. They envisage a crumbling of male power which will pave way to several alternatives. Simon de Beauvoir in her *The Myth and Reality* talks about this. Sometimes women are worshipped as goddesses, Devi, etc. and they are treated as the lover, symbol of tolerance, etc. They do all this only to dominate either in one way or in another way. Beauvoir in her another book *The Second Sex*, argues that both men and women are

perfect human beings. There is the trend to treat women as 'secondary' 'second sex' or 'other' but Beauvoir rejects and challenges this convention. There should not be any matter of primary and secondary, self and other or superiority and inferiority. Men and women both are a singular, separate individual and perfect within themselves. Another feminist, Betty Friedan challenged the femininity of women in her book *The Feminine Mystique* (1963) that all women were happy as housewives. All feminists sought to achieve equality by changing social, economic, political or cultural structure of society. They are not happy and satisfied with practices of society. German Greer in her book *The Female Enoch* (1970) has shown the women's compulsion to bear man's domination and cruelties.

Marxist feminists also see discrimination and exploitation in society.

Bourgeois and capitalist society make women slave. There is no equal payment and employment. Women have no social and economic development. The unpaid work that continued to be done by women at home gives birth to domestic labour. Socialist and Marxist feminists seek economic changes. Women oppression is, or has become, necessary to capitalism, so that patriarchy can't be ended without fundamental economic change. On the other hand, postmodern feminists challenge the fixed and universal stereotypical definition of gender relations. From post-modernist, post-structuralist stream developed gynocritics, post colonial feminism, etc. which seek pluralistic choice of literary methods and theories. Such feminist emphasizes on pure pluralistic feminist to determine in their field by coming out from the marginalized condition.

Mary Wollstonecraft in her book *A Vindication of the Rights of Women* raised the voice for the right of women for the first time. She proves the necessity of the rights of women and rejects the sensual and passionate features of women given by

men. Another precursor of 20th century is Virginia Wolf who claims for the right of women; social, economical, cultural and educational in her book *A Room of One's Own* (1929). Simon de Beauvoir, one of the existential feminists of the 20th century opposed the tendency of treating women as 'other' and 'second sex'. She emphasized the problem that women to perceive man as self and themselves as to her because of the mentality they develop in society. Beauvoir opposes such thing by exposing the condition of women so that they could realize their existence. She says:

Women have been essential as the one born to be wife or a mother. But she is stripped off motherly rights because motherly rights are also overpowered by fatherly rights. A wife's duty is to be in the bed to gratify the husband's lust but the husband is not aware whether she is gratifying the lust of his wife. (145)

Gilbert and Gubar in their book *The Mad Women on the Attic* (1979) talk about the female identity. They concentrate on the figure of the suppressed female which connotes to the realization of female identity. They locate the female territory in its larger context and examine the boarder in which women writers defined themselves as free as men writers. Another prominent female writer of 20th century is Elaine Showalter who writes about women writing and culture in *A literature of Their Own*. She argues that women have their own cultures, own type of body, the speaking style, the language, the capacity of thinking and believing, the psyche, all are their own sorts and males have their own different from females. So, females should have their own literature where they can express their own experiences and feelings.

Hence feminist criticism defines the historical relativity of gender, concept of patriarchy which they called as man-made construction for the interest of masculine purpose to keep on their exploitation and domination over females. Up to now, almost

all women are well aware about their sex and also well aware about male domination which impose certain restrictions on them. So, all feminists try to get their identity and freedom. Julia Kristeva, Helen Cixous and Irigaray also challenge the patriarchal structures. They not only blame the social structure and patriarchy but also the language which supports patriarchal domination.

Feminism supports Foucauldian power as it is not fixed. As power changes, truth or discourse too changes. Likewise, there is no fixed truth about the discourse of female. This assumes that they drive to create a new system of power will itself be an unstable configuration, always vulnerable to change and transformation. Females want to change or transform themselves from passive to active, marginal to central, etc having no gender discrimination. They want to prove everybody is in center, none is powerless; all is powerful. Feminism, thus, is a political theory. Feminists in this way, prove it as a discourse and they challenge and sought to change it, because they are not satisfied with the exploitation and domination of patriarchy since they are fully conscious about their gender equality and sex.

Racism as a Discourse

Racism is an ideology of domination and mistreatment on the basis of beliefs that is designated either biologically or culturally which divides human beings into different groups. As it is socially and culturally constructed concept, the role of particular social and economic institutions is important to reproduce racial discourse. People are mistreated on the basis of colour, race, religion or in terms of distinctive characteristics. Racial prejudice and discrimination give birth to racism. Racial discrimination is often practiced based on colour where liberty, equality and freedom of a certain group of people are denied, certain fixed stereotypes are constructed, which is usually based on false and incomplete knowledge. Race is a concept rooted in

a particular culture and a particular period of history embodying a package of fixed physical and mental traits. Blacks are depicted as terrifying demons with 'Negroid' traits and described gigantic Africans 'as black as satan'. Association of blackness with death, danger, evil, grief and barbaric has been common to many cultures.

As racial discourse is the product of social, economic systems, there is mutually constituting relationship between discourses and the social systems in which they function. The task of discourse analysis is thus to examine this dialectical relationship and to expose the way in which language and meaning are used by the powerful to deceive and oppress the dominated. White Americans, Europeans and so-called civilized people feel themselves superior and intelligent and they want to dominate and exploit others who are different from them in skin colour, hair texture, eye shape or any other physical attributes. Discourses constitute symbolical systems and social orders, and the task of discourse analysis is to examine their political and historical construction and functioning. Racism is a constitutive theory that consists of a framework or related concepts and logics, coupled with a distinctive social ontology which provides common language to describe, interpret and evaluate social phenomena. Racism as a discourse theory is concerned with understanding and interpreting socially produced meanings about the 'other' race. Discourse is the enmeshing of power, truth, and practices, and the positioning of human beings within these historical configurations. Through modes of objectification, human beings are transformed into subjects. They divide the categories like self and other, center and margin, mad and sane, superior and inferior, etc. based on power and domination. In this way, there is connection between domination, discourse and freedom.

Powerful groups have utilized racism as an ideology to advance social, economic or cultural interests. It is still a pervasive social and intellectual force, and

utilized to justify the social status of powerful interests and groups. Science also defined racism on the basis of certain criteria of racial superiority and inferiority categorized by society. Stephen Jay Gould says: "The language, concepts, methods and authority of science were used to support the belief that certain human groups were intrinsically inferior to others as measured by some socially defined criterion such as intelligence or civilized behavior" (39).

Racism is based on two factors: first belief that blacks are naturally inferior to the white race, and a system of social, economic and political benefits for whites at the expense of blacks. Racial prejudice is practiced in America and other countries upon the belief that colored race is naturally inferior to white race, physically, intellectually, religiously socially and morally. White groups take advantage economically, socially, politically and religiously. The Negro is regarded as non-human or less than human. George W. Ellis says that Negro was less than human with, "an oval skull, flat forehead, snout-like Jaws, swollen lips, broad, flat nose, short, crimped hair, calfless legs, highly elongated heels, and flat feet" (13).

Racism was not biologically based. It's a convenient realization for capitalism and sociobiology was an apology for racism. In this respect, Pierre L. Van Den Berghe says:

I mean by race the social definition which it is variously ascribed in different societies. Social race typically seizes on biologically trivial phenotypes, and equally typically, corresponds only very imperfectly, with genetically isolated populations. It thus has no intrinsic biological significance, and indicated by the fact that only a few of the world's societies use primarily morphological phenotypes to define themselves and to differentiate outsiders. (125)

Den Berghe talks about ethnic groups, caste and race. For him, ethnicity is a broad classification of individuals who share the common ancestry like traditions and customs, e.g. religion, dress, and nationality whereas caste is a very special case, limited and merely extreme cases of occupational specialization linked with rigid endogamy and hierarchization. Race on the other hand, distinguishes human beings into different groups based on skin colour, facial features, stature, hair texture, eye colour and so on (123-125).

Slavery is one of the forms of racism because whites make black skinned people to obey their white masters. History of slavery is the issue of the relationship between processes of capitalist economic expansion and exploitation and the emergence of racism and racial ideologies. Identities based on race and ethnicity are not simply imposed, since they are often the outcome of resistance and political struggle in which racialized minorities play an important and active role. Racism can be an ideological defense of specific social and political relations of domination, subordination, and privilege. As the Bible says that 'the poor will always be with us' so the white people say that 'racism will always be with us'.

The association of black with evil was of course deeply rooted in Western Christian mythology; it was natural to think of Satan as the prince of darkness and of witchcraft as black magic on the unconscious level, 20th century psychologists have suggested, blackness or darkness can be associated with suppressed libidinous impulses. Any child is not born as a racist, instead he or she learns from society, culture, family, religion, education etc, and starts to adopt those beliefs, attitudes from his/her environment. In this way, one becomes 'made' racist.

Such a racist takes everything for granted and assumes himself/herself superior and other inferior. In Victorian period, racists assumed that:

We could divide human beings into a small number of groups, called races in such a way that all the members of these races shared a certain fundamental biologically heritable moral and intellectual characteristics with each other that they did not share with members of any other race. (Appiah 276)

A racist always measures the qualities and intellect and wants to prove other mentally, physically, economically weak than them. And racial minorities were always able to counterpose their own cultural traditions, their own forms of organization and identity, to the dehumanizing and enforced invisibility, imposed by the majority society. As the voluminous literature on black culture under slavery shows, black slaves developed cultures of resistance based on music, religion, African traditions, family ties, through which they sustained their own ideological project: the development of free black identity and a collectivity dedicated to emancipation. The postwar black movement later joined by other racially based minority movements sought to transform dominant racial ideology in the U.S., to locate its elements in a more egalitarian and democratic framework, and thereby to reconstruct the social meaning of race.

'Blacks' or 'Negroes' as inferior, less than human or sub-human and western European white as superior civilized, is based on the belief that is socially and culturally constructed. According to this political construction, 'Negroes' lack some qualities such as they have "low social organization, and consequent lack of efficient social action, a lack of social fellow-feeling, an absence of every vestige of patriotism, and the lack of some artistic qualities; deficiency on the side of mechanical arts" (Reinch 3-4).

In Nazi Germany, Jews were forbidden to marry or have an extra-marital sexual relations with Aryan partners. This is also racial discrimination based upon a religious, rather than a scientific definition of race. In Europe, Gypsies, Negroes or their bastards were normally counted alongside Jews as carriers of non-German or related blood. Under the Third Reich this racial ideological programme became the official dogma and policy of the state. Although, there are undoubted social classes in Nazi Germany, it was a society organized increasingly upon racial rather than the class lines. The regime's racial policies struck at people whether they were rich or poor, bourgeoisie, peasants, or workers. The hierarchy was made racially which needed purification of the body of the nation of all those categorized as being 'alien', 'hereditarily ill', 'asocial' or they were regarded mentally and physically handicapped.

The state is major actor in the creation and maintenance of racism. Major institution and social relationships of the state in America have been structured by the racial order. The US state's main objective was repression and exclusion of racial minorities. In the post 1948 period, South Africans Nationalists imposed a system of racial separation upon the country with legal definition of four racial groups: White, Colored, Indian and African. In Australia too, policies are made based on racial exclusion and white dominance.

The broad sweep of U.S. history is characterized not by racial democracy but by racial despotism, not by trajectories of reform, but by implacable denial of political rights, dehumanization, extreme exploitation, and policies of minority extirpation. Oscar Handlin talks about American racism in this context, for him, racism needed to be analyzed as a form of ideology in itself and not just as a reflection of economic exploitation rather than racism as only the product of capitalism, Handlin writes in his book *Race and nationality in American Life*:

The degradation of black people is clearly connected to economic exploitation but it didn't altogether explain (that) degradation. The idea of race rested on a body of knowledge ... and a full understanding of it demands an assessment of the intellectual and emotional context within which it took hold. The appeal to prejudice to justify the exploitation of a dependent group was not peculiar to the United States. Illustrations of the same deceptive use of racism are abundant in other parts of the world. (75)

Racism is a way of thinking that considers a group's unchangeable physical characteristics to be linked in a direct, causal way to psychological or intellectual characteristics, and which on this basis distinguishes between 'Superior' and 'inferior' racial groups" (Ashcroft 199). He also defines race as:

A term for the classification of human beings into physically biologically and genetically distinct groups. The notion of race assumes firstly that humanity is divided into unchanging natural types, recognizable by physical features that are transmitted through the blood and permit distinctions to be made between 'pure' and 'mixed' race. (198)

Genetically, a race may be defined as a group with gene frequencies differing from those of the other groups in the human species. Hereditary transmission of physical characteristics became the authentic base for the definition of race. From ancient time, the skin color 'black' associates with demonic and sexuality as Thomas Wright says:

The redde is wise,
The browne trustie

The pale peevish

The black lustie. (43)

Racism as the hegemony is developed from slavery to imperialism and then colonialism. Until 1940s, blacks people were made slaves and they were sold and bought by their masters. As they were not allowed to form their own family, they were colonized by whites during the colonialism. Later, the whites adopted the imperial policies to extend country's power and influence in the world through political relations or military force. They formed colonies in many countries because of their economical, physical power. They ruled as colonizer until 1940s and after that they started to rule indirectly through hegemony.

The concept of hegemony was brought by an Italian Marxist philosopher Antonio Gramsci. As it is the indirect rule of colonizer without using direct or physical force, the majority people themselves give consent to be ruled by few powerful people. The hegemonial power exercise appears as the domination and suppression of a certain group of people in such a way that they do not aware of dehumanization. Although there seems to be powerless society but power looms everywhere. Antonio Gramsci says:

Fundamentally, hegemony is the power of the ruling class to convince other classes that their intentions are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy and over state apparatuses such as education and the media, by which the ruling class's interest is presented as the common interest and thus comes to be taken for granted. (116)

Non-whites and blacks suffered from 'inferiority complex' because of the discourse created by European whites that they are inferior, uncivilized, barbarian than whites. White Europeans entered African countries to civilize and to give education to non-whites; Negroes. The mission of civilization was only their outward target; in depth, they wanted to colonize and rule over them in the name of civilization.

Hegemony is the continuation and consolidation of the exercising power maintenance to prove their supremacy without making people against themselves. USA in the late twentieth and early twenty first century has been exercising power dominance all over the world claiming herself as the most democratic country in the world. Blacks are also responsible in some respect for their dominated condition because they allowed whites to form a group of so-called alleged blacks and also allowed whites to play the role of mediator between themselves and whites. They submitted and surrendered themselves to the whites and agreed to be ruled thinking themselves inferior and unable to rule. As Gramsci says that the hegemonic exercise of power also became:

Useful for describing the success of imperial power over a colonized people who may outnumber any occupying military force, but whose desire for self-determination has been suppressed by a hegemonic notion of the greater good, often couched in terms of social order, stability and advancement, all of which are defined by the colonizing power. (116)

Racism is the doctrine that a man's behaviour is determined by stable inherited characters deriving from separate racial stocks and usually considered stand to one another in relations of superiority and inferiority. Thus, it's a matter of conscious belief and ideology and can be distinguished from prejudice, which is a matter of attitude or

feeling, and discrimination, which is a description of behavior. Throughout the history, it has been used to justify discrimination, verbal or physical abuse, or even genocides in Nazi Germany, as practiced by the European settlers against American Indians in both North and South America. It's a belief system or theory and discrimination is the practice.

In the postwar period, minority movements led by the black movement, radically challenged the dominant racial ideology which is socially, politically and culturally constructed. To challenge the position of blacks in society is to challenge the position of whites. They rearticulate the established political discourse based on power and established their new identities, new racial meanings, and a new collective subjectivity. It's in effect damaging to individual both perpetrators and victims and to society as a whole. Many scientists believe that even where there is no overt discrimination, racism exists as an unconscious attitude in many individuals and societies, based on a stereotype or preconceived idea about different ethnic group.

Chapter - III

Frankenstein: An Interplay of Power

Frankenstein by Mary Shelley shows the feminist and racial issues as it is a discourse about them. My study undertakes to dig out the traces of feminism and racism. First of all, it's worthy to discuss how the text *Frankenstein* is developed as a discourse and what the traces of feminism and racism there are. Mary Shelley is the writer of the late 18th and early 19th century so her famous novel *Frankenstein* depicts the same age of female domination and slavery. It helps to picture the contemporary idea about female and race as subordinate, secondary, passive, inferior and barbaric, uncivilized, asocial, inferior and subhuman respectively which has created a discourse.

Frankenstein is strikingly devoid of strong female character because almost all female characters seem to be passive who calmly tolerate exploitation and suffering. Caroline Beaufort has to accept the propose of Alphonse Frankenstein's after her father's death because nobody is there to take care of her. She is a self-sacrificing mother who dies taking care of her adopted daughter: Elizabeth Lavenza. Justine Moritz is adopted as a slave for Frankenstein's household who is later blamed and executed for William's murder though she is innocent. Actually, the Monster who is the creation of Victor Frankenstein kills William. Elizabeth Lavenza is depicted as a helpless girl so Caroline Beaufort adopts her who waits impatiently for Victor's love, care and attention throughout the novel. Though she becomes excited because of her marriage with Victor Frankenstein but she becomes hopeless and helpless, for Victor to return to her, and she is eventually murdered by the Monster. She is made here a scapegoat because the Monster kills her to take revenge with her husband; Victor. So, she has to wait her fruit of marriage in her deathbed. In one sense, she is raped by the Monster in her marriage bed. On the other hand, the creation of female Monster is

destroyed or aborted by Victor because he fears being unable to control her actions once she is animated. Destruction and abortion of female Monster is destruction of female race and identity.

Another equally important theme or issue of the novel is monstrosity or rejection of the Monster. Victor creates eight feet tall and hideously ugly Monster drawn by his ambitious desire to be a creator. Victor's obsessive desire for pursuit of knowledge gives birth to a Monster who later becomes dangerous and destroys everyone dear to Victor because the Monster is rejected by society, even by his own creator. Victor's obsessive hatred makes the Monster destructive. Victor becomes here a master, creator and Monster a slave under him but later the Monster revolts and challenges his own master and rejects Victor's mastery over him. At last, the Monster becomes too much violent and destructive to seek rights, freedom and equality like other in society.

Shelley's novel *Frankenstein* focuses on particularly the theme-domination of women by men and the treatment of women always as powerless and inferior. Shelley has captured the trend of treatment of women as secondary in this novel. Almost all female characters are treated in the same way. They are dominated and exploited by the male members of society; their identity is snatched and destroyed Females' voice is muted in a patriarchal society and culture in the novel. In order to find how women writers communicate a feminine position within writing, Shelley has written this novel. The females are quintessentially ambiguous figures: present but absent, morally animate angels, but physically and politically inanimate mortals. In *Frankenstein*, female characters whose spiritual and often passive role is such that the women are suspended in a shadow realm of powerlessness and potential power that ultimately skews their identity.

Alphonse Frankenstein takes advantage of the situation where he becomes the guardian of Caroline Beaufort after her father's death. He gets marriage with her which actually is selfish sexual exploitation. As Victor Frankenstein narrates:

And in the tenth month her father died in her arms, leaving her an orphan and a beggar. This last blow overcame her, and she knelt by Beaufort's coffin weeping bitterly, when my father entered the chamber. He came like a protecting spirit to the poor girl, who committed herself to his care; and after the interment of his friend he conducted her to Geneva and placed her under the protection of a relation. Two years after this event, Caroline became his wife. (18)

Females are treated as the object to give pleasures to male. They are compared with flowers and different object that gratify males' hunger. Elizabeth Lavenza has been treated as the object that gives pleasure and satisfaction to Victor. As Victor says: "She bloomed in their rude abode, fairer than a garden rose among dark-leaved brambles, again he says my more than sister the beautiful and adored companion of all my occupations and my pleasures" (21).

Frankenstein has been a novel called the classical spectacle of male power and female powerlessness in patriarchal society. Males think themselves superior and want to be the guardian. So, she is treated as a possession as Elizabeth in the novel. Females have learnt many things from society so they act as male and treat female as an object. As Victor's mother says, "I have a pretty present for my Victor - tomorrow he shall have it" (21). And Victor claims Elizabeth as his possession and object which should be only under his control and only for him. As he says:

Elizabeth as mine-mine to protect, love, and Cherish. All praises bestowed on her I received as made to a possession of my own. We

called each other familiarly by the name of cousin. No word, no expression could body forth the kind of relation in which she stood to me - my more than sister, since till death she was to be mine only. (21)

Patriarchy thinks females for the gratification of males' desire. They take everything of females as smile, voice, love, etc of their own. They are treated as the means of attraction of men. Victor says:

The Saintly soul of Elizabeth shone like a shrine - dedicated lamp in our peaceful home. Her sympathy was ours; her smile, her soft voice, her sweet glance of her celestial eyes, were ever there to bless and animate us. She was the living spirit of love to soften and attract; she was there to subdue me to a semblance of her own gentleness. (24)

In *Frankenstein*, female characters tend to be so meek and withdrawn as to appear superfluous and accessory, if indeed not absent. Females' voice in the novel is unheard, they are taken as insignificant. The law dramatically victimizes the innocent Justine Moritz for the death of William Frankenstein. She protests very much but nobody listens to her. Justine says with Elizabeth: "And do you also believe that I am so very, very wicked? Do you also join with my enemies to crush me, to condemn me as a murderer?" (73). She again says:

I did confess, but I confessed a lie. I confessed, that I might obtain absolution; but now that falsehood lies heavier at my heart than all my other sins. The God of heaven forgive me! Ever since I was condemned, my confessor has besieged me; he threatened and menaced, until I almost began to think that I was the Monster that he said I was. (73)

Because of threat and pressure, justice confesses the guilt of murdering though she is innocent. She is given a death penalty. As she is made a scapegoat; she is victimized by the male - dominated society. Her bitter feelings towards the injustice world seem clear here. As Justine says:

I do not fear to die, that pang in past. God raises my weakness and gives me courage to endure the worst. I leave a sad and bitter world; and if you remember me and think of me as of one unjustly condemned, I am resigned to the fate awaiting me. Learn from me, dear lady, to submit in patience to the will of heaven. (74)

Women are generally identified in relation to men as if they have no identity of their own. Females' creativity and productivity are neglected in the novel *Frankenstein*. Victor who wants to be master creator creates male Monster but he destroys female Monster before giving her life. He literally aborts his act of creation and prevents female to be alive. So, this is the death of female identity and space before her birth. Victor destroys the female Monster thinking the possible consequences. He says: "... the demon thirsted would be children and race of devils would be propagated upon the earth who might make the very existence of the species of man a condition precarious and full of terror. I thought with a sensation of madness on my promise of creating another like to him, and trembling with passion, tore to pieces the thing on which I was engaged" (155-156).

Society or patriarchy teaches women to obey, respect and worship their husbands. They are taught to be happy in others' happiness and smile. In *Frankenstein* Elizabeth Lavenza writes these words in her letter to Victor: "And if I see but one smile on your lips when we meet occasioned by this or any other exertion of mine, I shall need no other happiness" (179).

The Monster in the end of the novel kills Victor's wife Elizabeth Lavenza in the night of their marriage to take revenge with Victor. Elizabeth is his last victim who is killed in her bridal bier which symbolically refers to her rape, too. She is also made a scapegoat and a means to take revenge with other person. Literally, the death of Elizabeth by the Monster is the lusty desire of men for consummation.

On the other hand, Shelley's *Frankenstein* gives the picture of dominated race who later on becomes very much rebellious against the master. People want to be powerful and want to dominate the powerless group of society. Master always wants to dominate the slave by snatching his/her rights to be free and equal. They think themselves superior and others as inferior and marginal. They treat their slaves as possession and an object so they want to control each and every activities done by them. Victor wants to be creator, master and powerful person by giving life to an inanimate object. He says:

I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Perusing these reflections, I thought that if I could bestow animation upon lifeless matter, I might in process in time. (40)

The white master becomes very proud for mastery over the blacks and slaves. Likewise, here in the novel *Frankenstein* Victor feels himself proud, thinks himself master of life. He has the master morality and thinks Monster as his slave whom he has gifted the life. He says: "The wretch - the miserable Monster whom I had created. He might have spoken but I did not hear; demonial corpse to which I had do miserably

given life" (44). As a creator, Victor thinks himself superior and Monster as inferior whose voice he doesn't want to listen.

Alphonse Frankenstein and Caroline Beaufort adopt Justine Moritz as the slave of their house. They teach her the duties and responsibilities as a slave towards the masters. As Elizabeth writes these words to inform Victor: "Justine, thus received in our family, learned the duties of a servant, a condition which in our fortunate country, does not include the idea of ignorance and a sacrifice of the dignity of a human being" (52).

Master always tries to categorize the conditions for slaves different from them to dominate and exploit the slaves. There is usually hatred towards the slaves; disgust and agitation always give birth to pity and hatred. In *Frankenstein* too, Victor doesn't take the responsibility of a creator or a father who creates a hideous Monster who is physically unnatural or different from human beings. Victor hates his creation, he does not take responsibility of his creature. So, Monster becomes alone, though he tries to be social in spite of people's hatred towards him. Everybody cries and fears because of his bodily structure and thus they hate him which adds him the pang of loneliness. The Monster says; "I am imperfect and solitary being" (98). Again the Monster adds the pangs of being alone because of the abandonment of his own creator. He says: "No Eve soothed my sorrows nor shared my thoughts; I was alone. I remembered Adam's supplication to his creator. But where was mine? He had abandoned me, and in the bitterness of my heart I cursed him" (120).

The Monster learns many things from society when he hides himself in mountain near small cottages during the winter because he has no shelter. He looks and listens to them and becomes jealous to them. He learns humanity from them so he

feels happy when they feel happy and vice versa. He says: "When they were happy, I felt depressed; when they rejoiced, I sympathized in their joys" (100).

When the Monster sees the beautiful creature of human beings having perfect forms, he realizes his monstrosity, hideous and ugly form so he laments and accuses for his form. He says:

Hateful day when I received life! Accursed creator! Why did you form a Monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions fellow devils, to admire and encourage him, but I am solitary and abhorred. (119)

The creature is terrifying in his physical appearance so he is denied by the whole humanity that echoes the larger cultural denial of whites to African slaves, a convenient and even necessary justification for their bondage and mistreatment. The Monster laments because he is abandoned by his creator. So, he says: "But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing" (109).

Like the slaves, too, he has no name of his own. He is not identified properly, the Monster has the bitter feelings. As he says: "The path of my departure was free and there was none to lament my annihilation. My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination?" (117).

Because of the loneliness, the Monster demands his creator to create him a female partner, so that he has also his own world like other human beings. He is

outcasted by society, nobody likes him. So, he gives threaten to Victor if he would not create him a female Monster that he would take revenge and destroy him. He says:

Yet mine shall not be the submission of slavery. I will revenge my injuries; if I can't inspire love, I'll cause fear, and chiefly towards you my archenemy, because my creator, do I swear inextinguishable hatred. Have a care; I'll work at your destruction, her finish until I desolate your heart, so that you shall curse the hour of your birth. (135)

The Victor promises to create a female Monster but at last he destroys the form of female Monster before giving life to her because he thinks the possible consequences after the Monster and female Monster have family life. It means, like slave the Monster is not allowed to form a family. When the Monster knows about the destruction of his partner, his anger, hatred and protest increase much. He has already killed William Frankenstein, Victor's brother as his revenge and protest. He says: "No; from that moment I declared everlasting war against the species, and more than all against him who had formed me and sent me forth to this insupportable misery" (126).

The Monster also weeps for the lack of sexual partner as others. He has the agony of being alone again. So he says, "shall each man find a wife for his bosom, and each beast have his mate, and I be alone? I had feelings of affection, and they were requited by detestation and scorn. Man! you may hate, but be aware!" (158). Like the slave, the creature is denied control and fulfillment in sexuality. Slave families were routinely broken up, wives and children sold on. The creature's entirely reasonable request for a partner like himself is refused by Frankenstein: "a race of devils would be propagated on the earth, who might make the very existence of the species of man a condition precarious and full of terror" (144).

The bondsman has power over the master by refusing him autonomy and of forcing him into psychological dependence paradoxically, then the slave has a greater awareness of freedom, whereas master is only conscious of his need for control and mastery. The creature is more conscious of the power relations between himself and Frankenstein which makes him autonomous. He says: "you are my creator, but I am your master; - obey!" (157).

Before leaving Victor, the Monster again repeats to take revenge until and unless his death comes. The Monster says in anger to Victor: "It is well, I go; but remember, I shall be with you on your wedding-night" (158).

Victor fears very much because of the Monster's words. On the other hand, Monster kills Clerval, Victor's best friend. The Monster kills Victor's beloved and lovely relatives and friends to fulfill his target. Victor returns back to his house and gets married with Elizabeth but he fears too much and waits the Monster but the Monster kills his wife in her bridal bier.

As the slave revolts against his/her master for his domination so the Monster challenges and at last destroys Victor as whole. Racial hatred invites the death and destruction of Victor in *Frankenstein*. Victor loses everything and in the end of his life only because of his hatred toward the creation of his own. The Monster is hated and discriminated so Victor has to face the death and destruction of his relatives, friend as well as his beloved wife Elizabeth so he has too much hatred and vengeance towards the Monster. His hatred can be observed from this line: "Let the cursed and hellish Monster drink deep of agony; let him feel the despair that now torments me" (193). Victor requests his friend Walton to fulfill his mission to take revenge with the Monster if he died. In his words, there is hatred and cruel attitudes towards him. He says:

If I do, swear to me, Walton, that he shall not escape, that you will seek him and satisfy my vengeance in his death. He is eloquent and persuasive, and once his words had even power over my heart; but trust him not. His soul is as hellish as his form, full of treachery and fiendlike malice. Hear him not; call on the names of William, Justine, Clerval, Elizabeth, my father, and of the wretched Victor, and trust your sword into his heart. I will hover near and direct the steel aright. (199)

Though the Monster killed many people related with Victor to satisfy his anger of being alone and hatred of whole mankind even of his own father creator, he still desires love and fellowship. He again becomes alone after the death of his master and he says that he doesn't get what he wants so in the end too, he laments himself and talks about injustice of society. He says:

For I destroyed his hopes, I did not satisfy my own desires. They were forever ardent and craving; still I desired love and fellowship, and I was still spurned. Was there no injustice in this? Am I to be thought the only criminal, when all humankind sinned against me? Why do you not hate Felix, who drove his friend from his door with contumely? Why do you not execrate the rustic who sought to destroy the saviour of his child? Nay, there are virtuous and immaculate beings! I the miserable, wretched! And the abandoned, am an abortion, to be spurned at, and kicked, and trampled on. Even now my blood boils at the recollection of this injustice. (211)

The Monster wants to leave the world full of injustice and discrimination after the death of his creator because now his motive of revenge is finished and again has become alone. He says that his death and agony is superior to that of Victor. He feels Victory even in his deathbed or funeral. As he says:

Blasted as thou wart, my agony was still superior to thine, for the bitter sting of remorse will not cease to rankle in my wounds until death shall close them forever. I shall die and I shall as end my funeral pile triumphantly and exult in the agony of the torturing flames. My spirit will sleep in peace, Farewell. (213)

In a nutshell, feminism and racism have become the constant themes and debated issues in Shelley's *Frankenstein*. Shelley has shown how females and races have been made inferior, other and submissive towards central power. Shelley has also shown how feminist and racial discourses are created in the society. Through this novel *Frankenstein*, Shelley raises the voice against female domination and racial hatred. She has also shown the consequences of domination through the revolt of the Monster who has become very rebellious and destructive.

The Mysteries of Udolpho: A Search for Power

Ann Radcliffe's *The Mysteries of Udolpho* raises the feminist and racial issues as its prominent themes. Being a writer of 18th century, she has given the picture of her own period and practices of the society. Though there are other issues in the novel, my study tries to search the feminist and racial issues. In Radcliffe's period, females were treated as inferior, other and only the object of male's gratification or hunger for sex. They were not taken as an individual having separate identity of their own. Likewise, her period was the fertile age of slavery. Slaves and blacks were treated severely and they were thought to be inferior, non-intelligent, barbaric, uncivilized, etc. Radcliffe has tried to depict her time or society where she showed female domination or as a whole domination of patriarchy over females and racial discrimination were highly practiced in that society. Radcliffe has raised the voice against that domination through this novel *The Mysteries of Udolpho* has many female characters but almost all are dominated and suppressed as their inner feelings and emotions are shattered which is

real and natural. Emily St. Aubert is the major character of the novel who desires to know the secrets of her father's past and to understand events which occurred twenty years ago, at the time of her own birth but she is forbidden to search out. Restriction of patriarchy is placed upon her. In patriarchal society, it is believed that women should not be open in the matter of sex so the limitations and restrictions are imposed upon Emily which actually is the social and cultural construction. After the death of her father, she is sent to stay under the guardianship of her aunt Madam Cheron (Montoni), it means she is thought to be inferior and dependent.

Likewise as scholars have argued, control of female sexuality was a primary goal of this feminist discourse written by Radcliffe. Her own polite identity, as well as the presumed propriety of her largely female relationship, required that corporeality be shown in her novel through the particular filter, constructed according to the norms of her time. Each and every desire of the female characters in the novel is unheard and shattered either of Madame Montoni, or Emily St. Aubert or of Marchioness de Villeroi. Almost all female characters are victimized and dominated by males and have been used for a certain purpose/target. Their identity and reality is denied.

In *The Mysteries of Udolpho*, Emily and Madame Montoni seem to be very strong figures and they fight for their identity, separate space and equality and for that they don't fear to risk their life. Emily is dominated and exploited by Mr. Montoni, Count Marano, etc. she fights with them and at last she is able to run away from the grip of their domination. Emily and Monsieur Valancourt love each other but Madame Cheron and Mr. Montoni do not allow her to get marriage with him. But, in the end of the novel, Emily and Vanancourt get married and stay happily. On the other hand, Madame Montoni's desire for sex as a woman and right of a wife is shattered by Mr. Montoni. He rejects and neglects his wife's desire and keeps her in an underground

castle as a prisoner without giving sufficient food, too, because he demands to sign her property in his name but she rejects to do so. So, she dies in starvation and the marriage seems to be founded on deprivation and fever, and consummated only in her death.

Likewise, Emily's another aunt Marchioness de Villeroi is married with Marquis de Villori, who has deceived and abandoned an Italian heiress which actually is the exploitation of female. Marchioness has to marry with Marquis giving up her lover because of her father's choice. Marquis kills his wife Marchioness giving slow poison when he knows about her love which he regards infidelity. He has gloomy and fretful jealousy because of the vision of sexual knowledge which is a gnosis of violation. Once again, female is deceived and suppressed because of the constructed concept and culture of patriarchy or male society. Once again, marriage is consummated in death.

The Mysteries of Udolpho is a significant novel which has the traces of racism. Especially, the relationship between master and servant, powerful and powerless, create the concept of racism where the feeling of superiority and inferiority is prevalent. Slaves like Annette, Dorothee, Theresa, Jacques, Francis, Mary, Old Carlo, Caterina, Ludovico, etc are treated very severely by their masters. These servants have to serve their masters. Annette has very pathetic life in the Castle of Udolpho under the service of Montoni, later Ludovico rescued her from there and makes her free. Like female characters in the novel, many servants revolt against the mastery and fight for freedom though they have to risk their life. They are ready to die for freedom rather to stay in slavery.

Radcliffe's art of collaborating the issue of feminism and racism is praiseworthy in her novel *The Mysteries of Udolpho*. The major themes discussed in

the novel are: abolition of slavery, and the identity of slaves, female identity, inheritance, equality and independence.

The Mysteries of Udolpho is a feminist discourse where the treatment of female characters can be analyzed in the light of its discursive meaning. First of all, it is written by a female writer which is an expression of second phase of American feminist literary criticism, which focused on uncovering the lost tradition of women's literature. During the time of Radcliffe, females were taught to be delicate, self-command of feelings and emotions, etc. which are in the text. Emily St. Aubert's father, Monsieur St. Aubert taught her everything. He endeavored, therefore, to strengthen her mind; to endure her to habits of self-command; to teach her to reject the first impulse of her feelings' (5). As he says: "I have endeavored to teach you from your earliest youth, the duty of self command; I have ..." (20).

St. Aubert appointed Madame Cheron the guardian of his orphan daughter because her mother had already died and he was very sick. And to think that Emily needs a guardian is the product of the period. Females' desires and emotions are killed in patriarchy. The so-called guardian wants to impose their wish upon them as Madame Cheron dismissed Monsieur Valancourt though Emily and Valancourt both loved each other. Madame Cheron says: "I have dismissed this young man, at last, and I hope my house will never again be disturbed with similar visits, for I have put an end to the affair; but I believe he will not form a worse opinion of me for my prudent conduct" (128).

In patriarchy, male always feels himself superior and powerful. Marriage is regarded as the submission of women to men in every regard. After getting marriage with Madame Cheron, Signor Montoni takes possession of the land, property and Chateau belongs to Madame Montoni and starts to command of its inhabitants, with

the ease of a man, who had long considered it to his own (142). He had converted into money who had been alluded by the seeing wealth of Cheron, was now disappointed by her comparative poverty. He brought Cheron with him to Venice, that he might a little longer delude society, and make a last effort to regain the fortunes he had lost. Montoni orders and gives threat to Cheron to sign in her property paper. He says: "Sign the writings, you shall be removed, this night, to the east turret: there, perhaps, you may understand the danger of offering a man, who has an unlimited power over you" (305).

But Madame Montoni denies to sign the paper rather she desires to die. Montoni treats her very cruelly, denies to accept her feelings and emotions, too. But she never accepts rather she says to Emily: 'you are not unworthy of there estates, niece, I would wish to keep them for your sake-you shew a virtue I did not expect' (308). Though Madame Cheron tried to treat Emily cruelly as a guardian but Emily shows her compassion and sympathy towards Madame Cheron so Madame Cheron is impressed at the end. Now both Madame Montoni and Emily were the prisoners of Montoni.

The cruelty of man over woman was too much. The condition Madame Cheron became worse day by day because of physical and mental starvation under the turret. Montoni appeared there but not to sooth his wife, whom he knew to be dying, or to console, or to ask for forgiveness, but to make a last effort to procure that signature, which would transfer her estates in Languedoc, after her death, to him rather than to Emily (371). So, she died in full starvation and severe treatment. Here female is victimized for the sake of property. Property is lovely and great than his wife for Montoni.

On the other hand, Montoni is a great businessman who can do anything for money for his advantage. Count Morano, one of the friends of Montoni wants to have Emily as his wife though she doesn't like him. So, he talks with Montoni and declare his passion to Emily. He says: "I have been impatient to express my gratitude; to thank you for your goodness; but I must also thank signor Montoni who has allowed me this opportunity of doing so" (198). Both Montoni and Morano use her as means so she is anxious towards the tyrannical and dauntless behaviour of them. Morano kissed her hand though she tried to disengage it. Montoni decide to give her hand to Morano without her consent. Montoni informed Emily about her marriage in this way from which we can imagine the cruelty of male in society. He says:

Her marriage is to be celebrated tomorrow morning. The Count and the priest be at his house, early in the morning, your marriage with the Count takes place tomorrow, you know, whether you approve it or not. The Count will be trifled with no longer. I am now going now for the evening and remember, that I shall give your hand to Count Morano in the morning. (128)

Count Morano tries his best to convince Emily to accept his proposal. For that he reminds her of Montoni's villainy, too. He says: "Hear me Emily! I love you, you shall be mine in spite of Montoni and all his villainy, a villain who have sold you to my love! - who -" (262). Emily rejects his love and she demands to be free. She says: "And is he less, who would have bought me? I am indeed very wretched, and wretched I must remain leave me - I command you, leave me to my fate" (263).

The heroine of the novel is too much suffered in different male hands one after another. Signor Verezzi also shows his passion towards Emily and wants to exploit her

by using force. As he says: "And I will release you immediately; but first give me a rewarded for so doing; you, only, are worthy of my love" (385).

On the other hand, Montoni gives threaten to Emily if she would not sign the paper related to the land which has become Emily's after the death of Madame Montoni. Montoni claims the land and property his as the husband of Madame Montoni. He claims, "I, as the husband of the late Signora Montoni, am the heir of all she possessed; the estates" (380). But Emily shows her right and thus says: "I am not so ignorant, Signor, of the laws on this subject, as be misled by the assertion of any person. The law, in present instance, gives me the estates in a question, and my own hand shall never betray my right" (381).

Emily determines herself to return back France with her inheritance so she determines not to sign the paper though Montoni threats her. He said her if she sign the papers, she would be allowed to return back France. Montoni says: "I sent for you. Let the recollection of your aunt's sufferings, in consequence, of her folly and obstinate, teach you a lesson - sign the papers" (394).

Emily too is not unknown about the law. So, she rejects to sign. She says: "Never" (394). Emily said if the estates was his, there was no need to make her sign the papers. She says:

If I have no right in these states, sir, of what service can it be to you, that I should sign the papers, concerning them? If the lands are yours by law, you certainly may possess them, without my interference, or my consent, that request would have proved to me the injustice of your claim, had I even been ignorant of my right. (394)

Marquis de Villeroi deceives his wife Signora Laurentini and marries with Marchioness de Villeroi, Emily's another aunt. She marries with de Villeroi because of

her father's wish though she loved another person. So from this, we can say that how females' desires and voices are crushed in patriarchy. Not only this, Marquis de Villeroi poisons Marchioness when he knows her affair though he himself had deceived his mistress. In his way, male is considered pure and females always impure in the same case. Marquis deceives and exploits two females at the same time. So, Laurentini leaves house and lives away in the Chateau. Before dying, she has given property to the surviving relative of Marchioness de Villeroi which supports female ownership in property or female inheritance.

Laurentini plays deep sad music sometimes joined with the delightful melody of her voice, in the most solemn and melancholy airs of her native country, modulated by all the energetic feeling, that dwelt in her heart (661). Emily's curiosity superficially satisfied, and she marries the re-validated Valancourt; morality and moralizing triumph over gnosis. But ominously, they marry under banners representing the "exploits of Charlemagne" in subduing the Saracens: "here, were seen the Saracens, with their horrible visors, advancing to battle; and there, were displayed the wild solemnities of incantation, and the necromantic feats ... before the Emperor" (670-71). The marriage takes place under the aegis of continuing conflict between reason or and restraint and magic and desire. The war is not won or lost; it is stopped.

Emily, her sexual gnosis incomplete, retreats into marriage, her desire already, on the last pages, becoming a shadow of itself. Emily's corpse visions give out the secretes of sexual love; in this world, sexual relations are wounded or murdered and female sexual needs will not be satisfied as of Marchioness de Villeroi, Laurentini, Madame Cheron and of Emily herself. Marchioness de Villeroi, Madame Montoni and Laurentini's marriage seem founded on deprivation and fever, and consummated only in their death.

Ann Radcliffe's *The Mysteries of Udolpho* can be the best example of racial discourse where racial tropes are found one after another throughout the novel. In first volume chapter V, a shepherd named Jacques is exploited by the master, as his wife tells it to St. Aubert, Emily and Valancourt. A gang of gypsies drive away several of sheep and master now no longer trusts him so it would be difficulty to care his family as his wife says: "Jacques had saved a little money, and had bought a few sheep with it, and now they must go to his master for those that are stolen; and what is worse than all, his master, when he comes to know how it is, will trust him no longer with the care of his flocks, for he is a hard man! And then what is to be come of our children!" (52).

Almost all characters in the novel follow slavery either directly or indirectly because of the period. Madame Montoni announce her all servants to obey their new master; Montoni who is her husband. She says: " you see I wished avoid a bustle; but how the ceremony is over I shall do no longer; and I wish to announce to my servants that they must receive the Signor Montoni for their master"(142). Master takes their servant as their possession and material who should do according to their desire as Madame Montoni says: "my servants" (142).

Masters have superiority complex over slaves and they always exploit other because of that, servants think themselves inferior and incapable which is the result of discursive meaning. As Ludovico says to Annette: "Well then madam, that he signor, my master, is - is - that is, he only think so, and any body, you know, madam, is free to think - that signor, my master, is - is -" (304). Rich people exploit their servants as much as they can and dismiss them when they become weak and old. Mr. Quesnel dismisses Theresa, an old and faithful servant of St. Aubert after his death when Theresa becomes old. He leaves her penniless. So, Emily says: "poor Theresa! - now thou art turned out in thy old age to seek thy bread!" (195).

Montoni exploits his servant very much. Caterina, Annettee, Ludovico, Ugo, etc are dominated by Montoni. Ludovico releases his beloved Annette from the grip of Montoni's cruelty because they both love with each other. Ludovico, on his part, congratulated himself, on having rescued his Anette (453). Ludovico and Annette's decision to run away from the castle of Udolpho itself is very important. They all are trapped/imprisoned there along with other people. But they revolt against the master; Montoni whose domination is exceed. They were all well guarded but they are ready to risk their life for the cost of freedom and independence. They have the strong desire and determination to be free from the power and domination of Montoni and his people. Ludovico says: "as you have value your lives; me have not an instant to lose, fly! fly!" (449).

Ludovico and Annette are able to escape to the safe land and now they reach France. After that, both of them feel happy and proud within themselves because they have succeeded to achieve freedom in spite of the danger. As it is:

Annette, meanwhile, in the servants' hall, was telling of all the dangers she had encountered, and congratulating herself so heartily upon her own and Ludovico's escape, and on her present comfort, that she often made all that part of the Chateau ring with merriment and laughter.

Ludovico's spirits were as gay as her own, but he had discretion enough to restrain the, and tried to check hers. (487)

Theresa, one of the old servant in *The Mysteries of Udolpho* expresses her bitten feelings and experiences of domination with Emily. How she was dominated by Mr. Quesnel in her old age and how Mr. Valancourt helped her. She says:

He found me out in my distress, when you was too far off to help me; and M. Quesnel refused to do so, and bade me go to service again -

Alas! I was too old for that! - The Chevalier found me land, bought me this cottage, and gave me money to furnish it, and bade me seek out another poor woman to live with me. (595)

How the masters exploit their servants in their youth and how they leave them homeless, penniless in their old age. Is not it exceed exploitation? Is it justice to them? These are the unanswered questions raised by Ann Radcliffe in *The Mysteries of Udolpho*.

The masters' and whites' racist mentality always try to prove their superiority since the beginning of human history. They create the concept of superiority and inferiority to prove their power. In one way or other, masters want to suppress the servants to prove them the 'other', 'marginal' and inferior' as in the novel *The Mysteries of Udolpho*. But one thing is certain that if there is suppressor, there must be rebellious who resists the exploitation. Ludovico and Annette challenges their master Montoni and escape from the Castle of Udolpho without caring the danger even of their life. For both of them, freedom is most important than fear so they want to die in freedom if they would have died on the way to freedom. On the other hand, we have known the life and experiences of Theresa under the domination of Mr. Quesnel.

Radcliffe's novel *The Mysteries of Udolpho* has both the issue of feminism and racism. The struggle of Emily, Madame Montoni, Signora Laurentini, Marchioness de Villeroi, etc are the struggles of females' against the patriarchy and male dominated society. They all raise the voice against the discursive meaning given to them. On the other hand, the struggle/fight of Annette, Theresa, Ludovico, etc are the struggles of racism for what they are ready to sacrifice their life. In a nutshell, there are many traces of feminism and racism in *The mysteries of Udolpho* which I have tried to dig out.

Chapter – IV

Conclusion

Mary Shelley has made full use of many of the issues and attributes of Feminism and Racism. Both females and race are treated in such a way to marginalize them in Shelley's *Frankenstein*. From the very beginning of human civilization as the big fish eats the small one so the powerful person or group dominates and exploits the powerless people. Females are treated as other and they are marginalized in every respect as in the novel. Either in Hindu mythology or in Christian mythology, women are regarded as the part of male, helper, secondary and subordinate. Such concepts work as a foundation for constructing the discourse.

In *Frankenstein*, Justine Moritz, Caroline Beaufort, Elizabeth Lavenza and female Monster are purely presented as 'other', 'marginal' and thus are exploited. Patriarchal society plays the role of villain to exploit especially female characters in the society by constructing and imposing the so-called truth of femininity. In *Frankenstein*, female voice is unheard and their identity and space is distorted by male members. Victor's father marries Caroline Beaufort, an orphan in the name of guardianship which actually is an exploitation, Innocent Justine Moritz is given death penalty who is blamed her for the death of William. She is victimized and made scapegoat by suppressing her real words of innocence. Likewise, Elizabeth is killed by the Monster in her bridal bier which symbolizes rape; a lusty desire of male. The female Monster is destroyed by the Victor before giving the life which symbolically means the denial of female identity, creativity and space in patriarchy.

On the other hand, the Monster represents as a marginal hatred group of people who is dominated by powerful people. As master exploits his slave, so the Victor exploits and imposes his desire and leaves him without taking responsibility in slavery.

Everything has limitation. If the limitation is crossed, everybody becomes rebellious. In the same way, Monster in *Frankenstein* revolts against the exploitation and mastery of Victor. He demands his own separate identity, society, space and value. He fights with his creator risking his life. He kills relatives and friend of Victor which is the resistance.

Frankenstein provides the beautiful picture of the marginalization both of female and race. It also shows how they are made 'other', 'inferior', 'marginal' and 'alleged' and it also provides the consequences of over domination and exploitation.

In the post modern world, nobody wants to be under control of other everyone likes to be free and likes to enjoy his/her freedom fully. *The Mysteries of Udolpho* deals with the same issue where females and servants seek to be identified, free and seek to be equal. 18th century prominent writer Ann Radcliffe has raised the issue of marginality, womens' identity crisis, racial otherness, etc. however, society does place restrictions on the search of self either on the basis of gender or on the basis of race, which leave the quest frustrating, and oftentimes unfulfilling too. Women are forced to tolerate the exploitation and suppression by the hazardous patriarchy. As literature is the product of socio-cultural factors, the effects of culture can be seen both in races and females. The position of women and races is taken lowly, inferior, uncertain, unrefined, sub-human or as a whole 'marginal' or 'the other'. And they are dominated either by patriarchy/male dominated society or by some powerful people, whites or masters.

In *The Mysteries of Udolpho*, There are many female characters who are exploited and suppressed by males but almost all of them resist the domination and fight for their right. As a result of women awakening consciousness, they always find their position and identity in crisis or in the hands of patriarchy so Emily St. Aubert,

Madame Cheron, Signora Laurentini, Marchioness de Villeroi fight for their rights and liberty by risking their life. Marquis de Villeori, Mr. Montoni, Count Morano, Signor Verezzi are the members of patriarchy who try to be superior and powerful by exploiting their female counterparts.

In *The Mysteries of Udolpho*, Radcliffe has placed all female characters rebellious, active and brave who resist the domination of male members in the novel. As Emily dares to run away from the Castle of Udolpho by challenging Montoni even without signing the papers related to the land. In this novel, female identity as well as inheritance is raised. Likewise, Madame Cheron dares to die rather to obey the orders of Montoni. On the other hand, Marchioness de Villeori and Signora Laurentini both become the victim of Marquis. He poisons Marchioness in the name of so-called infidelity. Laurentini desires to leave such a person who exploits women and desires to stay separately, away from his power rejecting marriage bonds, too. Females are dominated in the name of marriage, too. In patriarchal society, marriage is one of the complexities which sometimes minimizes the effect of self-identity of female.

In *The Mysteries of Udolpho*, servants are made 'other', they are marginalized. Race is cultural phenomenon which promotes culture with its healthy practice but brings psychological disintegration if it is unhealthy. The whites' and masters' superiority complex and servants' inferiority complex, too play vital role in creating racism. Theresa, Ludovico, Annette, Caterina, Ugo, etc are the dominated slaves in the hands of Marquis or Montoni. Theresa is left penniless and helpless in her old age sucking her sweat throughout her youth which is very much pathetic. On the other hand, Ludovico and Annette resist the master and dares to challenge their master. They leave the Castle of Udolpho where Montoni practices his power either by exploiting women or servants.

Both novels *Frankenstein* and *The Mysteries of Udolpho* deal with the issues of marginality, otherness, exploitation. Mary Shelley and Ann Radcliffe both are female writers of different period but they show how females and races are treated in society. How they are made 'other' or how they are marginalized from the mainstream culture. In *Frankenstein*, female characters and The Monster, the so-called hatred race are marginalized or treated as 'other'. On the other hand, in *The Mysteries of Udolpho* too, females and servants are taken as inferior, lowly or sub-human. They are not given due status in society. In this way, females and races are marginalized, made 'other' only on the basis of discursive practices of society.

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