Representing Femininity in Gothic novel: Jane Austen’s
Northanger Abbey

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Dedication

Firstly, my deepest and warmest gratitude to my endearing parents. My mother Hadda for her generous support and invaluable impute. To my father Houcine for his physical and emotional encourage. To my sisters. To my brothers. I would like to express my thanks to my intimate friends. Finally, I would like to thank all my classmates.
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Praise be to Allah, the most Glorious, without whose help none of this modest work would be possible, I am particularly grateful to my Academic supervisor Mr. Aaid Sallah, she has been a source of academic inspiration, motivation and critical discussion. Her guidance, high standards, patience, taught me a lot. Finally my deepest gratitude is to my Examiner Mrs. Zerrouki, who was my teacher of many years.

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Abstract

The following research is a study of representing femininity in Jane Austen’s *Northanger Abbey*. This dissertation, accordingly, attempts to analyze the female characters in Jane Austen’s novel by describing them and categorize each one of them. The objective of this study, thus, to examine how the character of this novel contributed in making it gothic literary work. Also to shed light on the depiction of women in Austen’s novel. In addition, to investigate that this novel is a female gothic novel. In order to reach this point, this research will be divided into three chapters. The first chapter will highlight the female gothic representation of femininity, by introducing the gothic genre and show the characteristics of the female gothic. The second chapter will extract a different examples from the text in which justify the nature of the novel as female gothic. Finally, from reading Austen’s *Northanger Abbey* the depiction and the presence of women in the novel are different from character to another.
Résumé

La recherche suivante est une étude sur la représentation de la féminité dans l'abbaye Northanger de Jane Austen. Cette thèse, en conséquence, tente d'analyser les personnages féminins dans le roman de Jane Austen en les décrivant et en catégorisant chacune. L'objectif de cette étude, donc, d'examiner comment le caractère de ce roman a contribué à ce que ce soit un travail littéraire gothique. Aussi pour éclairer la représentation des femmes dans le roman d'Austen. Et à l'invasion que ce roman est un roman gothique féminin. Pour arriver à ce point, cette recherche sera divisée en trois chapitres. Le premier chapitre souligne la représentation gothique féminine de la féminité, en introduisant le génome gothique et en montrant les caractéristiques du gothique féminin. Le deuxième chapitre extrait des exemples différents du roman qui justifient la nature du roman en tant que roman gothique féminin. Enfin, de la lecture de l'abbaye de Northanger d'Austen, la représentation et la présence de femmes dans le roman diffèrent du caractère à l'autre.
ملخص

البحث هو عبارة عن دراسة حول تمثيل الأنوثة في دير جاين أوستن مع تحليل الشخصيات النسائية من خلال وصفها وتصنيفها، وهدف من هذا البحث هو الوصول إلى مدى مسهمة هذه الشخصيات في جعل هذه الرواية كعمل أدبي قوطي، وكذا تلك تسلط الضوء على تصوير النساء في رواية جاين أوستن. ولهذا أرتايت أن يكون تقسيم هذا البحث إلى ثلاثة فصول، سلط الفصل الأول الضوء على تمثيل الأنثوية القوطية للألوية. من خلال إدخال القوطية وتبين خصائص القوطية للأنثوية. أما الفصل الثاني فيستخلص أمثلة مختلفة من الرواية التي تببر طبيعة الرواية كرواية قوطية أنثوية. وأخيرا من قراءة أوستن نورثانجر ابابي وصف ووجود المرأة في الرواية حيث تختلف من شخصية إلى أخرى.
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General introduction

Gothic literature was born from literary movement of romanticism in the 18th and 19th centuries. Gothic fiction refers to a style of writing that is characterized by element of fear, horror, death and gloom. It also includes romantic elements such as nature individuality and very high emotions which blend between fear and suspense. Many female writers have been engaged with this literary mode in order to express and show their ability in writing gothic novels. One of them Jane Austen who is often regarded as the greatest English women novelist. She wrote the gothic romance novel *Northanger Abbey* in 1817.

Many of research work justify that the novel of Austen is a female gothic novel. Also they show that the gothic literature is a mode in which female writer can have her space to show her ability in writing. Those research works helped us to operate our research. The present study intends to address the following research questions: how women writers have often used the gothic to explore the aspects of femininity and sexuality? How are women depicted and represented in gothic novels?

This study is specifically interested in the representation of women in gothic novels, it draws on the work of Jane Austen's *Northanger Abbey*. It tends to examine the representation of femininity in the gothic as we hold focus on female characters in the story. It aims at shedding light on the depiction of women in gothic novels. More specifically on Female made Gothic works of the nineteenth century.

The purpose of this dissertation will be to analyze closely Austen’s representation of femininity in the selected example of her writing with the aim of demonstrating her special approach to the portrayal of women in a patriarchal society.

In this sense, Austen's depiction of femininity can mainly be divided into types both are different the ‘puppet women’ and the ‘new women’. Using the feminist literary theory
to examine the history of gothic romance its troubling to see the trends of female characters.

To achieve this, the first chapter will be theoretical. It deals with the literary mode of gothic and its relation to the concept of femininity. In the first section, I will deal with the nature of gothic and its characteristics, than I will shed light on the root of the gothic as a literary mode. The second section is about defining the female gothic and show its characteristics.

The second chapter, however, will be practical. It is about Empowering the Female Authorship: Jane Austen 's *Northanger Abbey* as a Female Gothic Novel. In the first section, I will argue that the novel is a gothic through selecting some examples from the text. In the following section, I will analyze the aspects that depict the empowering nature of femininity which are related deeply with female authorship with the illustration from the novel.

On the same track of practicality, the third chapter is reserved to analyze the representation of femininity in Austen ‘s *Northanger Abbey*. I will analyze the female character of the novel of Jane Austen ‘s *Northanger abbey*. In order to simplify and facilitate the analysis, a dual model is used to categorize the different representations of femininity in the novel and unveil the purpose behind such characterization.
Chapter 01

the female gothic representation of femininity

English fiction in 18th century achieved among other things allowing new topics
targeting women writers of the gothic fantasies, interested in moral discourse as it affected the status
of women in society and bore on their representation in literature. There are a relation
between a gothic and femininity in which the Female writers has its big role in it. The
chapter is divided into two sections the first one provides an overview about the gothic
genre and the second is about characterizing the female gothic genre in which female
writers became interested in writing gothic novels.

1. Introducing the Gothic Genre:

There are many definitions of gothic with differences when you raise the question
of “what is Gothic?”. In answering this question, Robert Miles says:

Nevertheless the question is worth asking. For a start, asking it reminds
us that it is a literary historical solecism to equate the Gothic only with
fiction. During its initial phase (1750-1820) Gothic writing also
encompassed drama and poetry, and before it was any of these Gothic
was a taste, an “aesthetic” (1).

In addition, Harriet Guest argued that "two critical ingredient in gothic literature a
benighted and powerless populace, and superstitions fiction which are fabulous but not
necessarily supernatural"(118-120).and if we replace the supernatural with fabulous it will
be better definition of gothic.

The supernatural is defined as being just as representation only in the representation
of fiction or the reality. Logically, ghosts are not true but when they found it in literary
creation of past they are true history .The present generation in the work of fiction seems
more affective to show life as it is true state, depending on the daily life’s accidents that
Gothic literature as being a popular genre for a long time and the effect of human have a big role in the gothic genre, especially fears, terror and horror. According to Elizabeth MacAndrew, the gothic genre is defined as follows:

Gothic fiction is a literature of nightmare. Among its conventions are found dream landscapes and figures of the subconscious imagination. Its fictional world gives form to amorphous fears and impulses common to all mankind, using an amalgam of materials, some torn from the author’s own subconscious mind and some stuff of myth, folklore, fairy tale, and romance. It conjures up beings – mad monks, vampires, and demons - and settings - forbidding cliffs and glowering buildings, stormy seas and the dizzying abyss - that have literary significance and the properties of dream symbolism as well. Gothic fiction gives shape to concepts of the place of evil in the human mind. [...] Gothic fiction has been called escape literature, intended to inspire terror for terror’s sake (3).

In fact there are many interpretations of the word gothic stated in Oxford English dictionary of which The third is the most important one, concerning the characteristics of medieval period in middle age. Also, it is considered as a term for the style of architecture prevalent in western Europe, from the twelfth century and sixteenth century in which these characteristics related and pointed to the style of building and architectural details (Ellis5).

Gothic fiction developed in Great Britain in 18C. The term gothic originated from gothic a Germanic clan that attacked the eastern and western roman empire, it means that the word gothic comes from the name of one of the Germanic tribe, the goths, who played an important role in the destruction of Rome. In this sense, the “gothic became a highly mobile term remaining constant only in the way it functioned to establish a set of polarities revolving primarily around the concepts of the primitive and the civilized” (Punter 3).

Gothic comes to indicate everything uncivilized and barbaric. Concerning the art and science of designing the construction of buildings all that is not regulate and is unattractive
with the comparison with classical style (Hoges49). As Ruskin wrote: “when that fallen roman, in the utmost impotence of his luxury, and insolence of his guilt, became the model for the imitation of civilized Europe, at the close of the so-called Dark ages, the word Gothic became a term of unmitigated contempt” (6).

The views to the gothic style concerning architecture began to change as Lang states: “as the Italians of the Renaissance looked back to Rome, so the ‘Gothic Gentlemen’ set out to build for themselves structures in keeping with their own history” (254).

In addition, The Gothic is also related to history of Britain. Hurd states that: “the Gothic Revival was an English movement, perhaps the one purely English movement in the plastic arts” (Clark 19). Here Hurd talked about the gothic building style and he argued that we cannot make a comparison between styles but each style should be judged by its own rules. And he states: “when an architect examines a Gothic structure by Grecian rules, he finds nothing but deformity. But the Gothic architecture has its own rules, by which when it comes to be examined; it is seen to have its merit, as well as the Grecian” (Hurd 61).

Moreover, Ruskin describes the gothic style as a creation of the construction which “smites an uncouth animation out of the rocks which he has torn from among the moss of the moorland, and heaves into the darkened air the pile of iron buttress and rugged wall, instinct with work of an imagination as wild and way ward as the northern sea” (9).

Michel Foucault describes the mid of the 18th as a century which is hunted by “the fear of darkened spaces, of the pall and gloom which prevents the full visibility of things, men and truths” (31). The enlightenment comes to destroy such spaces therefore the gothic become the opposite side of the enlightenment. In addition to this line of thought he explains that the “Gothic novels develop a whole fantasy-world of stone walls, darkness, hideouts and dungeons which harbor, in significant complicity, brigands and aristocrats, monks and traitors” (31). The gothic influence persisted throughout the 19th century in works such as Sheridan Le favu’s the House by Courtyard and “Green tea” .Moreover, the influence revived in the
20th century by science fiction and fantasy writers such as Mervy (2007).

In addition, Horace Walpole was the first one who used the term “gothic” to mean something like barbarous and he described the period of gothic age as a period of barbarous and superstition. Also, Walpole added the term gothic in his second edition to make another kind of romance. After his novel the only significant in which gothic appears in subtitled was Clara Reeve’s *The Old English Baron*.

The first novel was initiated in England by Horace Walpole followed by the work of Ann Radcliffe *The Mysterious of Udolpho* (1794). Also Edgar Allan Poe developed the gothic style brilliantly in USA; he raised the horror style to the level of entertainment. Regarding to Walpole, where he wrote he tried to make a balance between two kinds of romance the modern one and the ancient one in all forms and all were imagination and improbability (Walpole 9).

Walpole's view to realism that was to prevalent in the modern literature, and all the books were more realistic and opened to the modern life style thus, his suggestion that one should look back to more fantastic, such as (Beowulf, sir Gawain and green knight). From that point Walpole considered neither the old nor the new to be superior but each one lucking could offer a good lesson for real life. In addition the Walpole in his novel try to combine the unnatural with the romance and the natural characterization and dialogue of the novel (Ellis 5).

The authors of the gothic novels try to examine the dark side and space of human and society by using the supernatural for the sake of transforming the world and for that Punter argued that: “Gothic, precisely insofar as because of its historical and geographical distancing it does not appear to represent a ‘real’ world, may in fact be delivering that world in an inverted form, or representing those areas of the world and of consciousness which are, for one reason or another, not available to the normal processes of representation” (3).

The term gothic used from medieval building and most of gothic novel’s setting as
castles or monasteries everything mysterious and dark. Symbols in literature can be defined as something you can see that has taken on a meaning beyond itself. Blood has historically been a powerful symbol in the gothic genre signifying both life and death. Vampire are presented as creatures of evil. But it is a symbol of what humanity wishes. It could be fearless, immoral and powerful.

Moreover, in the gothic genre women and men are represented as characters in a different way. In one hand, women are threatened by a powerful, tyrannical male and women may be obliged to marry someone she doesn’t love or commit a crime. Moreover, fear, death, violence and conflict are themes covered by the author writing gothic fiction.

2. The Characteristics of the Female Gothic:

Before moving to the aspect of the female gothic, it is certainly known that women played a big role in the production and in the emergence of the gothic text as a writer and to argue that Kelly states:

Writers in a wide range of discourses, from medicine through moral philosophy and Aesthetics to conduct books and sermons, represented women, and especially young women, as less rational and self-disciplined and more liable to fantasy and desire than men, and thus as particularly susceptible to the seductions of novel-reading and particularly impaired by its evils for their destined and proper roles as wives, mothers and professionalized domestic managers. (Kelly 17).

Ellens Moers describes the female gothic as the work of fiction written by women. Also, it is considered as a way for woman to express her feelings of fear because the female is oppressed in a patriarchal society, and she tries to keep out her emotion of fear through writing especially through female gothic writing (Moers 90).

Ellen Moers is the first one who used the term “female” gothic in literary women and she thought that it was easy to define it as gothic fiction written by female since in eighteenth century it is only called “gothic”:

What I mean by Female Gothic is easily defined: the work that woman writers have done in the literary mode that, since the eighteenth century,
we have called the Gothic. But what I mean — or anyone else means — by “the Gothic” is not so easily stated except that it has to do with fear. In gothic writings fantasy predominates over reality, the strange over the Commonplace, and the supernatural over the natural, with one definite auctorial intent: to scare. Not, that is, to reach down into the depths of the soul and purge it with pity and terror (as we say tragedy does), but to get to the body itself, its glands, muscles, epidermis, and circulatory system, quickly arousing and quickly allaying the physiological reactions to fear (91 -110).

As two famous figure writers of female gothic are Clara Reeve as the follower of Horace Walpole’s castle of otranto best known for her work The Old English Baron(1778), set out to take Walpole's plot and adapt it to the demands of the time by balancing fantastic elements with 18th-century realism. Also Ann Radcliffe developed the technique of the explained supernatural in which every seemingly supernatural intrusion is eventually traced back to natural causes she is generally seen as a classic source of women’s gothic. Her success attracted many imitators. Among other elements, Radcliffe's novels, above all The Mysteries of Udolpho (1794), were best-sellers. However, along with most novels at the time, they were looked down upon by many well-educated people as sensationalist nonsense. (Kelly 17).

Furthermore, In his introduction about the female writing about gothic in 1994, Robert Miles seems that .“studies exploring a distinction between female gothic and male gothic had seen this plot as typical of female writers, while male writers tended toward as plot of masculine transgression of social taboo” exemplified by Malthew Lewis monk(2) .It means that the female Alson Milbank’s daughters of the house mode of gothic in Victorian fiction (1992):back down all the relations of plot with the author’s gender which examine the male writing according to female gothic. It means there is a differences between the male and female plot.
Botting argues that the castle of gothic fiction is “a figure of power, tyranny and malevolence” (133). Although the original proprietor who usurped female property in the female gothic novels are mostly lies in the way that it let the gothic heroine to set out of the important role of the objectified, vitalized women; as Sellei states the distinctions between female and male writer in gothic novels:

the conventional plot of gothic fiction tends to digress at crucial point depending on whether it was written by a male or female writer: male gothic fiction, which can also be read as a tale of seduction, concludes either with the death of victimized heroine [Matilda in Otranto]. On other hand, in female gothic fiction, the heroine appears to be much more independent and active: she herself plays a significant role in releasing herself from a situation in which she may become inevitably victimized (5).

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Fitzerald in the female gothic and gothic studies argues that Ellen Moer’s account of the female gothic has its origins in a Lackean philosophy of ownership European enlightenment and for Fitzerald argued that this philosophy influenced feminist revision 1970 of the canon that associated identifying a history of women’s writing. The female gothic illustrated by the uncanny stories: ghosts story as female gothic in which Diana Wallace discover 19thC ghosts stories written by Elizabeth Gaskell and later by Mary Sunclair, and Elizabeth Bowen. Wallace argue that the ghosts stories has a role as the “unconscious” of the novel, one of the female gothic ‘s characteristics is romantic love in the novel become the hero which justify the feeling of fear.
Anne William defended on the presence of both male and female Gothic narratives; she states that their literary forms differ in the style of narration, in the plot and techniques in the use of horror and terror. Also she states that to place the origins of female gothic in myth of psyche and Eros by using the Greek mythology by Freudian psychoanalysis, some of scholars like Williams saw the female gothic as revolution(7).

In the Gothic Feminism, Diana Hoelveler argued in “The Professionalization of Gothic Gender from Sharlotte Smith to Brontes” (7). that it was the originator of modern so called : victim feminism”(2).In addition the heroine of gothic novels always being as a victim and oppressed from the patriarchal society by using aggressive strategies to win over that system through pretended and this what called “gothic feminism” .it means that the women characters in gothic were depicted as a victim .

In literary women Moers claims that the female gothic is “easily defined the work that women writers have done in the literary mode that, since the eighteenth century we have called ‘the gothic’ ”. Also ,the romantic poetry in a way or another has an effect on gothic fiction and they describe it in the language of influence (90-98).

In addition ,the term “gothic” is often used loosely to designate “suspense” thus, gothic tends to shade off on the one hand , into the classical detective story and on the other hand into something like a Harkquin romance with contains a little mystery thrown in for added space .and women presented in gothic novel as a young girl or heroine in mysterious house ,the atmosphere is dark , the young girl appears to be frightened maybe as bride or find herself in love with a mysterious man who appear like a criminal.

The female gothic that are written later on are considered as romantic rather than gothic , we can say that the female gothic novel is categorized as a romantic suspense. But the romantic suspense is not a gothic novel , woman feel in love and have a strong feelling of love she she puts her emotions in her female character she describes herself by adding
her tatch of romantic, in. romance was home for the female gothic genre, all women’s “sexuality and its expression have been central preoccupation of the ‘female’ gothic and its criticism since the eighteenth century” (minford58). Female gothic use her imagination in romantic way.

In addition, the feminine characteristics of gothic have been related with sentimentality in which woman writes what she feels. This female Gothic is not defined according to the sex of the writer or the age in which the work was written. Mellor argues that female gothic falls in what it is called ‘feminine romanticism’

The representation of the sublime in feminine Romanticism takes two distinct, but related forms. One group of writers, those familiar to us as the authors of Gothic fiction, accepts the identification of the sublime with the experience of masculine empowerment. But they explicitly equate this masculine sublime with patriarchal tyranny. Their novels expose the dark underside of the doctrine of separate spheres, the sexual division of labor, and the domestic ideology of patriarchal capitalism. (90-1)

The theory of sublimity was derived from Longinus or, as S. Monk calls it, “the pseudo-Longinian” (Samuel 10). In addition to that Burke stated that “no exact theory of our passions, or a knowledge of their genuine sources” existed. The category of the Beautiful was characterized by its smallness, smoothness, delicacy and gradual variation (Edmund1).

Kantian discussed the sublime in his Lessons on the Analytic of the Sublime; Jean Francois Lyotard notes the following: “The sublime feeling is an emotion, a violent emotion, close to unreason, which forces thought to extremes of pleasure and displeasure, from joyous exaltation to terror; the sublime feeling is as tightly strung between ultraviolet and infrared as respect is white.” and after he states, “The sublime feeling is neither moral universality nor aesthetic universality, but is, rather, the destruction of one by the other in
the violence of their differend. This different cannot demand, even subjectively, to become
unicated to all thought.”

The female gothic novels represent women who are dangerous in some way. The
gene genre tries to evoke the suspense and centered on putting women are so popular for
shaping an atmosphere of absorbing fear because women “shares with the monster the
privilege of bringing out a unique blend of faxination and horror”(65).Greek physicians
and philosophers imagine women are dangerous, they believe that women were the result
of normal process that had a wrong way and that failed to produce a male even scientific
discourse forms women as extraordinary or absorbing because they are different from
process of men. In the female gothic the heroine or protagonist and monster are attempting
to get free restraint and the reader helps to make this space possible. Although, there are
still plenty of inequality which make the modern female gothic “patriarchy compelling
fiction for the many women who read and write them because of their nightmarish
figuration of feminine experience”(Heller14).

The first writer of gothic novel was a man and followed by many other of his sex
example (Mathew lewis, Charles maturn, William beckford) also the female writers
becomes more over steo than male writing even the reading audience found their way and
become addressed were also women. It creates the appearance of the ‘female quixotic’ in
the form of gothic protagonist or heroine. Nevertheless it appeared male and female gothic
novels started to be distinguished that the female gothic not just a women writer but also it
‘constructed spaces […] defined, codified and institutionalized as masculine with female
gothic novelist. Then, it is rewritten into literature more benignly as feminine” hence, Diane
Long Hoeveler states that “the female gothic should be seen as functioning as a coded and
veiled critique of all those public institutions that have been erected to displace, contain or
commodity women” (12-13). Hoeveler means by institution family, marriage are given
space in female gothic text which indicates that the presence of a female protagonist has become important.

Rachel M Brownstein states that the female protagonist searches for an “achieved, finished identity realized in conclusive union with herself as heroine”. Which means that the gothic novel is the genre that gives the voice to female experiences and identity; also it is the way that helps the female author to express her feeling and escape from the reality in the second half of the eighteenth century through presenting her female characters.

Each gothic novel gives us a different insight into the character of the gothic heroine and how the distinctions of gender are represented in gothic texts. April London argued that female body and property become strongly intertwined and associated with one another in eighteenth century, he states:

Eighteenth century novels consistently locate female characters within plots that allow them to exercise reformative agency by drawing on their properties of industriousness and by realizing selfhood through active relationship with the things of this world. The agency is then relocated within male characters [to assert] the primacy of the real property and hence women’s subordination to the men who control it (5).

In the eighteenth century, we can see the diversity of genre and the difference between the authors under the omnibus term ‘female gothic’. This study presents one view of the female gothic heroine which represents the female experiences and their oppression imminent over their sex.

Mario Praz notes in the relationship between the gothic and gender that the Gothic became Popular because of the presence of feminine character and that the increasing of the appearances of feminine delicacy in the eighteenth century:

An aesthetic of the Horrid and the Terrible had gradually developed in the course of the eighteenth century, but why in the most polite and effeminate of centuries, in the century of bergeries and fêtes gallants and idyllic conversation pieces, the century of Watteau and Boucher and
Zoffany, should people have begun to feel the horrible fascination of dark forests and lugubrious caverns, and cemeteries and thunderstorms? The answer is: just because of its feminine character. In no other century was woman such a dominating figure, the very essence of rococo being a feminine delicacy — just because of this the eighteenth century had les nerfs à fleur de peau. They discovered the mal de vivre, and the vapeurs(9).

Many essays published in 1983 supported the edited by Juliann Fleenor supported the same purpose. It deals with the gothic discourse written by women like the work of Radcliffe, Charlotte Perkins Gilman, and Margaret Atwood and show how these gothic work connected to the feminine experiences in which reflect the women's life since they are not written in the same time. In what way these works are related to each other concerning the female and What these gothic works share is an insistence on female sexuality, identity and corporal experiences. Speaking of the Gothic’s initial reception as a feminine form, Fleenor says:

From the first [the Gothic] has been seen as a “feminine” form, outside mainstream of literature. Its authors have been criticised as dealing in trivialities or as being too emotional, charges frequently characterised as feminine. Since the Gothic has been and continues to be written by both women and men, both sexes have been accused of these Gothic excesses. (8)

Gothic feminism by Diane Hoeveler deals with the female gothic that constitutes “a rival female created fantasy — gothic feminism — a version of ‘victim feminism,’ an ideology of female power through pretended and staged weakness” (7). Consequently the Gothic appears to be one of the patriarchal expression that perpetuated and purposed the feminine and masculine as prominent and polarized categories. It also participates in interpreting women as sexual objects to be used by the male gape:

I contend, however, that white, bourgeois women writers have not simply been the passive victims of male-created constructions but rather have constructed themselves as victims in their own literature, and that
they have frequently depicted themselves, as have men, as manipulative, passive-aggressive, masochist, and sadistic. (4)

Diana Hoeveler here means that women writer attempt to present their situation in their works of literature may be to express her feeling and describe themselves. The question that should be raised is how femininity depicted in female gothic fiction? From one point of view the Gothic heroine is seen to “destabilize the patriarchal foundation underpinning the eighteenth century's critiques of women as writers, readers, family members and rational beings” (Wright 130). Kelly suggests that “by accepting and indeed emphasizing women's conventional social and cultural roles, these women writers showed that the asymmetrical polarization of public and private spheres […] marginalized women and their interests” (2002: xvi). From the other point of view, there are critics who argue that the Female Gothic rather serves a “counter-feminist” purpose. Anne Williams, for example, is said to state that “rather than „Female Gothic‟ acting as a critique of victimization, it acknowledges and celebrates passivity and dependence” (Wright 141).

The argument of Diane Long Hoeveler goes into a similar direction. Wright explains that Long Hoeveler argues that “Gothic feminism enables its heroines to masquerade as victims in order to survive the patriarch ally nightmarish spaces through which they travel” (142).

This discussion concentrates one’s attention on the presence of the Gothic heroine as victim of male persecution. Next to this description of women as innocent and pure, righteous and good-hearted, there is another important representation of femininity in (Female) Gothic fiction. As a first example of this type of femininity is Bertha Mason in Charlotte Bronte's *Jane Eyre* (1847). She is a typical Example of how sexual women were depicted in Gothic fiction (Becker 71) In the deep shade, at the farther end of the room, a figure ran backwards and forwards what it was, whether beast or human being, one could not, at first sight tell: it groveled, seemingly, on all fours: it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head.
This description of Rochester's first wife, the “mad woman in the attic” shows the bad image of the women, they were described as animalistic and not human. Susanne Becker puts it in a nutshell: “The figure of Bertha Mason has thus become a prototype of the sexual woman in the feminine Gothic: affirmative femininity turned into the monstrous – or, in narratological terms, into a voiceless textual object” (Becker 72).

In the other hand not all the female characters are depicted in a negative image as monstrous and dehumanized. There are who describe women character in a good way; as one example is the writer Charlotte Dacre whose novel Zofloya, or the Moor (1806) shares particular similarities with Lewis’ sensational The Monk from 1796. In contrast to the previous description Dacre’s heroine is portrayed as “unrepentantly violent, jealous and sexually active” (146).

The first chapter has shown the characteristics of the gothic in general since it is difficult to define and generalize it; it is a genre in literature that give a chance for women to express her feeling. Also, the Female Gothic is the literary work that written by women for women in which the women depicted their women characters in different way; on the second chapter I will deal with the Jane Austen’s Northanger abbey. It is important to keep these representations of femininity in mind in order to show it in the work of Jane Austen.
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Chapter 02

Empowering the Female Authorship: Jane Austen's *Northanger Abbey* as a Female Gothic Novel

The terms feminism and feminist are modern, not being recorded in any of their present-day meanings until the late nineteenth century, Jane Austen is considered the first great woman novelist, she might be placed in the group of fortunes of feminist fiction in British literature. The date of publication of *Northanger Abbey* --1817- allows seeing it as a pioneer work of those novels which later would openly call into question the patriarchal system. *Northanger Abbey* differs from Austen’s other novels it is a gothic novel. It makes fun of the prevailing fashion for the Gothic fiction Of course, However, Jane Austen was already concerned about gender issues in her own lifetime and “many critics have noticed that feminist feeling and feminist ideas are easily apparent in her novels” (Kirkham 53). This chapter is about *Northanger Abbey* as a female gothic novel, I will argue that the novel of Jane Austen *Northanger Abbey* is a gothic novel and female novel through analyzing it.

2. Delineating *Northanger Abbey* through the Gothic Novel Lenses: Jane Austen’s parody *Northanger Abbey* contrast in many different ways to present the gothic tropes as well as Austen’s perspective view on the subject of the gothic through the use of, language, setting, diction, character and tone.

The most features of Gothic novel is its language. It uses the metonymy of gloom and horror. And the nest examples suggest some element of mystery, danger, or the supernatural in the novel. Mystery; secret, wretched, strange, supernatural, mystery, and few of them used in Henery ‘s teeling(Marcela 22):
And many of them appeared in her first night in the abbey:
The night was stormy; the wind had been rising at intervals the whole afternoon; and by
the time the party broke up, it blew and rained violently. (p. 151)
Darkness impenetrable and immovable filled the room. A violent gust of wind, rising with
sudden fury, added fresh horror to the moment (Austen 155).
…a sound like receding footsteps and the closing of a distant door struck on her affrighted
ear (Austen 155).

Another element of gothic in the novel is setting in old castle have secret passages, trap
doors, secret rooms, dark or hidden stair cases. The action in the book also occurs in three
distinct places: Fullerton/Woodston, Bath, and Northanger Abbey (Marcela 15). They are
four places Fullerton and woodston are two villages, to Fullerton the novel opens and
closes with Fullerton, the small village where Catherine grew up. She explicitly compares
Woodston, Henry’s home.

Bath and Northanger Abbey are places which both of them are the same and both
worlds are equally unreal. Bath recognized as the tamer, "cooked", while Northanger
Abbey was a place that Catherine Confuses with the books she reads and infests with tragic
murder mysteries and secret manuscripts and Catherine hopes to find something
shockingly mysterious; she finds something commonplace and uninteresting. Northanger
Abbey is presented as kind of a sort of fictionalized Vindication, personifying. Catherine
is influenced by reading Radcliffe’s book and is confident that the Abbey is as mysterious
as places described in the Gothic novels. Northanger abbey described in the novel as an old
building but in Catherine’s imagination was a mysterious place with a secret rooms and
plenty of ancient legends (Marcela 24).
“Its long, damp passages, its narrow cells and ruined chapel, were to be within her daily reach, and she could not entirely subdue the hope of some traditional legends, some awful memorials of an injured and ill-fated nun” (126).

The last element of gothic in the novel is women in distress. The centre figure in the novel is the heroine who is oppressed and her suffering gives the attention to the reader. It is closely connected with another feature of the gothic. Unlike Catherine she is not oppressed but she is terrified by circumstances, for instance her first night in the abbey when she finds a manuscript, she imagine that every thing is mysterious (Jurtikova 25).

Catherine, for a few moments, was motionless with horror. It was done completely; not a remnant of light in the wick could give hope to the rekindling breath. Darkness impenetrable and immovable filled the room. A violent gust of wind, rising with sudden fury, added fresh horror to the moment. Catherine trembled from head to foot. In the pause which succeeded, a sound like receding footsteps and the closing of a distant door struck on her affrighted ear. Human nature could support no more. A cold sweat stood on her forehead, the manuscript fell from her hand, ... (Austen 155).

When Catherine looks for miss Tilney's room, it is one of the situations that represents Catherine as a distress woman, she can’t distinguish between the reality and imagination:

Catherine found herself alone in the gallery before the clocks had ceased to strike. It was no time for thought: she hurried on, slipped with the least possible noise through the folding doors, and without stopping to look or breathe, rushed forward to the one in question. The lock yielded to her hand, and luckily with no sullen sound that could alarm a human being. On tiptoe she entered: the room was before her: but it was some minutes before she could advance another step. She beheld what fixed her to the spot, and agitated every feature (177-8).

The diction in Northanger Abbey used by Jane Austen to describe the gothic in different way. Austen uses phrases and words such as, "fine old place," "explore our way,"
and “snugly” which make a different atmosphere for the reader (161). It means she doesn’t describe that everything dark or mysterious like the other, but she talks about the place with a lot of shared family memories (161). This gives off a positive view to readers. “Explore our way” shows that the place of topic is welcome and open for visitors (161).

Moreover Austen uses the technique of free indirect discourse, a technique by which Austen narrates the story in a tone reflecting what Catherine is thinking or feeling:

But neither the business alleged, nor the magnificent compliment, could win Catherine from thinking that some very different object must occasion so serious a delay of proper repose…something was to be done which could be done only while the household slept; and the probability that Mrs. Tilney yet lived, shut up for causes unknown, and receiving from the pitiless hands of her husband a nightly supply of coarse food, was the conclusion which necessarily followed (77).

Moreover there are some points that show in some how that the novel is a gothic when Isabella recommends Catherine the Gothic novel *The Mysteries of Udolpho* and as Catherine is keen on it, Isabella offers her other Gothic novels: “Castle of Wolfenbach, Clermont, Mysterious Warnings, Necromancer of the Black Forest, Mid night Bell, Orphan of Horrid Mysteries” (27).

One day James Morland, Catherine’s brother, and John Thorpe, Isabella’s brother, come to Bath. John seems to be interested in Catherine, but he is very shallow and vain. He only cares about his carriage and horse, he does not like reading and has not much knowledge of literature:

Novels are all so full of nonsense and stuff; there has not been a tolerably decent one come out since Tom Jones, except the Monk; I read that t’other day; but as for all the others, they are the stupidest things in creation.” “I think you must like Udolpho, if you were to read it; it is so very interesting.”
“Not I, faith! No, if I read any, it shall be Mrs. Radcliff's; her novels are amusing enough; they are worth reading; some fun and nature in them.” “Udolpho was written by Mrs. Radcliff,” said Catherine, with some hesitation, from the fear of mortifying him (36).

On the way Henry Tilney intensifies her feelings, when he tells her about the horrors she can meet him there. He tells her a story filled with mysterious chests, violent storms and hidden passages. Henry describes to Catherine what she will find in abbey to make her scared:

…Dorothy has given you to understand that there is a secret subterraneous communication between your apartment and the chapel of St. Anthony, scarcely two miles off… you will proceed into this small vaulted room, and through this into several others, without perceiving anything very remarkable in either. In one perhaps there may be a dagger, in another a few drops of blood, and in a third the remains of some instrument of torture; … your lamp being nearly exhausted, you will return towards your own apartment. In reposing through the small vaulted room, however, your eyes will be attracted towards a large, old-fashioned cabinet of ebony and gold, which, though narrowly examining the furniture before, you had passed unnoticed. Impelled by an irresistible presentiment, you will eagerly advance to it, unlock its folding doors, and search into every drawer; -- but for some time without discovering anything of importance -- perhaps nothing but a considerable hoard of diamonds. At last, however, by touching a secret spring, an inner compartment will open -- a roll of paper appears: you seize it -- it contains many sheets of manuscript -- you hasten with the precious treasure into your own chamber, but scarcely have you been able to decipher…” (144).

Catherine was disappointed by the modern style of the Abbey. That is very different from the description of Henry. Catherine gets a room and during the night she feels scared with creaks and groans sounds and she discovered in her room an odd cabinet and strange manuscript in it. She tries to read it but she scared, she imagines that a big secret are hidden in those manuscript's old cabinet. In the morning, Catherine finds that the manuscript is nothing more than a fearful imagination.
Jhon Thorp told general Tilney that Catherine is a wealthy girl. So he wants her to marry his son Henry Tilney. General Tilney and her daughter show to Catherine all the sides of abbey and all rooms. Elenoer speaks with Catherine about her mother and her life. Catherine concludes that General Tilney hates his wife and she imagines that he is a cruel man. And even he thinks that he is the one who killed his wife. After that some ideas strikes her mind that she is alive hidden in one secret room and she decides to explore and the author put it in the novel:

She saw a large, well-proportioned apartment, an handsome dimity bed, arranged as unoccupied, with a housemaid’s care, a bright Bath stove, mahogany wardrobes and neatly-painted chairs, on which the warm beams of a western sun gaily poured through two sash windows (Austen 178)

The novel of Jane Austen is a gothic novel through its language and setting and the role of women in it.

2. Northanger Abbey as a Reflection of the Empowering Female

Authorship:

Women writers made use of fiction as a way to combat patriarchal authority, if certainly enough in a rather timid way in this early stage. Jane Austen’s novel Northanger Abbey could be said to contain elements related to Austen’s own experiences. She makes in the novel many references to concrete places, such as streets and walks, which she probably visited when she was in Bath.

The novel of Jane Austen was treated as a feminist novel by portraying Catherine in a way she does. She depicted her heroine in the first of her novel “no one had ever seen Catherine Moorland in her infancy would have supposed her born to be heroine” (10), also she describes Catherine as a non-conventional female character, she rejects the normal
social customs for women and tries to change their situation by writing “such was Catherine Moorland at ten. At fifteen appearances were mending she began to curl her hair and long for balls, her complexion improved, her features were softened […] her figure more consequence” (3).

Catherine was the heroine of the gothic novel but didn’t have the same characteristics of the female gothic, she is described as a normal girl ordinary women. Also, she describes other female characters and treats them in a good way. When Mrs. Thorpe introduced her daughters to Mrs. Allen “my dear Mrs. Allen, I long to introduce them; they will be so delighted to see you; the tallest is Isabella, my eldest; is not she a fine young woman the other are very much admire too, but I believe Isabella is the handsomest” (19).

Moreover Catherine seems very dissimilar to other Jane’s characters, she is not intelligent in many points in the novel by disliking John Thorp. She can think for herself and she wants to be free and don’t accept any social pressure (Whitecotton 1).

Jane Austen gives an important message of assuring women rationality is apparent in *Northanger Abbey* through Austen’s mockery for stupidity in women; the narrator’s voice help Austen to state her view:

The advantages of natural folly in a beautiful girl have been already set forth by the capital pen of a sister author; and to her treatment of the subject I will only add, in justice to men, that though to the larger and more trifling part of the sex, imbecility in females is a great enhancement of their personal charms, there is a portion of them too reasonable and too well informed themselves to desire anything more in woman than ignorance. (102)

It means that the narrator tells us that Henry enjoys Catherine's youthful mind. He enjoys Catherine's ignorance, for it gives him a chance to teach her.
The characteristic of the characters in the novel could be divided in different way First of all, there is a distinction between the male and female. Especially in the first volume of the novel, the female characters talk about the differences between the attitudes and behaviors of men against the manners of women, these differences represent the conventions and customs of that time, in Mrs. Allen’s comment: “Men commonly take so little notice of those things,” said she: “I can never get Mr. Allen to know one of my gowns from another. You must be a great comfort to your sister, sir.”(16). In this case, Mrs. Allen is talking with Henry Tilney about the differences of men and women in the preferences in which men are different from the women( Witecotton 1).

The novel described men and women occupy different places. For example, in Bath women usually enjoyed watching people and gossiping, whereas men had their own space for having fun, the card-room. When Catherine and her friends first arrived to the ballroom, Mr. Allen abandoned them and went immediately to the place where men gathered: “The season was full, the room crowded; and the two ladies squeezed in as well as they could. As for Mr. Allen, he repaired directly to the cardroom, and left them to enjoy a mob by themselves.” (21) .Similarly, John Thorp leaving Catherine waiting for him to dance and he decides to meet his friends in the card-room. John clearly shows that, as a prototypical male of the time, he does not care about women’s interests and it is considered one of the important moments of the novel. Thus, Jane Austen tries to criticize the gendered-division dominant in that society and the differences between women and men. For this reason she gives clear evidence in the novel in which women’s concerns are portrayed as insignificant, opposed to the important interests of men:

“Mr. Allen, after drinking his glass of water, joined some gentlemen to talk over the politics of the day and compare the accounts of their news-papers; and the ladies walked about together, noticing every new face, and almost every new bonnet in the room” (59).
Also in: “...a day never passes in which parties of ladies, however important their business, whether in quest of pastry, millinery, or even (as in the present case) of young men, are not detained on one side or other by carriages, horsemen, or carts.” (43) Here, Austen is clearly using an ironical tone which also contains a noticeable degree of parody. (Witecotton 1).

Austen in the novel defense in long passage of the novel reading and she mentioned:

"And what are you reading, Miss—?" "Oh! it is only a novel!" replies the young lady...in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humor are conveyed to the world in the best chosen language" (20).

Jane Austen shows in her novel that woman has her ability in literature and in creating herself in which her character. Catherine is really immersed in literature. As it is said above, she loves reading novels, especially Gothic novels. Probably what draws her attention about this kind of novels are the mysterious and sentimental aspects. Austen includes the main protagonist’s obsession to criticize this type of literature, in which sentimentalism is directly related to female characters. For this reason, Catherine does not feel free to express her preferences openly. In fact she feels ashamed for reading novels, as the followings excerpt shows: “Have you ever read Udolpho, Mr. Thorpe? Udolpho! Oh, Lord! Not I; I never read novels; I have something else to do.” Catherine, humbled and ashamed, was going to apologize for her question” (35). in this case the author shows that the novel are especially written by women for women, because men consider them insignificant and trivial.

Jane Austen drops remarks about female production and how women writers should protect each other; also she defends the position of women as a reader and as author:

Let us leave it to the Reviewers to abuse such effusions of fancy at their leisure, and over every new novel to a talk in threadbare strains of the trash with which the
press now groans. Let us not desert one another; we are an injured body. Although our productions have afforded more extensive and unaffected pleasure than those of any other literary corporation in the world, no species of composition has been so much decried (36).

In her novel, Austen shows the difference between the male and the female writing and argued that female has the talent of writing more than male in which Tilney talked to Catherine “everybody allows that the talent of writing agreeable letters is peculiarly female”(15). Catherine replied “whether ladies do write so much better letters than gentlemen .that is, I should not think the superiority was always on our side”(15).Here woman can introduce herself as a strong woman ,Austen also shows the superiority of women for instance when Catherine said:

I should no more lay it down as a general rule that women write better letters than men, than that they sing better duets, or draw better landscapes . In every power of which taste s the foundation, excellence s pretty fairly divided between the sexes.(15).

When a female writer writes she already mentioned her feeling and talk about love and marriage .Catherine said:

“that no young lady can be justified in falling in love before the gentleman ’s love is declared , it must be very improper that a young lady should dream of a gentlemen before the gentleman is first known to have dream of her ”(15).

It means that man is the first one who should declare and for his love and express her feeling before women.

We can consider the novel as a female novel from one of the characteristics of the female writing, in which we can differentiate between the male and female plot for instance male gothic fiction, can be read as a tale of seduction, concludes either with the death of victimized heroine. On the other hand, in female gothic fiction, the heroine appears to be much more independent and active she tries to realize herself from the
situation which can put her in the situation of the victim. So the heroine of the female gothic appears to be free and independent cause woman tries to express her captivity and her hope through writing.

In Gothic romance, female writer should marriage as final goal of a young girl’s life which also appeared in Austen’s Northanger Abbey. In this sense, female characters such as Catherine, Isabella and Eleanor search for a good husband to obtain a secure life especially Eleanor because she thinks that the marriage is the only way that can help her to be free. Catherine falls in love with Tilney Henry and she hopes to be her wife. Isabella was the opposite to Catherine in her actions and her thoughts, she is a man hunted. She failed in finding a husband and her desperation evokes the feeling of sympathy for the reader. Isabella fell in love with Chatherine’s brother and when she realized that there is no expectation from him she engaged with captain Tilney, Henry’s brother. Yet, she has lost both of them and this quotation shows that the subject of the marriage is always appeared in the novel:

And such is your definition of matrimony and dancing. Taken in that light certainly, their resemblance is not striking; but I think I could place them in such a view. -- You will allow, that in both, man has the advantage of choice, woman only the power of refusal; that in both, it is an engagement between man and woman, formed for the advantage of each; and that when once entered into, they belong exclusively to each other till the moment of its dissolution; that it is their duty, each to endeavour to give the other no cause for wishing that he or she had bestowed themselves elsewhere, and their best interest to keep their own imaginations from wandering towards the perfections of their neighbors, or fancying that they should have been better off with anyone else (74).

Moreover one can notice Eleanor who has some of the characteristics of the gothic heroine, because she is under the mercy of her father, and she is very timid she is unable to changer her situation through marriage but at the end she married a good man (Elisabeth 19).
Jane Austen’s *Northanger Abbey*  since it is parodied but it is a gothic novel including all the characteristics of the gothic novel. For instance it is a female novel because it written by women for women. Austen choose to write in gothic setting because it gives her space of motivation and power of femininity.
Liste of References:


Chapter 03

Representing femininity in Jane Austen’s *Northanger Abbey*:

Jane Austen’s fiction gives its attention to the reader, without doubt, be drawn to one particular aspect of her writing especially her depiction of femininity. For this reason, Jane’s representation of femininity in her fiction will be the main subject of analysis in this chapter. As it would go beyond the scope of the paper to take into consideration all of the female characters appearing in her writing especially the heroine, so my work will be based on Jane Austen’s *Northanger Abbey*.

Jane Austen gives a chance to the reader to analyze her novel. I mean that its very complicated because it is not gothic in direct way for instance the character is the one who makes it gothic.

Since the depiction of women in gothic fiction differs from an author to another. it is useful to bring a model which helps to categorize the female characters. The model simply divided into two types the first is “Puppet-Woman”, and the second one is the “new women” and the third one is the process of transforming. By following this model, I will explain the two types, and I will give examples from Jane Austen’s female characters who fit into this category.

From the perspective "the puppet women", “girl” or “woman” is associated with “weakness, vulnerability, gentleness and to some extent invisibility” (Jeeses,. 404). It has a negative connotation, but it is important to know the stereotypes and the traditional representation of women.

Moreover "puppet women" are considered as a passive and fragile agreeable with men’s sexual advances focus on emotional and sentimental desire to attract male to create
romantic situation (Korobov 20). In addition the puppet women linked with the ignorance and objectification (Levant et al 23).

In contrast to "the puppet women", the representation of "new women" is a kind of new female character which breaks all the stereotypes of the puppet women. It is the free women that break all the limits for a strong women. According to Jeanes (2011), “the contemporary western girl as constructed by the media, has deviated somewhat to incorporate a rebellious, independent ‘new breed’ of girl who knows what she wants and has the means to ruthlessly pursue it” (404). This type corresponds to what Paulina Palmer has termed “femininity as self-invention and role mobilization” (Palmer 31).

New women based on the fact that women shouldn’t define themselves in relation to men. In addition, women belonging to this type of femininity are much more self-confident and self-assured, which can be seen both as result of the control over their lives and as source for the control they have achieved. Of course, this self-confidence also influences their sexuality: Women of this type are more aware of their sexual needs and desires and deal with their sexuality in an open way. They enjoy flirting and mostly they are the “performer” of seduction and not its object.

On the other hand, there is also the process of transformation from one type to another. It means the representation of female characters may shift in the narrative from one the type of "puppet women" to the second type of "new women" or vice versa.

In Jane Austen's novel all the female characters are pawns, powerless, or fearful of male prerogatives expect Catherine, because it is very aware about what happened around her. Austen presented Catherine nothing special as an ordinary girl, insufficiently educated, -but she still manages to become a heroine by following her instincts, waiting passively, and suffering injustices from the hands of patriarchy.(7)
“She had a thin awkward figure, a sallow skin without colour, dark lank hair, and strong features;--so much for her person;--and not less unpropitious for heroism seemed her mind” (15). She is described in a simple way, even the reader can feel that she is an ordinary girl differs from the supernatural character as in the gothic novel. Furthermore, she is not considered a clever girl, whereas Gothic heroines are commonly very intelligent women:

So far her improvement was sufficient—and in many other points she came on exceedingly well; for though she could not write sonnets, she brought herself to read them; and though there seemed no chance of her throwing a whole party into raptures by a prelude on the pianoforte, or her own composition, she could listen to other people’s performance with very little fatigue (18).

Here Catherine tries to improve her abilities, and she works on developing herself, and this shows the simplicity of the girl. She wants to be a good new women aware about every things.

In the beginning of the novel, Catherine was a young girl, lives in a large family in a small village Fullerton. Catherine is a good hearted and her mother leaves her into her devices, “her mother was three months in teaching her only to repeat ‘beggar’s’, petition” (2). and this makes her very independent person. Catherine start her education when she is in Bath. She is a young girl but her experience helped her to do well. She stays in Bath with the Allens. And her real education has started, when she meets Isabella and her brother Jhon Thorp. Catherine described as a normal girl.

Catherine is disappointed with Bath, She finds “bewildering anonymity, expression less eyes, and alienation with ‘crowds of people’ at every moment passing in and out, up the steps and down; people whom nobody cared about, and nobody wanted to see” (Honan 139). It means that no one cares about her. She finds people in Bath very shallow and mysterious. She is disappointed, she was interested in gothic adventure but she doesn't ‘t find it.
General Tilney is the father of Henry, invited Catherine to *Northanger Abbey*. So the novel becomes “a subtle, alarming and realistic ‘Gothic work’ itself “ (Honan 140). she is happy in the Abbey because she expected to find some horror she has read in gothic novel ,because of the structure of the building in which has the same characteristics of the gothic . and when she is their she feels that the general Tilney is hiding some events about her wife miss Tilney and she thinks that he is the murder who killed his wife .but she finds nothing after searching about the reality also, she realize that she has been mistaken in her feeling “Astonishment and doubt first seized him; and a shortly succeeding ray of common sense added some bitter emotions of shame”(178).

Catherine can’t limit and control her imagination, here Tilney teaches her some common sense:

Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. What have you been judging from? Remember the country and the age in which we live. Remember that we are English, that we are Christians. Consult your own understanding, your own sense of the probable, your own observation of what is passing around you (182).

Catherine do mistakes but “no girl reaches selfhood without independent judgment and no one becomes free without risk of error” (Honan 141). And she learnt something new from this mistake .and new women are open for changes regarding these conventions and believe that these changes can be successful as Catherine do .this shows that Catherine has the ability and power to change her self .

Catherine is independent in her life in what she talked about her parents “‘ It is impossible , for parents to be more kind , or more desirous of their children ‘s happiness ; I have no doubt of their consenting immediately’’(107). Catherine makes it known that she can think for herself and will not succumb to the social pressures to be with him, in which she gives her opinion about the person and does just what she wants and she is refused Jhon thorp also this is shown when she talks with Isabella about her brother Jhon Thorp.
and she said: “but my opinion of your brother never did alter; it was always the same you are describing what never happened” (130). Because she refused to engage with him, (Whitecotton 1).

Austen shows that Catherine is in some state of preparedness. As Gilbert Ryle aptly observes, Catherine is “quite ungullible about what is right and wrong;… her standards of conduct… are those of a candid, scrupulous and well-brought up girl” (176).

The truth is clear in her eyes. For example when they told Catherine to cancel the engagement with Tilney in order to go out with Jhon thorpe she refused “[retract] a promise voluntarily made only five minutes before, and on a false pretence too” (101). And she is aware about how we behave. For example, Catherine knows that in determining to keep her promise to the Tilneys, she has “attended to what was due to others and to her own character” (101). Austen means that she is honest and she knows how to act with a good way and with high values.

Catherine has a stable position to judge the other characters of some other person who occupies a significant role in her life at the time. And some time she was wrong when she described Isabella in the chapter eight as friend of “fidelity and worth” (81). And this show that Catherine is much more self-confident and self-assured. So Catherine is presented as a new women in the novel.

Though Catherine says nothing directly to her friend, Austen reveals that she "could almost have accused Isabella of being wanting in tenderness towards herself and her sorrows; so very little did they appear to dwell on her mind, and so very inadequate was the comfort she offered" (90). And sometimes she doesn’t give her opinion as in the chapter seven she lacks confidence and she keeps silent when John Thorpe’s egocentric boastings and in occasion in the chapter four instead of giving her point she refuse the opinion of Henry Tilney who “must know best” (153).
In this way the reader could see Catherine with a negative view, when she was blinded for her Isabella’s faults. From this passages Austen registered Catherine’s changes. The “almost” in the phrase “she could almost have accused Isabella”, for instance, Catherine start to realize Isabella’s behaviors and reality.

When Catherine finds Isabella engaged with Capitan Tilney she refused because she flirts James with Frederick and she blushed for her friend and said that:

> Isabella is wrong. but I am sure she cannot mean to torment, for she is very much attached to my brother. She has been in love with him ever since they first met, and while my father’s consent was uncertain, she fretted herself almost into a fever. You know she must be attached to him (135).

In addition, here Catherine felt angry when Isabella wanted to engage with captain Tilney brother of Henery Tilney. And it appeared in the novel:

> It seemed to her that captain Tilney was falling in love with Isabella, and Isabella unconsciously encouraging him; unconsciously it must be, for Isabella’s attachment to James was a certain and well acknowledged as her engagement (132).

When Catherine identifies several negative point in Isabella’s character, and she is tired from Isabella insistence that the engagement with Tilney is impossible. Austen reports that “Isabella appeared to [Catherine] ungenerous and selfish, regardless of everything but her own gratification” (98).

Captain Tilney, who claims to detest dancing, must be dancing with Isabella out of mere courtesy, as she was without a partner. Henry marvels:

> How very little trouble it can give you to understand the motive of other people’s actions [. . .] With you, it is not, How is such a one likely to be influenced? What is the inducement most likely to act upon such a person’s feelings, age, situation, and probable habits of life considered?—but, how should I be influenced, what would be my inducement in acting so and so? (105). here is appeared that Isabella is more selfish than any one, because she don’t care about the feeling of Catherine and her
brother. In other hand, Tilney marvels from her brother, Captain Tilney, who is dislike dancing but for hidden reasons maybe he tries to dance with Isabella.

Another female character, Isabella Thorpe is a funny person in the entire of the novel you can say "but Isabella is manipulative and scheming and unfaithful and self-serving and lots of other not-so-nice things!" Isabella is one of the types of characters that Austen does best: the young woman is wildly entertaining. And if she existed today it will be the star which has a bold personality. Isabella is a real life example of a young girl with little money. She is aware that she has to find a man to keep her and has a terrible drive to succeed. And she succeeded in engaging with James the brother of Catherine. She is described in the novel by her mother as the best girl between her three daughters and she introduced her to Mrs. Allen:

"my dear Mrs. Allen, I long to introduced them; they will be so delighted to see you; the tallest is Isabella, my eldest; is not she a fine young woman? the other are very much admired too, but I believe Isabella is the handsomest." (19).

One of Isabella's main tricks seems to be transforming, chameleon-like, into whatever others expect her to be. She tries to agree with Catherine with her opinions. Take a conversation between Isabella and Catherine, where Isabella rapidly shifts gears and continually makes it seem like Catherine is saying things that she is not. First, Isabella bashes the Henry Tilney on Catherine's behalf, supposedly:

"Let me entreat you never to think of him again, my dear Catherine; indeed he is unworthy of you."

"Unworthy! I do not suppose he ever thinks of me."

"That is exactly what I say; he never thinks of you. – Such fickleness! (16.5-7)"

Here Isabella is very intelligent and not innocent at all even with her best friend Catherine she always lies for her and she don’t care about any thing, this one of the characteristics of the new women.
Eleanor Tilney is the most serious female character in the novel, who plays very little role in the novel. She is a just boring girl, it is very polite person, on the other hand her life it is serious. Her mother is dead and her father is a bit control freak. Eleanor has some of the characteristics of the victim heroine because she suffered from the patriarchy of her father. Also, she lives in a mysterious place which is the abbey the old building. Since she is oppressed from her father she is described as:

Miss Tilney had a good figure, a pretty face, and a very agreeable countenance; and her air, though it had not all the decided pretension, the resolute stylishness, of Miss Thorp's, had more real elegance. Her manners shewed good sense and good breeding; they were neither shy, nor affectedly open; and she seemed capable of being young attractive... (43).

She gets marriage at the end of the novel, but she is unable to change her situation and escapes from her grim father through marriage. But as she does not have any power of her own, she is controlled with another person she is the kind of ‘the puppet women’.

The puppet women in Austen’s novel is presented in one of her characters. Further representations of the “Puppet-Woman” can be found in the female protagonists of the gothic novels. Female characters are so much oppressed by her father, the incarnation of male authority.

Mrs. Allen was also presented in a negative way who is enmeshed in the social conventions of the day. Mrs. Allen is her chaperone, the typical character who, in most Gothic novels. Mrs. Allen appears to be only interested in appearances. “Mrs. Allen was one of that numerous class of females whose society can raise no other emotion than surprise at there being any men in the world who could like them well enough to marry them” (18).

In addition, Mrs. Allen is more concerned with fashion and dresses, she is interested in what women must appear in good appearances. Austen states that: “Dress was her passion... our heroine’s entrée into life could not take place till after three or four days.
had been spent in learning what was mostly worn, and her chaperon was provided with a
dress of the newest fashion” (965). Love of fashion consumes Mrs. Allen’s thoughts and
filters out into her actions. She always wants to have the best dress for her and she is
jealous when someone is more beautiful than her: “Mrs. Allen was now quite happy . . .
She had found some acquaintance . . . and, as the completion of good fortune, had found
these friends by no means so expensively dressed as herself” (973). Mrs. Allen’s time was
spent in talking about dresses.

Mrs Thorp is described by Austen in a good way as a new women, she is the mother of
three girls, since she is the mother of Isabella and Jhon Thorp and she is depicted in
chapter four:

Mrs Thorp was a widow , and not a very rich one ;she is a good –humored, well-
meaning woman , and a very indulgent mother the eldest daughter had a great
personal beauty , and the younger ones , by pretending to be as a hand –some as
their sister ,imitating her air , and dressing in the same style , did very well(21).

As conclusion to the chapter .it is shown that Jane Austen tries to depicted her
female characters in one hand as victim women and in other hand as independent women
.and the new women is the one who based in her novel . She described her heroine as
innocent girl who works on herself to be the best .Whereas the other female characters
were independent to live their life as they want . Just one of her character Eleanor, she is
depicted like a victim and oppressed of the patriarchal power of her father.
Liste of References:


Conclusion

In this paper I have looked at a number of different aspects, ranging from the literary mode of the Gothic and its relation to femininity to the fiction of Jane Austen and her way of representing femininity in her writings. In the main part of my dissertation, I have used a model to categorize the central types of femininity appearing in Austen’s fiction. Nevertheless, the model succeeds in showing two very important types of femininity we can find in her writings.

Femininity-Type 1, or the representation of women as “puppets”, has been illustrated with the help of the characters Eleanor. It has been shown that this female character is suffered from her grim father. She is not in control of her own life and has to watch how the male-dominated society takes the decisions for her. She is not able to fulfill her own desires. Her individuality is oppressed by the male “ruler” ie: her father, who forms the female “puppet” as he pleases.

The femininity –type 2, the “New Woman” is mainly illustrated with the help the rest of characters Catherine, Mrs. Allen, Mrs. Thorp and Isabella. It has been shown that this femininity-type is characterized through a strong self-confidence and a high degree of self-determination. They have the ability to plan for their lives; as Catherine in the novel creates her own form of femininity through her style and manners. In addition to this fact, it is important to notice that there is no character transferred from one type to another one.

Besides the discussion of the representation of femininity in the novel .the dissertation has also dealt with the literary mode of the Gothic and female gothic. The question I want to rise now is why Jane Austen chooses to work with the Gothic in her fiction?. What does the Gothic offer her? On the one hand, the Gothic is suitable for Austen’s writings and she tries to parody the gothic into a fun story through her character Catherine the one who makes the novel gothic through her imagination. The purpose of
this rewriting is based on giving the power to the femininity in which offer to her the ability to express her feeling as she wants.

In this sense, this dissertation has demonstrated that Jane Austen used the Gothic genre in order to represent femininity in a very distinct way. Her special representations of women have expressed her view and made her readers aware of women issues.
Liste of work cited

1- Primary sources:


2- Secondary sources:


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Abstract
The following research is a study of representing femininity in Jane Austen’s *Northanger abbey*. This dissertation, accordingly, attempts to analyze the female characters in Jane Austen’s novel by describing them and categorize each one of them. The objective of this study, thus, to examine how the character of this novel contributed in making it a gothic literary work. Also, to shed light on the depiction of women in Austen’s novel. In addition, to investigate that this novel is a female gothic novel. In order to reach this point, this research will be divided into three chapters. The first chapter will highlight the female gothic representation of femininity, by introducing the gothic genre and show the characteristics of the female gothic. The second chapter will extract a different examples from the text in which justify the nature of the novel as female gothic. Finally, from reading Austen’s *Northanger Abbey* the depiction and the presence of women in the novel are different from character to another.

**Key words:** Femininity, female gothic, the gothic genre.