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VIRGINIA WOOLF'S INSIGHTS INTO THE PERCEPTION OF MOTHERHOOD IN THE 21ST CENTURY

A DOCTORAL DISSERTATION SUBMITTED IN FULFILMENT OF THE DEGREE
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Abstract

This dissertation aims at studying the problematic of 'Virginia Woolf's Insight into 21th Century's perception of motherhood' through highlighting the literary, stylistic, social and narrative contribution of a great figure of English literature of the early twentieth century Virginia Woolf. Indeed, despite her hectic life, Virginia Woolf has managed to transform her challenges into assets and prowess. Her constant contact with the thinkers of her time made her a witness at different levels.

On the literary level, Woolf participated in accelerating the overcoming of the realistic and positive novel and even the premises of post-modernist essay. In addition, the Victorian period was rich in jolts of all kinds. The suffragette movement to which the writer took part enhanced her sensitivity towards the condition of women and their emancipation. The breathlessness of the English model society, the outbreak of the First World War, the formation of the USSR ... impacted her political vision of the world.

In consonance with Victorian society, women's places were their households, to bear children and to serve their husbands. The remaining women who durst to do otherwise than common tasks were considered as being damaged and less worthy than women who got married, had children and stayed at home. Motherhood is depicted as an automatism to women. Women were expected to grow up, serve their fathers and male counterparts, marry a man and bear children. Any woman who risks transgressing these norms was abnormal. Motherhood was the means by which women could exist and have an aim in their lives.

Virginia Woolf claims that motherhood does not necessarily need to be biological. A woman can be a mother through mothering things or issues. Motherhood is no longer related to childbirth.

ملخص

تهدف هذه الأطروحة إلى دراسة إشكالية رؤية فرجينيا وولف للأمومة في فجر القرن الحادي والعشرين من خلال تسليط الضوء على المساهمة الأدبية والأسلوبية والاجتماعية والسردية لهذه الشخصية المرموقة في الأدب الإنجليزي في بداية القرن العشرين.

في الواقع، على الرغم من حياتها المحمومة، تمكنت فيرجينيا وولف من تحويل تحدياتها إلى ابداع ادبي متميز. لقد جعل تواصلها المستمر مع المفكرين في عصرها وذلك على مستويات مختلفة، شاهدا على عصرها. كانت فيرجينيا وولف وزوجها ليونارد وولف أعضاء في مجموعة "بلومزبري" الشهيرة.

على المستوى الأدبي، شاركت وولف في الحركة الادبية التي عجلت تجاوز الرواية الواقعية ورسم معالم الرواية ما بعد ـ الحداثية. بالإضافة إلى ذلك، كانت الفترة الفيكتورية غنية بالهزات والتقلبات من جميع المجالات. لقد عززت حركة حق المرأة في التصويت التي شاركت فيها الكاتبة من حساسيتها اتجاه وضعية المرأة وتحريرها.

لقد أثر تراجع المجتمع الإنجليزي، واندلاع الحرب العالمية الأولى، وتشكيل الاتحاد السوفيتي ... على رؤيتها السياسية للعالم. من المؤكد أنه على الرغم من عبقريتها واسهاماتها الأدبية، ظلت وولف، في اخر المطاف، مؤلفة للمجتمع الإنجليزي "الراقي". لقد تطرقت اولف في كتاباتها العديدة إلى مواضيع حساسة للغاية مثل الأمومة والبطريركية والأندروجين.

وفقًا للمجتمع الفيكتوري، كان مكان المرأة هو منزلها. كان أفق فكرالمرأة وعملهما هو إنجاب الأطفال وخدمة الزوج. أولئك اللائي تجرأن على فعل غير ذلك اعتبرن غير عاديات. اعتبرت الأمومة على أنها وسيلة وهدف النساء.

تنتقد فيرجينيا وولف هذه النظرة التبسيطية للأشياء، وتأكد بان الأمومة لا يجب أن تكون بيولوجية بالضرورة. بإمكان المرأة أن تكون أماً من خلال وبواسطة ابداعاتها.

Résumé :

Cette thèse vise à examiner la problématique de la perception de Virginia Woolf et de sa vision de la maternité à l'aube du XXIe siècle. Il s'agit de la mise en évidence de son apport littéraire, stylistique, social et narratif. En effet, malgré sa vie trépidante, Virginia Woolf a réussi à transformer ses défis en atouts et en prouesses. Son contact constant avec les penseurs de son temps a fait d'elle un témoin de son temps à différents niveaux.

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Sur le plan littéraire, Woolf a participé à l'accélération du dépassement du roman réaliste et positif et jeter les bases des prémisses de l'essai postmoderniste. De plus, la période victorienne était riche en secousses de toutes sortes. Le mouvement des suffragettes auquel l'écrivaine a participé a renforcé sa sensibilité à la condition des femmes et à leur émancipation. L'essoufflement du modèle sociétal anglais, le déclenchement de la Première Guerre mondiale, la formation de l'URSS ... ont impacté, fortement, sa vision politique du monde.

Conformément à la société victorienne, la place des femmes était leur maison. Celles-ci sont destinées à avoir des enfants et servir leurs maris. Toutes femmes qui osaient transgresser ces normes étaient considérées comme indignes et anormales. La maternité était le moyen par lequel les femmes pouvaient exister et avoir un but dans leur vie.

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Introduction

> *There is no way to directly oblige a woman to give birth:*
>
> *all that can be done is to enclose her in situations where*
>
> *motherhood is her only option: laws or customs impose*
>
> *marriage on her, anticonception measures and abortion are*
>
> *banned, divorce is forbidden.(Simone De Beauvoir)*

During the Victorian Era,in British society, women were portrayed as secondary and as mere tool to serve men's needs. Women's situations varied according to their social class. Nevertheless, they were all expected to be automatically servant, companions, cooks, mothers and wives. In the same token, women who were unmarried were seen as a burden and a threat to society; they were regarded useless due to their inability to give birth because of their non-membership to the institution of marriage.

Whereas, women belonging to the upper class were busy caring for the sick, they had a range of servants, and their tasks were mostly supervision, unlike the working class women who had to work inside and outside their homes. Those upper class women used to receive friends and return the visits, as well as organizing dinners to ease the social promotion of their husbands. They had servants taking care of their houses. This led this category of women to be almost useless, since servants were performing mothers' work of cooking, cleaning and caring for children.

Marriage was the only believed way available for women to provide for themselves. In *To the Lighthouse* Mrs Ramsay urges Lily Briscoe -a painter- to get married as it is a woman's destiny and a way to provide financially for her, since painting is just a hobby.

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Women were believed to be delicate creature unable to be professionally part of the outside world, which belongs to men. Women's first task was to care for their families' well being, whereas, men were not supposed to take part to house chores; it was women's task to do them. "No men who respect themselves would help their wives". Marriage was pictured as the only way for women to have their own space.

Motherhood status in Victorian era has been based on some fundamental principles such as: preparing pupils to be wives, mothers, teachers and missionaries, the natural role of a mother is to be active in her natural sphere which is the domestic one. Mothers' main mission is to transmit Victorian values to their daughters concerning fundamental topics such as menstruation, sexual intercourse or childbirth. Any attempt made by women to go against these principles was not accepted.

In Victorian society, women become mothers through different stages. These stages are the following: the necessity to be a young girl, to get married and then infant children. Traditionally motherhood is experienced throughout marriage in women's early years, otherwise they become unable to give birth.

Motherhood is of paramount importance specially in Victorian society where women have value only through carrying children. Whoever fails to do so is seen as incompetent to do the only things women are meant to do. Women are considered as mere servant and baby carriers for Victorian society's benefits. Women's main task is to infant, raise children, these children will reproduce the same Victorian modus Vivendi.

The concept of motherhood was overlooked and ignored for centuries since it was an instinctive, and a natural function women fulfil. Women's main task was to have children, raise them and serve their husbands, they were the "Angels of the house". Nevertheless, motherhood as an intrinsic phenomenon proved to be wrong. Women were programmed to experience motherhood as an automatism and not always as a choice. It is of utmost

importance to study the concept of motherhood in terms of its origins, and in terms of its mutations. Furthermore, Woolf succeeded in shedding light on a new perception of motherhood which is related merely to women's will to motherhood.

Biologically, being a mother is the process through which a baby is carried in a woman's womb, only after childbirth, a woman is to be called a mother. Nonetheless being a mother, in the eyes of Virginia Woolf, is beyond the scientific definition of motherhood, as women become mothers without necesserly be maried.

Lily Briscoe in *To the lighthouse* is a woman who is not married still she is the mother of her paintings. Virginia Woolf mothered her writings and took care of them with the same devotion a mother cares for her children. In fact, it is against steriotypes regarding motherhood status, that Virginia Woolf has demonstrated that women have the possibility to experience motherhood regardless of society, science and moeurs. Virginia Woolf childless status primed and led her to become one of the greatest modernists writer and even a premonitry of postmodernit writing. Motherhood as a concept has mutated to another form of mothering.

Women's biologies no longer impact women's opportunity to become mothers especially in the 21th Century. According to Virginia Woolf motherhood is no longer restricted by biology or societal norms it is rather a matter of choice. Any woman can become a mother at any age, regardless of her financial, social, and biological conditions. Virginia Woolf motherhed her books and served the English society by leaving a treasured asset.

This dissertation raises and addresses different questions with regard to the concept of motherhood: how did the Victorian social, political, financial, and literary contexts help shape motherhood's conception? How does the binary relation between men and women help identifying the concept of motherhood? What does motherhood mean to Virginia Woolf? Can motherhood be separated from the institution of marriage? What is the new kind of feminism

brought about by Virginia Woolf? In addition to wonder what is Virginia Woolf's heritage to the 21st century.

More precisely, it is question, in this vein, to discuss the concept of motherhood in the light of Virginia Woolf's writings, to observe the changes that took place in Victorian society concerning this particular matter. It is moreover a matter to investigate the veracity of Virginia Woolf prediction in terms of the different kinds of motherhoods through investigating the perception of motherhood in the 20th century. In addition to inspect the impact of social political and literary contexts on shaping the concept of motherhood. It is also a matter to examine the effect patriarchy has on the status of motherhood in its diverse manifestations.

The chapters of this dissertation are based on various thematics with the aim of tackling the prominent issue of motherhood according to Virginia Woolf's perception of motherhood in the 21st century. Regardless of the fact that Virginia Woolf came from a conservative society she was ahead of her time by tackling motherhood in a different way than her era. Throughout her writings she expressed her point of view regarding different issues such as women's place in society and their merits in Victorian era. She used her means to protest against women's lack of status in case they do not fit the mold of mothers and wives. This can be observed in the form of her characters. Mrs. Dalloway Mrs. Ramsay and lily Briscoe.

The outlines of this dissertation are organized as follow: Chapter one introduces the status of women in Victorian society, it is divided into two sections. The first section tackles women's social framework in Victorian society, the second discusses the contexts of Virginia Woolf's writing at different levels. Chapter two addresses the concept of motherhood in Virginia Woolf's writings. This chapter is divided into three sections. The first one is concerned with the concept of motherhood in Victorian era, the importance of marriage in Victorian period and its significance in England, and marriage as a means to women's

unhapiness. The second section sheds light on the concept of motherhood from different backgrounds. Motherhood in Greek mythology, motherhood according to Simone de Beauvoir, then it is question to analyze Virginia Woolf view of motherhood in the light of her personal experiences. This will be conducted in the light of analyzing some characters in her novels such as Mrs. Ramsay and Lily Briscoe in her novel *To The Lighthouse.* Finally, the third section will address Virginia Woolf's pamphlets mainly 'A Room of One's Own' and 'Three Guineas'.

Chapter three scrutinizes the roots of Woolf's feminism in the framework of three sections. The first section deals with the feminist schools of thoughts, Virginia Woolf's feminism, in addition to her stand towards the concept of 'The Angle of the house'. The second section approaches the question of postmodernism and postcolonialism. The third section is a critic of eurocentrism through a deep analysis of postcolonialism.

The fourth chapter tackles patriarchy and Androgyny problematics in articulation with Woolf's writings. This Chapter is composed of three sections; the first section is about the theorization of patriarchy, it discusses patriarchy as a historically dated phenomenon, and as a mode of production, and the need to reconceptualize the concept of patriarchy. The second section deals with capitalism as a viable ground for patriarchy, as a threat for both men and women. The third section tackles the concept of androgyny regarding Woolf's writings.

Chapter five sheds light on Virginia Woolf's literary contribution. It is composed of three sections: the first section is about Virginia Woolf as an unclassifiable writer, the second section deals with Virginia Woolf stand on single mothers' phenomenon, and finally the third section tackles Woolf's heritage nowadays.

This research aims to discuss Virginia Woolf's insights into the perception of motherhood in the 21th century. For this purpose we used Virginia Woolf's novels

namely: *To The Lighthouse*, *The Years*, *The Voyage Out, Night and Day*, *Orlando*, *Mrs. Dalloway*, in addition to her pamphlets 'A Room of One's Own', and 'Three Guineas'.

For the purpose of gaining a better understanding of the perception of motherhood in the 21th century, we have privileged the discursive analysis based on some tools, mainly the Conflict theory, and the different feminists' schools of thoughts. We have proceeded, in this vein, by shedding light on women's status in Victorian society, in addition to discussing the contexts of Woolf's writings. Each theme was analyzed to gain a deeper understanding of important key words: motherhood, patriarchy, and androgyny.

The issue is what remains, nowadays, of Virginia Woolf's writings concerning women's status, and the impact of her fighting to reassign women their right places without being linked to any institution, such as marriage. Beside Woolf's proper books and pamphlets, we consulted writings about Virginia Woolf's by her fans and critics.

Our research could not be completed without referring to the social context in which Woolf has performed her writings. Her family context especially her marriage with her husband is of a paramount importance to better understand the deepness of Virginia Woolf's writings. We could not refrain from noticing that in spite of the quality of her writings, using new way of writings and describing things, because of her social origin, Woolf, could not see, some pregnant phenomena such as single mothers.

Chapter I. The Status of Women in Victorian Society

This chapter tackles women's status in Victorian society. It is composed of two sections. The first sections is about women's social framework in the Victorian society, the second is concerned with the context of Virginia Woolf's writing in Victorian society at different levels: the economic, human rights, artistic and literary level.

Before the First World War, women, in Victorian society, were generally considered intellectually inferior and unable to think for themselves. It seemed obvious that they could not claim the same rights as men did. Political affairs were considered out of reach of women's minds, so there was no question of women's voting. Yet during the nineteenth century, slow advances in women's rights were gained: the right of married women to dispose of their own properties, the right to vote in certain minor elections, the right to sit on the board of directors of a school. In 1876, Hubertine Auclert created the society "The right of women" which supports the right to vote for women and which becomes in 1883 the suffrage of women.

In 1897, Millicent Fawcett founded the National Union of Women's Suffrage to obtain the right to vote for women. Hoping to achieve this by peaceful means, Fawcett gave arguments to convince men, only to give women the right to vote. She pointed out, for example, that women had to obey laws and therefore should have the right to participate in their lives. In 1903, Emmeline Pankhurst founded the Women's Social and Political Union (WSPU) and with her two daughters Christabel and Sylvia, and a group of British women named the 'Suffragettes', then began a more violent battle to achieve equality between men and women.

In 1905, Christabel and Annie Kenney were arrested for shouting slogans in favor of women's vote at a political meeting of the Liberal Party, they preferred to be incarcerated instead of paying fines. This was the beginning of a series of arrests arousing public sympathy for the suffragettes. They began to burn institutions symbols of male supremacy they fought: they burnt a church and a golf course reserved to men. Hunger strikes followed in prisons.

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The police tried to force them to eat, but was unable to stop them. The government unsuccessfully responded with the Cat and Mouse Act[1]. Officially prisoners were momentary discharged due to the Ill Health Act, 1913: when a striker was too weak, she was released and then returned to prison once her life was out of danger.

The suffragettes had what they considered their first martyrdom in 1913 when Emily Davison was killed trying to stop the horse of King George V, who was participating in a derby. During the First World War, a significant shortage of male labor appeared, and women had to work in traditionally male jobs. This raised, a debate about women's capacities. The war caused a break in the suffragettes' movement. On the one hand, the mainstream represented by Emmeline's WSPU and Christabel Pankhurst called for a "cease-fire" in their campaign as long as the war lasted, on the other hand, more radical suffragettes, represented by Women's Suffrage Federation of Sylvia Pankhurst, close to the Marxists, called for the continuation of hostilities.

In 1918, the United Kingdom parliament passed a law (the Representation of the People Act 1918) granting the right to vote to women over 30 years of age who are landlords or tenants with an annual rent of over £ 5. In 1928, women obtained their status as voters on the same terms as men[2].

The Victorian era covers most of the 19th century. The queen from whom she takes her name ascended the throne in 1837, at the age of eighteen. The Victorian period is preceded by the Georgian era (1714 to 1830). This is defined by the reigns of kings George I, George II, George III and George IV, that is to say a period of time from 1714 to 1830, interspersed by

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[1]The government sought to deal with the problem of hunger striking suffragettes with the 1913 Prisoners (Temporary Discharge for Ill-Health) Act, commonly known as the Cat and Mouse Act. This Act allowed for the early release of prisoners who were so weakened by hunger striking that they were at risk of death
https://www.parliament.uk/about/living...the.../cat-and-mouse-act/

[2] The United Kingdom was the eighth country to give women the right to vote. The first was New Zealand (1893). It was then Australia (1902) and Finland (1906). The United States, at the federal level, adopted it in 1919. In France, women had this right only in 1944, at the end of the Second World War.

the intermediate period of the regency of George IV, then Prince of Wales, during the illness of his father George III, from the beginning of 1811 to 1820.

The Georgian era prepared the Victorian era which would follow, by the upheavals which then took shape successively: a loss of the American colonies, the debate in England triggered by the French revolution, the first appearance of feminist ideas[3], the anti-slavery movement, the abolition of slavery in 1833, the birth of industrial society and social unrest, and the rise of the British Empire.

When Victoria came to power, she was eighteen years old and discovered a most difficult legacy: a monarchy discredited by the memory of a corrupt George IV and a society overturned by the industrial revolution, which was then in its second phase of the railway and metallurgy which swells the cities with miserable crowds and causes the emergence of the coexistence of society with the conquering bourgeoisie and the proletariat, in the same state.

Confronted with a strong republican current in 1837, Victoria died in general affliction and provided her successors with an almost unfailing monarchical loyalty. During her reign, which lasted sixty-three years, the country experienced a period of unprecedented prosperity, which benefited the middle class.

The London of the Victorian era is the quintessence of this era, mixing classes that are opposites, mixing the beginnings of technological modernity with strict social archaisms. A large part of the iconic buildings and places of London were built during the reign of Queen Victoria, thus the famous bell Big Ben rings for the first time on May 31, 1859, the first section of the London underground was operational in 1863, the station St Pancras was commissioned in 1868, the Royal Albert Hall was inaugurated in 1871, and the famous Tower Bridge in 1897.

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[3]Wasley. Sasha. "The limits of Feminism" Thesis, Doctor of Philosophy of Murdoch University. 2005 in https://core.ac.uk/download/pdf/11231029.pdf

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Section 1. Women's Social framework in The Victorian Society

Women during the Victorian era did not have rights. They were categorized into three roles: as daughters, wives and mothers. Their main concern was the success of their households and any hindrance was unacceptable. According to Sarah Kuhl, 'The angel in the house'[4] refers to the perfect housewife, the domestic goddess of the middle class. This need society has to label women and to categorize them goes back to the first two female stereotypes in western Christian culture who were Mary and Eve. Mary the holy virgin, pure and good and Eve the temptress seduced by the devil.[5]

Women had no way of escaping Victorian labels at the risk of being either categorized as fallen women or as mentally instable. Women were obliged to meet social expectations at the risk of being outcasts and being put in mental asylum for rebelling against these norms. Whether a woman follows societal norms by being an angel in the house or a fallen woman, or simply a prostitute she is not free, she is at the mercy of men. For the case of women who followed societal norms, everything they owned belonged to their husbands and divorce was a difficult matter where women were never granted custody, as for mistresses they had more freedom especially on the financial level than married women still they had no safety net. Finally, women in general were at the mercy of male's desire. Married women were expected to fit the saintly figure while mistresses to compensate the lacks in marriages.

Marriage in Victorian era, was the sole purpose for women's lives. From birth to their death, women were meant to get married, have children and serve their husbands. Society persisted until recently in using women's lives according their interests. Fathers had full and

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[4] Sarah Kuhl.. 'The Angel in the House and Fallen Women: Assigning Women their Places in Victorian Society'. P 73

[5] Sarah Kuhl. Op.cit. p 71.
https://open.conted.ox.ac.uk/sites/open.conted.ox.ac.uk/files/resources/Create%20Document/The%20Angel%20in%20the%20House%20and%20Fallen%20Women_Sarah%20Kuhl.pdf

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complete disposal of their daughters. It was impossible for girls to refuse a marriage if their fathers agreed to it, unless they become nuns, then and only then fathers could not force them. Husbands controlled their wives' lives; unlike women who durst kills one's husbands were guilty of treason. Women are under men's control, can acquire no property, they are servants, and they cannot act or do anything without their permissions. At the altar women do promise their husbands complete slavery.[6]

Women unlike slave had no right of opposition to their husbands. As for Mill, women had such a low status, where slaves were superior to them. Slaves had the capacity to refuse sexual intercourse with their masters; while women had the legal obligation to submit to their husbands in whatever ways suited them. Children were fully under husbands' guardianship, as for mothers they could do only what their husbands allowed and told them to. Violence was habitual in men's personality, the only place they could perform it without any legal punishment was on their dependent women. English law rendered women's lives very hard and impossible by allowing men to act as it pleased them. In case of divorce women were deprived from everything, including their children. It is only in the case of legal separation where husbands lose their control over their wives, their savings, and their lives; they can not force them to come back to the matrimonial house. This case of legal separation is only granted in few cases of desertion or extreme cruelty.[7]

In Victorian era women's places were in the private sphere, i.e. their homes, nevertheless things changed due to economic realities where men could no longer be the sole supporter which led women to become part of the public sphere. These women were obliged take part in the working force and financially support their families. These women were negatively perceived by society. In addition to be harassed they were not welcomed in the

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[6] Mill. John Stuart. 'The Subjection of Women'p 17
[7] Mill. John Stuart. 'The Subjection of Women' p 18-19

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workforce.[8] Working class women were treated as secondary citizens in comparison to men. They were restricted in terms of positions and were paid less than men in the same positions. Women who took part in the professional life were controlled women, whose work were dictated by men, they were never in charge of their fates. Working class women were considered as inferior and forbidden from making any progress.

Wanda Fraiken Neff, states that women factory workers were very badly treated. They had no right to choose positions they were working in, women were seen as a problem, women working was an unacceptable phenomenon. Neff sated "Not only were working women regarded as problem. All women were a problem"[9]. That is to show how women's lives were hard and difficult. Women's fate was marriage and anyone who durst to transgress this norm was outcasted. Women were believed to be weak creatures, in need of men's protection. Women who worked could not get married as they were seen as abnormal and unfit to fit the Victorian model of a wife and mother in other words 'the angel in the house'.

Once a woman entered the working life, she was doomed to remain there forever and no marriage possibilities were possible, as she will always be viewed as inferior[10].In case of working wives, their situations was even worse than single working women, where they had to take care of both the households and contribute economically. The fact of having women working inside and outside households had negative effects: households were not well taken care of, children were left to themselves. The monetary income women get from working outside was supposed to give them more influence, a weight to balance the households'

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[8] Kara L. Barret. Victorian Women and Their Working Roles
https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?article=1009&context=english_theses

[9] Fraiken. Neff, Wanda. "Victorian Working Women: An Historical and Literary Study of Women in British Industries". p11

[10] Neff, Wanda Fraiken. Victorian Working Women: An Historical and Literary Study of Women in British Industries. New York: AMS Press, 1966. Print.
Some women were best suited for jobs than men were; still they were paid less than men p31

decisions, nevertheless it was not always understood as such where some husbands did stop providing for their families and forced their wives to do it exclusively.[11]

Several authors such as Charlotte Elizabeth Tonna and Elizabeth Gaskell tried to tackle this issue of working women by passing a bill in the parliament, unfortunately it had the opposite effects where working hours and wages were restricted. In addition to poor conditions and the neglect they suffered from.

Men and women' differences are hard to define. Doctors were able to define differences in terms of bodily constitution, nevertheless these differences are merely physical, and they do not tackle the psychological and mental sides. Giving women their rights would lead to positive outcomes, such as recognizing women as human beings, equal to men, and rightful employees, who have the right to education which will provide them with the right training for higher employment.

The fact of reserving women to be mere housewives, belonging exclusively to the private sphere is, without saying, a total loss. Women do have an added asset, which is beneficial to the development of society in general. In his article 'the Subjection of Women' John Stuart Mill, gives the example of members of parliament, being exclusively men, as a loss of potential; women do have their share of knowledge to enrich society with. Their exclusion is a total loss and represents no gain and an opportunity to deprive society from competent people serving its interests.[12]The married Women's Property Act of 1870 allowed women to own their properties. Thanks to this amendment women were capable of keeping their properties and belongings regardless of their marriage. This guarantees women the rights to dignity and equality. It gives women the opportunity to have a say and an impacts on their societies issues.[13]

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[11] Mill. John, Stuart. 'The Subjection of Women'. p27-28
[12] Mill. John Stuart. Op.cit. p 11
[13] Mill. John Stuart. Op.cit. p27

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Section 2. The contexts of Virginia Woolf's Writings

Virginia Woolf lived in the late 19th century and early 20th century. A period marked by the First World War, the interwar period, suffragette's movement (Virginia participated in this latter in 1910), and the decolonization. England between the wars, as Virginia Woolf describes it, is at the height of its power, but also at the edge of a chasm. Virginia Woolf denounces the blindness of a country, which allied victory over Germany has confirmed in its certainties and which, consequently, failed to decipher the warning signs of its bankruptcy.

England is a powerful country, but war, instead of opening a new order, has only petrified the old order. England brought the Conservatives to power from 1922 to 1924, after the coalition cabinets of the war and the immediate post-war period, in which they had to share power with the Liberals. The trials of war left the middle classes and ruling classes more enamored than ever of consensus.–Virginia Woolf describes the fairly unanimous patriotism of her fellow citizens, but also denounces the deadly imperialism and the patriarchal order that dominate her England.

Conservatism reigns[14] and dominates the most rebellious minds: everyone subscribes to the dynastic ideology, to the cult of the Empire (and its colonial rule over India) and to the British army. But at the same time, mentalities are changing. The morals of young people are changing with a heavy tendency for the liberation of bodies: the advent of the automobile and its acceleration of mobility strengthens modernity. With the advent of the consumer society, a new economy of desire is making its way. India's desire for independence in the aftermath of the Great War stirs up signs of tension in the United Kingdom.

Tensions in Ireland was not eased despite the creation of the Irish state in 1921. The general strike of 1926, was a result of social tensions and social misery of large swaths of

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[14] Tim Lambert « A short history of England in the 20th century
http://www.localhistories.org/20thengland.html

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English society. In 1903 the suffragette activists created the "Women's Social and Political Union[15]", an organization whose aim was to demand the right to vote for women in the United Kingdom. Its" modes of action, was based on provocation, it broke with the propriety that had previously dominated the British suffragist movement. In 1918, the British obtained the right to vote from the age of 30 (men could vote at 21). Equality was established ten years later, when women were allowed to vote as early as 21 in 1928. On the political plan, Queen Victoria was probably one of the most powerful women on the British throne since Elizabeth I, but her status did not improve the position of women in society.

Victorian literature follows the previous romantic era: while poetry was predominant, the Victorian era favors the literary genre of the novel with in particular Charles Dickens, Bram Stoker, William Thackeray, Thomas Hardy, Sir Arthur Conan Doyle, the sisters Brontë Charlotte, Emily and Anne, George Eliot, and Elizabeth Gaskell..

2.1. The Victorian Society at the Economic level

The Victorian era in the United Kingdom marked the height of the British industrial revolution as well as that of the British Empire. From a geographic point of view, social changes during the Victorian era were widespread; they did not only affect the British Isles but all areas under British domination in the 19th century.

Many of the changes in the 19th century are the precursors of the changes in the 20th century. The technology of the industrial revolution has a great impact on society. Inventions

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[15] Women's Social and Political Union (WSPU)**,** militant wing of the British woman suffrage movement. WSPU was founded in Manchester in 1903 by Emmeline Pankhurst. Along with the more conservative National Union of Women's Suffrage Societies (NUWSS), founded in 1897, the WSPU sought votes for women in a country that had expressly denied women suffrage in 1832. Although English women had been allowed to vote in local elections and act on school boards since the 1880s, full political equality eluded them. The WSPU was impatient with the moderate NUWSS and with the intransigence of both the Liberal and Conservative parties, for whom the suffrage issue was a political football.
In Enclopaedia Britanica "Women's social and political Union. Written by Karen Manners Smith. In https://www.britannica.com/topic/Womens-Social-and-Political-Union

not only introduce new jobs, and new products but also services which change society. For instance the work in mines to extract coal and other raw materials necessary for the industrial revolution is a whole new industry, and before 1842 even women worked in mines. Industrialization brought huge benefits to entrepreneurs, their success is in contrast on the one hand with the laborers of the fields who are in competition with imported products, and with the aristocracy on the other hand, the possession of territories becomes less important than the wealth accumulated by businessmen[16].

It was at this time that the class system began to be garish. The British class system created a complex hierarchy that differentiates between rich and new rich, rural and urban, etc. An important development of the Victorian era is the improvement of communication links. Stagecoaches, canals, steamboats, and above all, railways allowed people and goods to move throughout the country, facilitating commerce and industry. Other later innovations such as, telegraph, telephone, automobiles and aircraft not only impacted communication but also influenced leisure time.

Many people took the train to visit the coast, while the Bank Holiday Act of 1871[17] established public holidays for all sectors of society. Large numbers of travelers were making small fishing villages like Worthing, Brighton, Morecambe and Scarborough major tourist hubs, and figures like Thomas Cook sees tourism in Britain and overseas as a lucrative opportunity. The railroad improved communication links and changed society dramatically. Steamboats like the Great Britain and the Great Western generalized international travel and advanced trade in such a way that essentials such as corn from America and meat from

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[16] Neil Davidson « How revolutionary were the bourgeois revolution ? in Historical Materialism- December 2005. University of Glasgow. See also Anderson, Perry 1992a [1976], 'The Notion of a Bourgeois Revolution', in English Questions, London: Verso.

[17] Quick Reference. 1871. Introduced by Sir John Lubbock, this Act compelled the clearing banks to close on certain days, thus making them public holidays. In England and Wales Easter Monday, Whit Monday, the first Monday in August, and Boxing Day became public holidays

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Australia were also imported. The Penny Black, the first postage stamp, did set standard prices regardless of distance.

Victorians were impressed by science and progress and had the desire to improve society in the same way that technology can be improved. The model city of Saltaire[18] was founded, among others, as a planned environment considering good hygiene as well as civic and educational institutions.

2.2. The Victorian Society at the Human Right Level

The writings of two great British authors[19], Jane Austen and Charles Dickens, illustrate the differences between the lifestyles of the Georgian era and the Victorian era. The poor are the subjects for Dickens who partially shared their lot. In Victorian times, the poor were part of urban society and their existences could no longer be ignored.

The wealthy classes were convinced that any attempt to reduce poverty would weaken this model of society. If the poor could get some income without working, they would become "idle, lazy, dishonest and worthless[20]", they would lose all habit of "prudence, self-respect and temperance" and would develop a "laziness and laziness mentality insubordination". The new law on the poor enacted in 1834, did limit aid to those who were ready to be locked up in workhouses fairly similar to prisons. Among the first attacks against

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[18] Saltaire, West Yorkshire, is a complete and well-preserved industrial village of the second half of the 19th century. Its textile mills, public buildings and workers' housing are built in a harmonious style of high architectural standards and the urban plan survives intact, giving a vivid impression of Victorian philanthropic paternalism.

[19] Both authors are fascinated by everyday life of people. However in Jane Austen, poor people are practically absent, mainly because at that time, the poor lived mainly in the countryside, absent from the thoughts of the middle classes.

[20] "An aspect of the behavior of the poor that may have justified their destitute state was idleness, which was observed by economists in everyday life and at work, in particular. The theme of idleness is a recurrent one in economic thought » in
Alain Clément « Changing perceptions of the poor in classical economic thought » in Cahiers d'économie politique » 2005/2 N° 49,
https://www.cairn.info/revue-cahiers-d-economie-politique-2005-2-page-65.htm#

industrialization included the destruction of machines by the Luddites[21]; however, their destruction was not related to the condition of the worker but rather because of the mass production of linen at a lower cost than hand-made fabrics.

The army is called upon to intervene in regions with strong Luddist activity, such as Lancashire and Yorkshire. The dangerous conditions of the Victorian factories and the surrounding communities are discussed and the workers gather in unions to improve their working conditions.

In the 19th century, Great Britain saw a huge increase in population accompanied by rapid urbanization stimulated by the industrial revolution. The countryside was emptied and most of the population descended on industrialized cities. The large number of unskilled people and the search for work helped to keep wages just at subsistence level. The accommodation available was scarce and expensive, which resulted in overcrowding. These problems were amplified in London, where the population was growing at a record speed. The large houses were transformed into apartments and buildings, and while the owners did not apply any restructuring on these residences, the slums appeared. Kellow Chesney[22] described the situation: "Horrible slums, some of them extended for acres, a few darker recesses of poverty, constitute a significant part of the metropolis ... In the big houses, once beautiful, thirty people or more of all ages can live in one room". The end of the Napoleonic Wars in

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[21] They called themselves "Luddites" after Ned Ludd, a young apprentice who was rumored to have wrecked a textile apparatus in 1779. There's no evidence Ludd Catullien existed—like Robin Hood, he was said to reside in Sherwood Forest—but he eventually became the mythical leader of the movement. "Luddite" is now a blanket term used to describe people who dislike new technology, but its origins date back to an early 19th-century labor movement that railed against the ways that mechanized manufactures and their unskilled laborers undermined the skilled craftsmen of the day.

[22] Kellow Chesney « The Victorian underworld » London : Temple Smith, 1970.

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1815 resulted in periods of famine and chronic unemployment, which were exacerbated by the introduction of the Corn Laws[23].

Many movements were fighting for more rights for women, but the right to vote will have to wait until the 20th century. The Married Women's Property Act of 1882 guarantees women the right to property in the event of marriage, and there is therefore no fear of a divorce in poverty although divorce was still uncommon in the 19th century.

In the 1850s, the British ruling class began to fear that future labor reserves would dwindle. In 1871, British Poor Law Inspectors reported: 'It is well established that no poor class boy who grew up in the city, especially in London, ever reached the height of four feet. Thus, some laws came to regulate the hours of child labor and prohibit the employment of women in the sectors most likely to compromise their fertility.

On August 16, 1819, a workers' rally brought together nearly sixty thousand people to demand the establishment of universal suffrage. With the help of the regular army and by order of the magistrates, the march was suppressed by the mounted militia (the Yeomanry). During the charge, 16 to 18 people were killed and more than 650 people injured, of which about a quarter were women. The "Peterloo massacre" has since been considered one of the founding events in British working history. The government is wary of the first unions, and tried to ban them in different ways. The best-known case was the Tolpuddle martyrs[24] who were deported to Australia.

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[23] The Corn Law of 1815 is perhaps the most misunderstood piece of legislation in modern British history. Generations of historians and history students have followed Robert Blake in seeing the 1815 Corn Law as 'one of the most naked pieces of class legislation in English history, and a clear sign that the capitalist ideal was not going to prevail without a struggle'. Blake nicely expressed the orthodox history of the Corn Laws which begins with an oligarchic parliament of landowners legislating to line their pockets in 1815 and ends with the middle class Anti-Corn Law League heroically persuading Peel to repeal the Corn Laws in 1846. The **Corn Laws** were tariffs and other trade restrictions on imported food and grain ("corn") enforced in the United Kingdom between 1815 and 1846. The word 'corn' in British English denotes all cereal grains, including wheat, oats and barley. They were designed to keep grain prices high to favor domestic producers, and represented British mercantilism. David Eastwood « The Corn Laws and their Repeal 1815-1846. https://www.historytoday.com/archive/corn-laws-and-their-repeal-1815-1846

[24] https://www.nasuwt.org.uk/uploads/assets/uploaded/5aca14ad-564c-4af8-b248a016e0f4e553.pdf

The verdict was called into question and they were released soon after, but the unions were still threatened by the government. The unions only became legal in 1868 after the creation of the TUC and the vote of the Trade Union Act of 1871. Many legislative texts were voted to improve the condition of the worker including the Ten Hours Act (1847) and the Factory Act in 1901. The workers' struggle went through different phases: large strikes, unrest for universal suffrage in the years 1830-1832, assaults on workhouses after 1934, and protests against the establishment of police forces to monitor the working-class neighborhoods, etc. The movement also had newspapers, such as the Black Dwarf and Poor Man's Guardian, whose owners were frequently arrested.

The government passed six new laws in 1820s that further restricted freedom of expression and increased taxes on the press (a way of keeping progressive newspapers out of the hands of working households). These movements converged in the late 1830s to create the Chartist movement. In 1838-1839, hundreds of thousands of workers attended meetings during which the Chartist program was debated and presented. Tens of thousands of them began to train in anticipation of a hypothetical popular insurrection. The government was worried enough to send the army into industrial sectors. Newport, Wales was the scene of an armed uprising attempt. Then, in 1842, the first general strike in the country took place; the workers went from one factory to another, put out the blast furnaces, seeking to extend their actions. In 1832 a contested electoral reform largely changed the Parliament, dividing the power between landowners and middle class, giving right to vote to tenants and to the middle class, but leaving out minor bourgeois and workers.

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2.3. The Victorian Society at the Artistic Level

Historians agree that British civilization was the starting point for the progress of the contemporary world. On the artistic and literary level, it is also a fertile period, with Thomas Gainsborough, Sir Joshua Reynolds, William Turner, Henry Fielding, Mary Shelley, and Jane Austen. At the dawn of the 19th century, boarding schools for young girls already existed, although in the aristocracy, the use of a governess was the normal solution for training girls. Besides, of course, reading, writing and arithmetic ("the three Rs", Reading, (W)riting, and Reckoning), teaching, at least in the early Victorian era, is very focused on the accomplishments, the talents that one expects in an accomplished young woman: lace, embroidery, cross stitch, knowledge of French, German and Italian, drawing, watercolor, singing, dance, piano, etc. Mastery of the piano and singing was particularly held in high esteem, since it allows to animate evenings otherwise deprived of any music.

The very gradual development of education among girls is to be linked to the absence of female occupations for a young girl from a good family, with the exception of a job as housekeeper or school teacher. Moreover, the very idea that a woman can have a profession, with the status and financial independence that accompanies it, is beyond the realm of the thinkable. As Mary Wollstonecraft wrote in her famous 'Defense of the Rights of Women' in 1792: "How many women die in such a state of discontent, when they could have practiced as doctors, run a farm or manage a shop, and keep themselves standing, living from work, instead of bowing your head?[25] " Man and woman, through marriage, are no longer one and the same person: during marriage, the legal personality of women is deemed to be suspended, and everything they do is under the protection of their husbands. From this principle flows the reciprocal legal rights, duties and incapacities of spouses. Thus, a man can neither donate to

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[25] Equal rights for women : the contribution of Mary Wollstonecraft. In https://fee.org/articles/mary-wollstonecraft-equal-rights-for-women/

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his wife, nor sign a pact with her, because that would suppose that she has an autonomous legal existence. On the other hand, he can transfer property to her by a testamentary disposition, since the legal cover of the wife ceases with the death of the husband.

The flourishing of the arts is vividly illustrated by romantic poets, in particular with Coleridge, Wordsworth, Shelley, William Blake, John Keats, Lord Byron and Robert Burns. Their works open a new era for poetry, characterized by its colorful and lively language, which evokes themes and ideas aimed at elevating the soul.

The Edwardian period[26], follows Victoria's death. The period was marked by the explosion in the number of novels and short stories broadcasted in serials and in literary magazines. It was during the Edwardian period that the campaign for women's suffrage reached its peak. In 1903, frustrated by the lack of progress on this subject despite forty years of legalist campaigns, Emmeline Pankhurst launched a new organization, the 'Women's Social and Political Union'. She embarked on a campaign of direct action against property, without using violence towards others.

In their strikes suffragettes were imprisoned as a result of their actions materialized by burned mailboxes, broken shop windows, destroyed works of art. In prison, they go on hunger strike, and the government responds with a forced and violent feeding program that makes all the headlines. Internationally, the control of the British Empire over its colonies declined during the interwar period. Nationalism takes an important part in several zones of the Empire, in particular in India and in Egypt. Between 1867 and 1910, Australia, Canada and New Zealand were granted dominion status (independence within the Empire). They became founding members of the British Commonwealth, an informal organization that brought

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[26] The Edwardian era (1901-1914) is the last period in British history to be named after the monarch who reigned over it. Although Edward VII reigned from 1901 to 1910 to be succeeded by George V, the Edwardian period is generally considered to have ended at the outbreak of the First World War in 1914.

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together the former British colonies. The independence of India and Pakistan in 1947 completed the decolonization of the Empire.

2.4. The Victorian Society at the Literary Level

Actually, the period between the end of the 19th century and the beginning of the 20th century was rich in both factual and intellectual jolts. Marxism in theory and in fact with the establishment of the USSR had a decisive impact on the intellectual climate of the time. In the same way, Freudianism had emphasized the importance of the unconscious as a driving force of human behavior. The First World War brought to light the inability of states to peacefully settle their differences. At the intra-state level, social differentiations became more intolerable. Virginia Woolf gives an account for this change in thinking universe by abandoning the positivist representation and the determinisms of all kinds in favor of the plurality of states of consciousness.

Virginia Woolf is aware of belonging to a new generation of novelists (including James Joyce), whom she calls "the Georgians", to oppose them to "Edwardians" - these terms referring to the handover of power between Edward VII and George V in 1910. The authors set themselves a great freedom in the face of the constraints of organic fiction. They proceed with "displacements of narrative structures" and their tearing off from the "prison house of language" (Jameson). Equality of sentences generates the work of style. The work of writing and style, as such, takes precedence over coherence and the succession of events. Causality is no longer the concern of the author. In terms of substance, the identity of the characters and their history (especially sexual) enters into the narrative paradox. This is the fragmentation of the modern subject. So, a story's life becomes the story not of a life but of a multiplicity of lives. Not by multiplication of heroes, but by proliferation of the hero's personality, or the unique heroine.

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In short, it is a break with the traditional novel and the realism that characterizes it. The writings that follow this trend have neither beginning nor end. What is privileged is rather what is "in between". In the same way, the sequence of events does not obey a coherent causality. The organic unity of the text is absent. Instead of one, there is a multiplicity of intrigues and massive displacements compared to the classical narrative structure. These intrigues develop at random encounters. As for time, its progression is highly random. In a word, the story / novel is hardly Aristotelian.

The identity of the characters, especially sexual, is as uncertain as it is changing. Androgyny is ubiquitous. The scrambling of the sexes is also a scrambling of texts, voices. So, *Orlando* and at a least degree *Mrs. Dalloway* represent the invention of a new way of telling a story, and writing a novel. Virginia Woolf accomplishes a literary break in the perception of reality. Far from her the idea of showing an objective and external reality as the narrator of realist novelists want. Her reality is perceived through a "subjective consciousness" that gives her own vision.

Conclusion of the chapter

Virginia Woolf is the perfect product of Victorian England, whose dysfunctions she denounces. She comes from a family of intellectuals. Her father, Mr. Leslie Stephen, in charge of writing biographies of prominent figures in British history, was the editor of The Dictionary of National Biography. From the death of her father in 1904 and her mother Julia in 1895, Virginia Stephen chose to break with the privileged and conservative society from which she came.

Virginia Woolf participated in the literary revolution of the early twentieth century. By literary revolution, we mean "The subversion of the structure of fiction as thought by Aristotle". It is in fact a questioning of both the form and content of storytelling and writing. It is a break with the organic conception of narration and causal sequences that ensure the intelligibility of the story in time by stirring narratives and writing practices. This revolution in fiction implies a shift in time, an upheaval in the classic narrative, a questioning of the sequence of events, a denouement following a teleological progression. Modern fictions in which Virginia Woolf participates, questions the two maxims of content and form. There is no more narrative hierarchy, which subordinates details to the coherence of the plot, events take precedence over the teleological succession of the story of a life.

Chapter 2. Motherhood in Virginia Woolf's writings

This Chapter is composed of three sections. The first one encompasses the concept of motherhood in Victorian era, the importance of marriage and its significance in England and how marriage is a means to women's unhappiness. The second section deals more particularly with Virginia Woolf's representation of motherhood from the lenses of the 21th century. It tackles the issue of how Virginia Woolf turned her childless status into an asset. The third section deals with special essays written by Virginia Woolf: "*A Room of One's* Own" and "Three *Guineas*".

Since the end of the decade of the 80s of the nineteenth century, a new concept related to feminism has known a big fortune and a wide popularity. This is "maternalism". This concept is conjugated with several attributes: domestic feminism, family, social, relational[27] ... The central idea of maternalism is that women have rights by virtue of their status as women, as caregivers and caretakers of children. These women make a specific contribution to society. From this contribution, they have claims to the state.

This poorly known, and long unrecognized, feminism of the first decades of the century, qualified today as "maternalist", demanded the equality of economic and political rights, and the social recognition of maternity whose economic value was considered equal, if not superior to that of men's activities. But the European and American welfare states have instead turned to a model of assistance to families and valorization of paternity, considering motherhood as a properly individual issue.

From 1890 to the 1930s, Bock wrote: "one of the essential themes of feminist debate at the time was maternal activity, recognized by many not as a natural function, but as work[28]."

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[31] 12 Toupin, L. (1996). Des usages de la maternité en histoire du féminisme. Recherches Féministes. https://doi.org/10.7202/057890ar.

[28] Bock et al Thane (1991). Maternity and Gender Policies, cited by Louise Toupin Op cit. p 119.

Bock cites in this respect not less than thirty feminists or groups who claimed during this period, an actual recognition of maternal activity. Among them, some asked outright to pay for the maternal activity by a salary: Hubertine Auclert as early as 1879 (at the Workers' Congress of Marseille). The claim revolved around a salary paid by the state for the benefit of mothers "state wages for mothers". For many, the salary paid to mothers must be separated from the husband's income. In other words, women's domestic work is to be valued economically and socially.

The first state pension experience for female heads of households was attempted in Chicago in 1911. There were differences in the American maternal movement both progressives and conservative ones. The progressives were in favor of greater support from the federal state towards the citizens, while the conservatives argued for a minimal role of the state. For them, "the well-being of mothers and children is a private concern facing philanthropic organizations[29]"

Section 1: The Concept of Motherhood in the Victorian Era
1.1. Motherhood in the Victorian Era

During Victorian Era, women used to have a large number of children. In the first decade of the 19th, the percentage of children per woman reached 5.75%. Women needed support and widows would always remarry to have support. Women had domestic work and men had to financially support their families' needs. Boys were sent to boarding schools while girls were taught at home. From early age boys were taught to leave the house while girls were taught to stay at home.

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[29] Here is what Strong-Boag (1988: 96) added: «Although women as a group never won formal recognition of the real work they performed in the home, the introduction of mothers' allowances for those in distress in the 1920s and1930s owed a great deal to feminist identification of the larger problem. Respectable middle-class housewives who complained that they were «nothing but[...] working housekeepers] - without a salary» were not beyond making the connection between the situation of all women at home and that of impoverished Single mothers. » cited by Louise Toupin, op cit. p 123.

For psychiatrist Daniel Stern, motherhood is the state of an act of creation where women give birth to babies. It is an action which is defined by society and culture. Motherhood refers to a person who becomes a dependent individual because of her baby. According to Akujobi, motherhood has meanings in religions and societies, these meanings change according to societies and religions. With regards to Ngcobo, motherhood is women's way to express their womanhood to its fullest. It is the basis of marriage. It is so important that infertile women are depicted as incomplete.*"* Motherhood is so critical in most traditional societies in Africa that there is no worse misfortune for a woman than being childless." A barren woman is seen as incomplete, she is what Mbiti calls the "dead end of human life, not only for genealogical level but also for herself".[30]

All women do not have the same experience of motherhood in a similar way. Motherhood as a relationship implies a range of feelings from love to ambivalence[31]. As far as cultural theorists are concerned, motherhood has different meanings in different cultures. These cultural traditions do pressure women to meet motherhood norms. In a tribe called Lyuku, which is situated in Estakor the west of Edo state (A state in Nigeria), they perform rituals in the name of motherhood that are not in mothers' or in children's interests.

In order to be called mothers, women have to go through different stages. They have to be circumcised at the seventh month of pregnancy, blood has to be spilled in order to demonstrate the bond between pregnant women and their tribes, until pregnant women do that they are seen as outsiders. Women are expected to be secluded seven days before the circumcision and afterwards. Then pregnant women have to go through the ritual of 'Stakor' referring to the commitment to motherhood. The ritual consists in chopping off one side of the teeth, and everyone can see that as a sign of happy marriage and a successful experience of

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[30] Akujobi Remi." Motherhood in African Literature and Culture" p3

[31] Stadtman Tucker. Judith. "The new future of motherhood". The Mothers Movement Online P6

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motherhood. Regardless of economic status women have to undergo these rituals and pregnant women who refuse to undergo these rituals are excluding themselves[32].

Motherhood is perceived in different ways. Some view it as a natural continuation of women's lives where women do experience the miracle of life while other women do view motherhood as the most important job in the world due to its impact on the upbringing of tomorrow's generations, it represents the bond mothers have with their children. Moreover, Motherhood is perceived as a relationship instead of a job.

Motherhood is a relationship where love and care still exist, its intensity and obligation depend on the tenderness, attachment and the nature of needs between mothers and their children. When motherhood is dealt with as a relationship, we may center our attention to mothers and how becoming a mother do change them. By regarding motherhood as relationship, we acknowledge that motherhood is not an ending it is the beginning of new possibilities and responsibilities. [33]

As mentioned by H. Deutsch, the Freudian theory stipulates that women are inferior to men due to their intrinsic lacks. Men are whole creatures thanks to their phallus and women do need motherhood to compensate for their lacks. Motherhood is women's salute to wholeness and fundamental pillars to their femininity. The Lacanian theory argues that dolls little girls play with represent their lack of the phallus and motherhood is the means women do compensate this lack.

According to Dora Pines, motherhood should be interpreted as the crowning of women's inner nature and the key to fulfill female identity. Pregnancy is a necessary step towards adulthood after the infantile and adolescents' stages[34]. Motherhood is the birth of a

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[32] Akujobi Remi." Motherhood in African Literature and Culture". p4
[33] Stadtman Tucker. Judith. "The new future of motherhood". The Mothers Movement Online p5

[34] Ambrosini, Alessandra, and Stanghellini, Giovanni. "Myths of motherhood. The role of culture in the development of postpartum depression" p278

child and the birth of a woman as a mother. According to scholars such as Minuchin and Bibring, 'Development crisis' concept defines motherhood as a life condition, a reorganization and deconstruction of women's lives, creating vulnerability and may hinder women's psychological balance. Motherhood is complicated and leads to periods of crisis and conflicts.

According to Ambrosini and Staguellini, the theory of development crisis puts into question the beliefs that motherhood is the ultimate condition for women to define themselves as human beings and fulfill lacks and stereotypes defined by society. Not all women are ready to become mothers and one way to overcome that is to consider child birth as a personal matter proper to women to choose to experience. According to Stern, the physical birth of a baby is the psychological birth of the mother through the formation of a new identity.

Mothering is a disturbing experience during which women's lives are turned upside down. They have to take care of a new set of tasks concerning the baby such as nurturing, caring sleep and that without previous preparations. Family members are not always there to help and sometimes they are too intrusive. Everyone around mothers keep on living the same way, including their partners, while mothers have to reorganize their lives with changes such as sleepless nights and loneliness.

According to Stern, mothers' mindsets ought to coexist with different identities: the one of a mother and the existing identity previous to motherhood. The most difficult one is, according to Stern, to find a balance between the role of mothers and the role of women.[35] Stern argues that the pleasure women do feel when operating these maternal tasks are psychologically internalized, still they give rise to contradictions in the maternal functions. Women may be considered as biologically liable to procreate, but not all women's behavior

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[35] Ambrosini, Alessandra, and Stanghellini, Giovanni. "Myths of motherhood. The role of culture in the development of postpartum depression" p280

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can be interpreted as being maternal. Mothers' behaviors and social attitudes have a cultural source instead of a genetic one resulting from a male gaze on femininity and motherhood. Women are still afraid to tell how they really feel about being mothers. They cannot say how boring a day can be with their children, how they long to go back to work.

> The most frustrating period of my life has been maternity leave: only sleepless nights, poops and baby food as discussion topics at the recreation grounds; fat to get rid of; envy for my husband and my girlfriends who went to work. (Ambrosini and Stanguellini 280).

It is for sure that Mothers' level of education has to be correlated to their behaviors as mothers. Mothers with fewer years of education and less income want more fathers' involvements. Mothers want to work in positions which do not require a lot of time. More than half of mothers sampled, declare that society did not meet their needs and their families' and their children's.[36]

In America, mothers want fewer demanding jobs in terms of time in order to take care of their families. Mothers do have a lot in common: a big satisfaction from their mothers' status, their concerns about their children and the potential dangers they may encounter. Women are satisfied with their status of motherhood. According to G. Aird, 81% satisfied with their mothering lives, 92% of mothers care more for children than for themselves, and 88% of women believe that society expects more from them than from anyone else[37]

Patriarchal views of women as mere mothers in the Victorian Period

> Patriarchy is a form of mental, social, spiritual, economic and political organization/structuring of society produced by the gradual institutionalization of sex based political relations created, maintained and reinforced by different institutions linked closely together to achieve consensus on the lesser value of women and their roles.[38]

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[36] Farrell Erickson. Marthat, G. Aird. Enola. "The motherhood study, Fresh Insights on Mothers' attitudes and Concern'.p8

[37] Farrell Erickson. Marthat, G. Aird. Enola. Op cit. p6, 7

[38] Facio. Alda. 'What is Patriarchy?' p2

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Patriarchy refers to the rule of the father. The patriarch is the eldest male of the family who exerts his power over the rest of the family's members. It is a social system which empowers men over women. Men are considered superior to women and women are treated rather as men's properties than as human beings. Patriarchy exists in all places and times but it changes in terms of practices and degrees. Patriarchy as a practice operates in all life's areas, its powers extends from politics, economics to women's rights to procreate.[39]

Family plays a primordial role in internalizing patriarchal norms. Women are brought up in a way to reinforce and insert patriarchal norms. For instance, women are taught to be under the authority of the father, the brother and then under the authority of the husband. Women are properties to be guarded and protected; they are valuable properties but not human beings in addition to always be put in secondary positions.

Women who own lands do not have the right to dispose them according to their wills, as for women who work in the public sphere, they have to work in the private sphere too by performing house chores and look after their families. Household work is not considered as a productive work regardless of its centrality in the upbringing of tomorrows' generations. Women who do not work outside are not considered to be contributing to the economy of their country

1.2. The importance of Marriage in the Victorian period and its significance in England

According to Christianity, marriage between a man and a woman is like the union between the Christ and the church. Women are part of men, they were created to be their companions" The Lord God said, 'It is not good for the man to be alone. I will make a helper suitable for him'...and while he was sleeping, he took one of the man's ribs and closed up the

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[39] Hooks. Bell. "Understanding Patriarchy". P1

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place with flesh"[40]. The same way the Christ submit to the church, women must submit to their husbands and men have to love their wives the same way the Christ loved the church. Husbands are the head of families as much as the Christ is the head of the church. Marriage is believed to make men and women more holy in terms of the similarities between Men/women and the Christ / the church relationships.

Women were encouraged to be Angels in houses: ideally blond, blue eyes, self-sacrificing, caring for others, for the house, subservient to their husbands in any decisions they take. Women had to give up on their dowries and on anything that has an intellectual nature. Motherhood was a painful stage, women had to endure repeated pregnancies, which were free of anesthesia. Girls were automatically drawn to marriage due to various reasons such as lack of efficient education, colleges were closed to girls. Families pressured girls to get married. Their consents were secondary since girls used to consent to their fathers' will. Girls were encouraged to accept passively their engagements. Average girls used to marry at 23 years old while men used to marry between the age of 25- 31

Women could not marry before the age of 21 except when they had no legal guardians. Once married, women lost their properties to their husbands, as a result they were unable to own properties, money or write wills. In case of divorce fathers had the children's custody regardless of the Act of Custody infant. Men could force their wives to return to their homes if they desert it. In terms of consents in the nineteenth century England women lacked equality, autonomy, capacity, maturity, education, and they were forbidden from expressing their emotions to men, in addition to be unable to retract form a union they were engaged in.

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[40] Genesis 2:18-20-23-25 The Message (MSG) in https://www.bible.com/bible/compare/GEN.2.18-24

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1.3. Marriage related to women's unhappiness`

According to Mrs. Ramsay childhood is the best time for humans. When children grow up they face tragedies and have problems. Here unconsciously she talks about her life. As a child, she is very happy and when she grows up she becomes very sad especially throughout her marriage. Her marriage is an unhappy marriage, her insistence to marry people is one way among others to put up with her life's emptiness

> She had often the feeling, why must they grow up and lose it all? And then she said to herself, brandishing her sword at life, Nonsense. They will be perfectly happy. And here she was, she reflected, feeling life rather sinister again, making Minta marry Paul Rayley ;(…) almost as if it were an escape for her too.[41]

Mrs. Ramsay is pro marriage; all men and women have to join in matrimony. According to Mrs. Ramsay, marriage is the systematic act to be performed by a single man and a single woman. Marriage is the shared experiences of everyday events. Throughout the novel *To the Lighthouse*, the union of marriage is not romanticized, it is rather the culmination of two people part of unitary institutions but still they are separate. Mr. and Mrs. Ramsay represent a solitary unit composed of private thoughts.

In spite of her bad experience in Marriage, she insists on making Paula and Minta get married. This insistence is a distraction from her own marriage and the belief that marriage is the end in itself which should be the destiny of young people.

Marriage as an obstacle to a successful life

According to Virginia Woolf, Marriage is an obstacle to a successful life. "She would have written better books if she had not married"[42] . Mrs. Ramsay would have been happier and would have had a purpose if she had not been tied with the ropes of marriage. She is

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[41] Woolf. Virginia. *To the lighthouse.* p50
[42] Woolf. Virginia. Op cit. p58

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aware that throughout the framework of marriage she has no existence, as everyone has priority over herself.

Mrs. Ramsay knows that she does exist only when everyone is asleep, since this is the only time she can devote herself away from her duties and be in touch with her true self. She perceives loneliness and calm. Mrs. Ramsay enjoys darkness as it gives her a sense of possibility of adventures and lack of attachments towards her surroundings.

> She could be herself, by herself. And that was what now she often felt the need of to think; well, not even to think. To be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others.[43]

Section 2: Woolf's representations of motherhood

Victorian women's lives were limited to their houses by fulfilling duties to their husbands and children. World War I, reminded people of the importance of family. Women were expected to improve their homes by taking care of their husbands and bearing healthy babies for a happy family life. Since the family unit was the fundamental social and economic unit of the nation, motherhood was looked upon as a fundamental power in reconstructing the nation. Despite the rise of motherhood after the war, Britain faced the problem of the great decline in the birth-rate. In the early 1900s, the fertility rate dropped dramatically. Therefore, in the national crisis and the following rise of maternalism, motherhood was regarded as the central factor in reconstructing the nation. Consequently, the nation started controlling motherhood through Eugenics.

Achievement of motherhood primarily represents acquisition of the "mother-power." For centuries, it was only by having a child that a woman could obtain "power" to annihilate men and define her sex as female. Women who have been weak, silenced, and oppressed in a patriarchal society can reach power and respect in the role of a mother. For most women in

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[43] Woolf. Virginia. *To the lighthouse* p52

history, motherhood was undoubtedly admired and idealized by men. Women's autonomy and sense of identity are acquired almost exclusively through the experience of motherhood.

While "becoming a mother" was regarded as one of the most indispensable obligations and privileges for a married woman, it strained a woman to sacrifice her health and social life because of the mortal risk caused by childbearing. The exclusive society and inadequate medicine of early - twentieth - century England placed childless women in a severe situation. Women who could not fulfill social and domestic obligations had to live with the trauma for the rest of their lives. Women were expected to marry, become pregnant, and bear a baby. Failure to do so meant that a woman was "improper" in that she had not followed the rules that had been laid down by Victorianism.

Ultimately, people's desire for a better nation led to the idea of eugenics. Eugenics became a fundamental theory in the regulation of mothers. Throughout history women have been expected to be mothers; however, in 1900, facing a period of national crisis, Britain tried to exert authority over the female body as a national property. Consequently, being a mother was regarded as an essential part of a married woman's identity. In the post - Victorian era, the British Empire expected women to be great mothers in order to save and reconstruct the nation.

The medical profession did not recognize obstetrics and gynecology as a legitimate field of medicine until the 1920s[44]. Gynecology was developed primarily in close relation to women's reproductive ability, which was identified with their social roles. While the immature system of medicine placed women in a critical position, even to the point of threatening their lives, society required them to be mothers. Society treated women with contempt for their gender - based natures and yet with respect for their childbearing capacities. Those who were unhealthy and incapacitated were excluded from society. For

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[44] Saika Kana Op cit p34.

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married women, becoming a mother was not only an obligation but also a major part of their identities.

In post - Victorian England, being childless was associated with problems in women's bodies and identities, which placed women in a highly critical situation. Childless women such as Virginia Woolf certainly experienced giving up children as traumatic. In particular, in the early twentieth century, English women struggled in a post -Victorian society that was still dominated by the Victorian ideology of controlling the feminine body and high expectations of motherhood where the practice of medicine was not as developed as it is today.

The essayist William Rathbine encouraged British women to immigrate to Australia in order to have better employment opportunities for those who did not marry. Unmarried women were doomed to be a weight to their families' finance, and belong to spinsterhood.

The trauma of childlessness nevertheless enabled some to achieve positive outcomes, as it is the case of Virginia Woolf. Although Virginia Woolf was dominated physically and spiritually by Post - Victorian ideology, which affected her attitudes towards her femininity, body, and barrenness, she became a feminist writer and a role model for many other childless women. Woolf writes as a childless woman living in post - Victorian England. Her writings form a history of her anxiety about motherhood. Virginia Woolf's novels trace her emotional development, especially in her relationships with other women, her possibilities as a woman writer, and her spiritual change deconstructing her conception of gender.

Woolf started her writing career with *The Voyage Out* (1915), followed by Night *and Day* (1919), which was born out of the traumatic experience of giving up all hopes of having children and her complex emotions about Victorian motherhood. Although Woolf fought against unreachable motherhood her whole life, in her writings she continued to seek for

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everything love, children, adventure, intimacy, and work. This process formed the art as well as the literary history, of Virginia Woolf.

2.1. Woolf childless status

Woolf wanted to have children at the time of her marriage in 1912, but was forced to give up this wish in the face of her husband's opposition. Despite her sadness about this decision, it was the period in which she started her writing career and grew into a mature writer. Creating novels was the process by which she expressed her sorrow, regret, and anger about being childless, which became gradually indispensable elements of her art. As Woolf went through her exploration of life as a childless woman, her novels traced the history of her suffering, awareness, and eventual growth of spirit and creativity.

Woolf's experiences as a childless woman and as a creator of literature are closely interrelated, and illustrate her process of PTG "Posttraumatic Growth Inventory.[45] Woolf seeks to overcome anxiety about her childless life and expresses sadness, regret, and anger on her barrenness in her novels

Virginia Woolf' Post Traumatic Growth Inventory

Virginia Woolf's PTG "Post Traumatic Growth Inventory" [46] began with her abandonment of motherhood and subsequent start of her writing career, around 1900. The trauma of her mother's death triggered Woolf's writing career. Her mother, Julia, had been an ideal mother, and her early death in 1895 made her presence an eternal ideal. Woolf followed

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[45] R. G. Tedeschi and L. G. Calhoun in "The Posttraumatic Growth Inventory: Measuring the Positive Legacy of Trauma" (1996)

[46] PTG provides an opportunity to reconstruct one's way of thinking. After one went through a critical situation, one's views and thoughts will be destroyed or changed, and will be completely renewed. Tedeschi and Calhoun define "trauma" as PT G caused by a highly stressful event, which is not always synonymous with psychiatric terminology.

Cf. Saika Kana B.A. "Revision of Motherhood: Virginia Woolf's Creative Reproduction in Life and Art". Fuji Women's University, 2001. M.A. Hokkaido University, 2004.
Submitted in Partial Fulfilments of the Requirements for the Degree of Doctor of Philosophy in the Department of Languages and Literature Graduate School of Letters Hokkaido University 2013.

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this ideal of motherhood throughout her life. However, her marriage was not an avenue for motherhood; her husband did not allow her to have children because he was concerned about her mental health.

In contrast, her elder sister Vanessa Bell, who married in the early 1900s and soon became pregnant, was a realistic example of motherhood. Subsequently, Woolf's early writing career was marked by her anxiety about her failed motherhood as well as her ambivalent mind-sets towards her mother. According to Saika Kana, Childlessness has been a serious problem for many women and has often left a traumatic scar. Some women agonize greatly from a sense of failure, which can cause Post Traumatic Growth Inventory.

Julia was an ideal mother to Virginia and was a model of the Victorian ideal of womanhood, which necessitated devotion to husbands and children. Marriage and childbearing were an essential event in a woman's life. However, Woolf was not able to have children, which became a lifelong trauma for her.

Woolf inability to have children became a constant trauma to her. After her marriage to Leonard Woolf, he decided not to have children because he was concerned about Virginia's condition. Leonard consulted doctors about Virginia's vulnerability, mental instability, and sexual frigidness, then he decided that it was too hazardous for Virginia to have children. Virginia suffered from Leonard's decision and her own reluctance to argue against him, which contributed to her envy of her closest rival and sister, Vanessa. Her marriage with Leonard was the beginning of her struggle with childlessness.

Since Woolf's writing career started around the same time as her marriage in the early 1910s, the urge to have children notably influenced her early writings. These novels illustrate her interrelated anxieties about motherhood, children, and writing. The influence of her situation (not being mother and a childless person) impacted her first novel *The Voyage Out*: the contrast between the solitary, and the fertility of the sea and the death of the protagonist

just after her marriage. The second novel *Night and Day* depicts the ambivalence towards Vanessa and her children.

With Leonard's decision not to have children, she failed to fulfil the motherhood idealization and suffered enduring trauma as a childless woman. Woolf was not able to escape her mother's influence for a long time. Even though Julia died when Virginia was thirteen, in her maturity, Virginia felt intensely the impact of her mother on her life.

> She wrote in 1939: (…) the presence of my mother obsessed me. I could hear her voice, see her, imagine what she would do or say as I went my day's doing. She was one of the invisible presences who after all play so important a part in every life. (Moments80)

Despite her expectations to have children, Virginia was not interested in sexual intercourse with her husband. Her disgust did not disappear after her marriage. Virginia Woolf believes sexual intercourse predestine men domination over women, which was unbearable to her. According to Peter Dally sex was inacceptable. It was not the physical act of penetration, but the psychological effect of being defenseless[47].

In Virginia Woolf's opinion, there is a profound gap between the public and private sphere. The public one (business, politics…) is for men, while the private sphere (of emotion, moral influence, domestic…) is for women.[48] Woolf lived in a conservative society, and she reproduced it in a novel that questioned its values. Woolf created a perfect Victorian mother figure in this novel, in a character that is modelled on her own mother, entrusting Betty to fulfill her expectation of becoming a mother. Through creative process, Woolf tries to reveal the distortions in the conservatism of Victorian society and to calm the anxiety about her own childlessness.

In *Mrs. Dalloway*, Virginia Woolf appeared to treat childbearing and child raising as ambiguous, ineffective acts, although her autobiographical writings, such as her diaries,

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[47]Saika Kane Op cit p52-53.
[48] Woolf. Virginia. 'Three Guineas'. p71

letters and essays clearly show her strong desire for children. This ambivalence reveals that childlessness had occupied a great part of her mind for years and even was the hidden motive to write novels. It is easy to imagine Woolf, living in a patriarchal society, which required women to have children and raise them, struggling unconsciously if not consciously with the view of herself as a failed woman, seeking a way to overcome her sense of failure through writing.

In *Mrs. Dalloway*, Woolf expresses her higher consciousness about childlessness. Several occurrences and characters are concerned with maternity and childbearing, which represents Woolf's anxiety as well as her ambivalence towards society. *Mrs. Dalloway* is a "narrative stream" of Woolf's own consciousness as a childless woman.

In her novels, *Jacob's Room* and *Mrs. Dalloway*, Woolf revealed the exclusiveness of Victorian society and its oppression of "improper" women, as observed by the childless self. In J*acob's Room* and *Mrs. Dalloway*, Woolf questioned Victorianism's exclusion of childless women and expressed her anxiety about her own childlessness. Woolf gradually realized that her anxiety about maternity was caused by social convention, not her incapacity or her sister's Vanessa fulfilled life.

In *Jacob's Room*, Woolf questioned the severity of Victorian attitudes towards childless women and expressed her anxiety about her own childlessness. In this novel, Woolf re-created Victorian society in late nineteenth-century England. Although nineteenth-century English society gave men public and unrestrained roles, it gave women the roles of fulfilling domestic obligations necessary to maintain their families.

2.2. Representation of Mothers in Greek Mythology

Greek Mythology is composed of a variety of narratives and arts representations aiming at explaining the origins of the world and the lives of gods, goddesses and heroes. These narratives used to take the shape of oral poetic tradition known as the ancient Greek literature, such as Homer's epic poem Iliad and the Odyssey. There are several sources to Greek mythology: the literary source, the library of Pseudo-Apollo Dorus, the Mycenean civilization by the German archaeologist Heinrich Schliemann and the Minoan civilization by Sir Arthur Evans as the archaeological sources. Greek mythology had an important influence on western civilization. The general discourse on motherhood is defined by men and experienced by women. In the Greek world women have no other function than bearing and raising children, their value resides in relation to their children. The Greek polis supervises the sexual and reproduction, it says that women have no other role than being a mother.

> Aristotle, the great thinker of antiquity, claims that man is form, is active and his creative spirit can engender life; "Women are nothing but a receptacle, nothing but matter whose function is to procreate". Aristotle's judgment shows that culture can effectively force a social role on women, and that role ends up being interpreted as a biological necessity, a fact of nature. [49].

Here Aristotle is a living example on how society does shape women's functions and roles. Women are portrayed as mere carriers and tools to procreate, while men represent the essence of society. Since women are defined by their function of procreation, infertility is shamefully considered. It is seen as a flaw and automatically correlate infertile women to the devil. According to Aristotle there are 3 aspects defining women's place in the medieval world: 1/women as objects belonging to men to use according to their wishes, 2/ men

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[49] Ambrosini, Alessandra, and Stanghellini, Giovanni. "Myths of motherhood. The role of culture in the development of postpartum depression". p70

represent women as creatures to be tamed and corrected from their evil nature, and 3/ women's timid and deferential side is mandatory to raise children properly[50].

The Role of Mothers in Greek Mythology

Greek Mothers, mainly: Gaea Mother earth, Rhea Mother of Zeus, Alcmene mother of Heracles, Leto mother of the twins Apollo and Artemis, Semele mother of Dionysus, and Metis mother of Athena, played a crucial role in the existence of Greek mythology[51] .

The case of Demeter and Persephone

Persephone is the daughter of Demeter the Goddess of grain and growth and the God Zeus, she used to live happily with her parents and then on a sunny day she was abducted by her Uncle Hades the god of the underworld. Demeter was desperate to find her daughter. During Demeter's search nature grieved with her, people and animal starved since she was the goddess of growth and fertility. When Persephone returned, Demeter was delighted and she was no longer the grey sad goddess but a glowing mother happy to see her child. Whenever Persephone was away, Demeter grieved and the earth was barren and cold it was the winter, but as soon as Persephone was home, the earth was warm and fruitful[52].

2.3. Motherhood conforming to Simone De Beauvoir

The issue of motherhood has been approached by feminist theorist such as Simone de Beauvoir who believes that there is no such a thing as 'maternal instinct' for all women. The behavior newly born mothers have towards their children is solely influenced by their environments and situations. The relationship women have with their children is different from a woman to another.

A woman can treat her children in different manners. Women perceive their children as doubles, as lovers. Children satisfy women's needs the same way women satisfy men's

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[50] Ambrosini, Alessandra, and Stanghellini, Giovanni. Op cit. p278

[51] "Greek Myths Origins of the Earth: Gaea, The Titans, and Cronos". p10
[52] "Greek Myths Origins of the Earth: Gaea, The Titans, and Cronos". p21

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needs, in a way, children are women's continuity. Women have no value only as wives and mothers[53]. Women as wives are there to rescue their husbands and raise their children.

According to Simone de Beauvoir, the hindrances and obstacles to abortion is a sign to a hypocrite society where money is the factor to the implementation and prohibition of abortion. Financial means play a huge role in the existence and implementation of abortion. Women who cannot access abortion performed by professionals, perform it by themselves on themselves using sharp instruments. Women who have financial needs can afford going to countries where abortion is allowed like Switzerland and have a clean hygienic surgery performed by professionals; unlike poor women who have to struggle to find the unofficial help, the places and money otherwise they will be treated disrespectfully by their surroundings

Women performing abortions by themselves, generally end up in hospitals to finish these practices because of bleedings and pains. Hospitals are obliged to accept women having a miscarriage already in process, but they treat them as criminals and let them suffer. These mistreatments are accepted by women who believe they deserve these persecutions. (De Beauvoir 604). In this regard, women have different reactions towards abortion: some women feel guilty for killing a living creature and other women feel mutilated.

As mentioned by De Beauvoir, motherhood in childhood is perceived as a miracle while in adolescence it is perceived as a threat to women's lives. During childhood motherhood is perceived as a miracle; the ability women have to bring a child to the world is perceived as a miracle that only women have this privilege. In adolescence motherhood is perceived more as a threat to women's lives than as miracle, due to women's loss of independence and dreams. The birth of a child is the death of the parents. Mothers do imagine

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[53] De Beauvoir. Simone. 'The Second Sex'p 629

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losing their lives when giving birth, they fear losing their lives through the persona of mothers.[54]

In the beginning the body rejects the fetus through vomiting, declared doctor Stekel. Women's craving is nothing but a social construct made by family members and surroundings. Pregnant women who have no cravings are seen as abnormal (De Beauvoir, 617). Pregnancies have allowed women to pay closer attention to their bodies. Attention that is justified by the existence of the child, everything pregnant women do is for the baby. They are no longer required to work hard, or make efforts. Motherhood gives women a life purpose.[55]

> Pregnancy permits woman to rationalize performances which otherwise would appear absurd," says Helene Deutsch. Justified by the presence within her of another, she finally fully enjoys being herself. (The Second Sex 619).

Pregnancies are perceived as holidays where women are allowed and given everything they ask for. Their demands are sacred, they are respected, and their demands are made legitimate regardless of their absurdity. Women are no longer sex objects to their husbands. Pregnancies represent a come back to their childhood carelessness. There are women who see themselves more as a sex object than as the mold carrying a child to life. These women perceive pregnancies as a destruction of the self rather than a positive added value. [56]

> In "My Life" by Isadora Duncan one can read, among other observations: "The child asserted itself now, more and more. It was strange to see my beautiful marble body softened and broken and stretched and deformed" (…) what any peasant woman could have! … I began to be assailed with all sorts of fears. In vain I told myself that every woman had children … (The Second Sex 621-622).

This is an example where motherhood is seen as a common experience 'any peasant women experience'. Pregnancy is lived in the form of hindrances to their bodies.

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[54] De Beauvoir. The Second sex. p 615
[55] De Beauvoir. Op cit. p 618
[56] De Beauvoir. Simone. The second sex p 619,621

Psychologically, women do feel trapped, scared, they wonder where all their achievements, youths, are all gone? How come they have reached the point of bearing a child?

The last stage of pregnancy is the separation between the mother and the child. This separation is differently lived. Some women perceive this moment as the arrival of their child, the miracle of life, while other women perceive pressure and tension both at the psychological and the physical level. These women think they are cursed by their mothers and that they are going to die. The final stage of pregnancy is very painful. The mother wants simultaneously to keep the baby in her womb and get rid of him. She is happy but she is afraid of new responsibilities[57]. The moment the labor starts and the pain becomes unbearable. Women pretend to be able to surmount this torture alone, at the same time they curse their mothers, husbands and they are ashamed to admit they are in pain. Some women refuse to scream and are passive. Labor is seen as the ultimate way to accomplish women's feminine destiny.

Women are meant to feel the pain of labor according to the biblical affirmation: In sorrow thou shalt bring forth children[58]. Children's happiness comes from mothers,

> "thus, he had a happy storybook infancy, but his infancy was to storybook infancy as real roses were to postcard roses. And this happiness of his came out of me like the milk with which I nourished him.[59]

Ordinarily, maternity is a strange compromise of narcissism, altruism, dream, sincerity, bad faith, devotion, and cynicism).

In the light of Simone de Beauvoir's psychology the relation between the mother and her baby can be seen somewhat sexual. There are mothers who treat their children more like toys than children. They play with their son's penis and turn their daughters to dolls. These mothers expect their children to obey them blindly, in addition to expect a recognition for

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[57] De Beauvoir. Simone. Op cit. p 622
[58] Genesis 3:16
[59] De Beauvoir. Simone. Op.cit. p 631

their care. They expect their children to either resemble their husbands or to be the opposite of them.

Mothers unconsciously reproduce their life experiences on their children and condemn them to the same fate as theirs. There is another kind of mothers, those who devote themselves to their children completely and wait for a return in the form of lack of children's independence due to their sacrifices. Excesses in mothers' treatments be them domination or strictness is a way to exteriorize their lacks of self-accomplishment, the things they had to give up to become mothers. A child is a toy mothers can play with, a way to revive their childhood during motherhood, nevertheless some other time children are really bothersome.

Women do feel a privilege in giving birth to a son, the privilege of giving birth to a leader who cannot be a girl. The relation between mother and son is the same relation to a husband in terms of the bonding. She wants him to be adventurous and kneeling before her, she wants him to be independent and keep on being depending on her. (The Second Sex 637).

> Mother keeps her daughter home, watches over her, tyrannizes her, dresses her like a frump on purpose, refuses her all pastimes, goes into rages if the adolescent puts on makeup, if she goes out; she turns all her own rage toward life against this young life who is embarking on a new future; she tries to humiliate the young girl, she ridicules her ventures, she bullies her[60]

The relation between mothers and daughters becomes very tense; mothers try hardly to limit their daughters' actions. No going out, no leisure activities. This mistreatment lasts until the daughter reaches adulthood. Adulthood is a sate which gives space to a friendship between mother and daughter, still, the negative effects remain. The example, cited by De Beauvoir is striking. Sophia Tolstoy, who gave birth more than twelve times, never stops repeating, all through her record, that everything seems useless and empty in the world and in herself. On January 25, 1875, after a moment of exaltation, she writes:

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[60] De Beauvoir, Simone. *The Second Sex*. P 641

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> I too want and can do everything. But as soon as this feeling goes away, I realize that I don't want and can't do anything, except care for my babies, eat, drink, sleep, love my husband and my children, which should really be happiness but which makes me sad and like yesterday makes me want to cry. (The Second Sex 641,642)

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According to Simone de Beauvoir, motherhood is not enough to satisfy women, so many mothers are unhappy; the example of Sophia Tolstoy who has given birth 12 times and who feels worthless and purposeless. Everything Sophia does is taking care of her husband and family. She had everything that society referred to as happiness: a husband and children, but she was not happy. She wanted to do more than her domestic tasks and deep down she knew she could do gigantic things, but her confidence was stealthy. The concept of happiness that she was made to believe was destroying her and making her sad.

Helene Deutsch, argues that a woman accomplishes herself totally through motherhood, but under the condition that it is freely assumed and sincerely desired; the young woman must be in a psychological, moral, and material situation that allows her to bear the responsibility; if not, the consequences will be disastrous[61], it is criminal to advise having a child, as a remedy for women's melancholia or neuroses; as it causes unhappiness both for mothers and children. Consequently, only a balanced, healthy woman, conscious of her responsibilities, is capable of becoming a "good mother."

In Simone de Beauvoir's analysis, women should not have kids for the sake of fulfilling a lack or emptiness in their lives but rather because they feel the capacity to love someone else and are not waiting for any kind of rewards. Having a child is a life commitment, any excess or lack is an offense against life. A child is not a substitute to women's lacks because women's value is not determined by a child. Not all mothers are good for their children. Some parents constitute a real danger to their children.[62] We can see that in

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[61] De Beauvoir. Simone. The second sex. p 642
[62] De Beauvoir. Simone. Op.cit. p 644

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the case of out of wedlock births where mothers mistreat their children, or kill them. It is very hard for a child to defend himself from his mother.

A woman who is working will have the best pregnancy as she is not going to be centered on herself. A woman with a rich personal, professional life has a lot to give to a child in terms of human values and economic possibilities. She will demand the least and will have a lot to give.

Motherhood is no longer perceived as the most awe-inspiring, mesmerizing and thrilling experience a woman experience. Motherhood is full of complications such as being assigned the responsibility of raising children, it does not constitute the main purpose women aspire to. The idealization of motherhood as the most important work in the world benefit to people who want social and economic subordinations of women, to make women that it as a pride and ego flattering to be the sole controller of their children to have a mission raising tomorrow generation.

Unfortunately, the motherhood-as-relationship model doesn't quite get us off the hook for gendered thinking, since by the time boys and girls reach adulthood, they've been thoroughly bombarded with the message that women are inherently more expressive and attuned to relationship than men. But if we want equality and justice for women, we'll need to figure out a way to counteract the presumption of male indifference in our hypothetical script. We might begin by suggesting that it is unfair to everybody if we assume that mothers get more out of being in relationship with their children than fathers do, or that fathers' level of attachment to their children and the attendant obligation to care for them is less compelling than that of mothers.

2.4. The Representation of motherhood in *To the Lighthouse*

Mrs. Ramsay did not want her children to grow old for the sake of keeping her company. She is the perfect image of a Victorian woman; she wants to have a lot of children. Consciously Mrs. Ramsay wants her children to remain small to avoid living in a world of greed, selfishness and sadness. Since her only tasks is to give birth to 'long legged monsters'[63], Mrs. Ramsay's attitude is that of a mother whose main preoccupation in life is to bring forth and raise children. 'Why should they go to school? She would have liked always to have had a baby'.[64] She is happiest carrying a child in her arms.

Women's task was solely to be mothers, and Mrs. Ramsay was aware that when her kids will grow up, they will leave and she will have nothing left to do and nobody to be with. Mrs. Ramsay's children as soon as they grow, will have their own world. She feels the loss of her children when they reach adult age.

Mrs. Ramsay wonders what is happening to her and to her life. How did she end up where she is now? Nothing more than a mother, a wife, and a host, she has no existence beyond them. Mrs. Ramsay relationship with her husband follows the same line of conduct as with her children, she is completely devoted to him and is inexistent when she is around him. Mr. Ramsay is completely sustained by his wife's care. His wife's support is as primordial to him as oxygen is for human beings, which takes all Mrs. Ramsay's energy and life's purpose. "But what have I done with my life?"[65] Mrs. Ramsey wonders how she has ever felt any emotion or affection for her husband since his reliance on her prevents her from existing as an independent person.

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[63] Woolf. Virginia. *Op cit.* p49
[64] Woolf. Virginia. Op cit. p49
[65] Woolf. Virginia. *Op cit. p58*

Mrs. Ramsay has a sense of being past everything[66]. She questions her marriage, her decision to finish her life with Mr. Ramsay. She is a victim of societal ideals and expectations. She does everything that is expected of a woman, she married, and she bore children. She realizes that while meeting societal expectations she lost herself.

Mrs. Ramsay feels such a pleasure and peace of mind when she reads. But she never has time to do so.[67] Mrs. Ramsay is grieved for neglecting herself through caring for others and not having the time to read because she always puts others first. Reading gives Mrs. Ramsay a sense of completeness and a sense of usefulness.

Due to Victorian perceptions of women's mental capacities, they were seen as mere dolls to fill certain functions: wives, mothers and hostesses. Mrs. Ramsay felt such a hedonism that gave her a sense of pride, and intellectual value was refused to her by her surroundings.

> She read, and so reading she was ascending, she felt, on to the top, on to the summit. How satisfying! How restful! All the odds and ends of the day stuck to this magnet; her mind felt swept, felt clean. And then there it was, suddenly entire; she held it in her hands, beautiful and reasonable, clear and complete, here the sonnet.[68]. Why is it then that one wants people to marry? What was the value, the meaning of things?[69]

Mrs. Ramsay is incapable of answering the question: what is the use of getting married? She follows societal rules and does not know their uses. She is just a woman who has incorporated social rules about the importance of marriage, and is unable to know their values. Unlike Mrs. Ramsay who is the perfect example of women following and blindly

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[66] Woolf. Virginia. *To The Lighthouse*. P 70
[67] Woolf. Virginia. Op cit. p23
[68] Woolf. Virginia. Op cit. p97
[69] Woolf. Virginia. Op cit. p98

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abiding by social norms, Lily Briscoe has the opposite behavior to Victorian women who act as weak creatures and feel pity for men.[70]

Mrs. Ramsay is the focal point in her large family, she knows life will end, she knows death will come, she feels she must make efforts helping everyone and at the same time she is exhausted in this process. (khan 41). Mrs. Ramsay's concern with marriage is due to her feeling about death and her desire for religious faith. Mrs. Ramsay exhausts herself in daily chores in order to omit the idea of death. In the light of death, life seems without purpose (Khan 43)

2.5. Mrs. Ramsay's personality in *To the lighthouse*

Mrs. Ramsay is Virginia Woolf's most highlighted character for representing women's repression. She is the major character to be focused on, in her novel *To the Lighthouse*, not because she is the perfect example, rather because she represents the antithesis Woolf focused on. Mrs. Ramsay depicts the undesired example of women who blindly and passively interiorize societal norms. Woolf 's focus on Mrs. Ramsay is to demonstrate that women, in addition to men, have their share in women's oppression and freedom.

Mrs. Ramsay serves men and believes whole heartedly that is the way women have to act. According to Bell Hooks[71] patriarchal norms teach men to be served, to be strong, to think, and to be violent in special settings, unlike women who are taught to nurture, to serve men, to be passive and to be free from the burden of thinking. Mrs. Ramsay is the perfect example of women who have internalized patriarchal norms. She devotes herself to serving men and care for them. Despite the burden and tiresomeness of her constant support to her husband she continues to do it.

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[70] Woolf. Virginia. Op cit. p128
[71] Bell Hooks "Feminism for everybody". p23.

In fact, women are powerful but due to the internalization of patriarchal norms stating the uselessness of women, they are not aware of their strengths. Mrs. Ramsay has such an authority on her surrounding that she is capable of changing their lives according to her will. She arranged Paul and Minta wedding regardless of Minta's lack of concern about marriage. She controls her husband's psychological state, she is the one to calm him down. She controls the way people act in her house. She prevented Lily Briscoe from criticizing Mr. Tansley, regardless of how open Lily Briscoe used to act, she chose to obey Mrs. Ramsay directives. Mrs. Ramsay is such a powerful person, but because she was educated with the idea that women are useless and worthless, she is not aware of her capacities.

In Victorian society women were expected to be naïve, simple minded. Mrs. Ramsay never had time or opportunity to read regardless of Mr. Ramsay's huge library, as education was not one of women's activities.[72]

The scene of Mrs. Ramsay knitting, James cutting the catalog's pictures and Mr. Ramsay stating that it will not be possible to go to the lighthouse, describes the typical Victorian family where fathers are strict and mothers are protective, Mrs. Ramsay submits herself to her husband out of duty. This is a typical Victorian family where men rule and women implement their husbands' desires. The activity of knitting has various meanings such as: this role is prescribed by men, women are confined to households, unable to compete with men; women do accept it passively and become defenders of patriarchy, and knitting is Mrs. Ramsay's way of expressing herself.

Women's ideal role in Victorian Society is the one of housewives, intellectual activities were not encouraged. Women's historical struggle for rights takes the form of 3 stages. Virginia Woolf classifies these three stages using 3 characters. The first stage is the passive one, identified by Mrs. Ramsay who embraces the role society deems her worthy of.

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[72] Joshi. Divya. 'Strange Spaces and Silences: Mrs. Ramsay's journey in *To the Lighthouse*'. p484.

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The second stages is the awakening represented by Mrs. Dalloway, who is not satisfied by her role as a housewife, still she acts according to societies requirements. And the third stage is the stage of challenge represented by Lily Briscoe, who defies societal norms and patriarchal society.

The novels *Mrs. Dalloway* and *To the Lighthouse*, are both set in a male dominated setting, where women's main aim is to sacrifice themselves for the sake of their husbands. Lily Briscoe represents Woolf's heroine, she challenges patriarchal norms, in addition to be determined to achieve her dreams without men's hindrances. Mrs. Ramsay's efforts to protect men are a lure, since women are the weak sex in need of protection. Men have all the power to and are far from being weak creatures. Mrs. Ramsay feels socially responsible towards men, even to arrogant and misogynist ones like Mr. Tansley.[73]

Mrs. Ramsay represents the perfect Victorian lady. She has completely adhered to Victorian rules. Her existence's main purpose is to serve men's needs, to reassures her husband's uncertainties and selfishness. According to her, men are fragile creatures, towards whom she cannot bear incivilities, even from her own children. She internalized Victorian norms and rules of the perfect lady's manners to the extent that her behavior is a mystery to herself. Mrs. Ramsay cannot explain the way she acts and the reasons she acts according to. Mrs. Ramsay is the protector of men. She exists only during silences and darkness, she is true to herself.[74] "She often felt she was nothing but a sponge sopped full of human emotions"[75] .Mrs. Ramsay wants to influence her adolescents' minds. She conforms her behavior to the Victorian mode of conduct proper to women. (Joshi 482)

Mrs. Ramsay could not bear incivility to her guests, to young men in particular, who were poor as church mice. She was ready to make sacrifices if her husband required it. For

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[73] Woolf. Virginia. *'To the Lighthouse'*. p35
[74] Divya. Joshi. 'Strange Spaces and Silences: Mrs. Ramsay's Journey in *To the Lighthouse'* p480.
[75] Woolf. Virginia. *To the Lighthouse*. p135

wives are responsible for their husbands' happiness. (TTLH 15). According to her, men lacked things, she pitied them. (TTLH 71). Mrs. Ramsay has this habit of pitying men no matter what they do, they were perceived as poor little creatures in need of care.

She has a total admiration for her husband. There is nobody else she reverences as much as she reverences him with him. She often feels she was nothing but a sponge full of human emotions. She is not good enough to tie his shoe strings, "He said, it won't rain; and instantly a Heaven of security opened before her. There was nobody she reverenced more. She was not good enough to tie his shoe strings, she felt"[76]. Still Mrs. Ramsay is the sole source of Mr. Ramsay's energy and confidence. Mrs. Ramsay does not like her husband coming to her for help and encouragement, due to her lack of self-confidence and her husband's huge worthiness more than any human being. She states that no matter how much he relies on her, it is not important because he is educated unlike her. She admires him and simultaneously she fears and detests her dependence on him. She hates her lack of financial independence which kills the joy of the whole family.

> She did not like, even for a second, to feel finer than her husband; and further, could not bear not being entirely sure, when she spoke to him, of the truth of what she said. (…); but it was their relation, and his coming to her like that, openly, so that anyone could see, that discomposed her; for then people said he depended on her.[77]

Here we have a template of women's mentalities in Victorian era. Women are raised to feel and be dependent and needy towards their husbands, if it is the opposite, where husbands are dependent on their wives, women are frustrated since it is opposite to ideas inculcated to them. Mrs. Ramsay was sad and needy of men's dependence and confidence. For instance, Mr. Carmichael is unconfident and according to her, confidence is a right man do enjoy in English society.[78]

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[76] Woolf. Virginia. *To the Lighthouse* p28
[77] Woolf. Virginia. *Op cit..* p34
[78] Woolf. Virginia. *Op cit.* p36

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Mrs. Ramsay needs men's and people's dependence and gratefulness, as the only way to prove herself worthy, due to her emptiness and sadness.[79] Mrs. Ramsay enjoys serving others. It gratifies her ego. As she is told that women's value lies in serving others. She adores motherhood as it gives her the feeling of power over helpless children in need of her. She likes to be "the Angel of the house", the one everybody needs and requires her help, since it puts her in the position of dominance, as she dominates the lives of the people surrounding her (Joshi 483). According to Mrs. Ramsay, marriage is of utmost importance to women and any women not belonging to the institution of marriage are doomed to eternal unhappiness. "

> She, saddened, darkened, and came back to her chair, there could be no disputing this: an unmarried woman (she lightly took her hand for a moment), an unmarried woman has missed the best of life. The house seemed full of children sleeping and Mrs. Ramsay listening; shaded lights and regular breathing.[80]

Mrs. Ramsay has a strong influence on women around her. For instance, Minta Doyle is one of the women who are under the influence of Mrs. Ramsay. She does not fit the Victorian norms, but thanks to Mrs. Ramsay, Minta did meet the requirements of Victorian criteria of a proper lady and accepts to marry Paul. Since a woman is incomplete without adhering to the institution of marriage, Mrs. Ramsay's victory is in marrying Paul and Minta fills her with such a happiness, she hopes the same for her daughter[81]

2.6. The relationship between Lily Briscoe and Mrs. Ramsay

Lily Briscoe is one of Woolf's favorite characters. She represents the strong independent women, defying social and traditional norms. Lily Briscoe is the feminist figure of the novel *To the Lighthouse*. She is weak at the beginning of the novel, still her personality grows stronger by the end of the novel. She resists Mrs. Ramsay attempts to confine her in

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[79] Woolf. Virginia. *Op cit*. p52
[80] Woolf. Virginia. *To the Lighthouse*. p41, 42
[81] Woolf. Virginia. *Op.cit*.p36

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marriage. Lily knows that traditional marriage is slavery and she is unwilling to be part of it. Mrs. Ramsay glorifies wedding while Lily Briscoe perceives it as a degradation. Lily Briscoe refuses marriage due to the expected traditional behaviors married women have to fulfill, to be "the Angel in the house". Lily revolts against the socially constructed traditions, while Mrs. Ramsay represents these traditions. Both of them represent the two sides of the same coin.

Lily Briscoe is a spinster; a woman who is past the age of marriage. In British society, Spinsters were seen as unfulfilled women, since they were not married, they had no children and had no place of their own like married women[82]. They were not allowed to inherit their fathers' properties. Spinsters used to keep their independence lost throughout marriage.

> Mockingly she seemed to see Mrs. Ramsay there at the end of the corridor of years saying, of all incongruous things, "Marry, marry!" (Sitting very upright early in the morning with the birds beginning to chirp in the garden outside). And one would have to say to her, it has all gone against your wishes. They're happy like that; I'm happy like this. Life has changed completely. At that all her being, even her beauty, became for a moment, dusty and out of date. [83]

Lily Briscoe has a feeling of triumph by imagining herself telling Mrs. Ramsay that the Rayleys who got married thanks to her are unhappy. Mrs. Ramsay kept telling Lily to get married "Marry, marry!". Lily wants to tell her that things are not the same as they were during Mrs. Ramsay's time and that she is happy.

Lily knows that nothing lasts forever and especially beauty whom women perceived as a pride. She is free to live her life the way it pleases her and the people who get married are the least happy, like Paul and Minta. She believes that single people get to be happy on their own like her and William Bankes. Marriage is not the supreme and only way to reach happiness; it is in some cases the path to sadness and miseries. She is happy the way she is.

[82] Danielova, Klara. "Victorian Women and Their Representations in Selected Sherlock Holmes Stories" p25

[83] Woolf. Virginia. *To The Lighthouse* p121

She finally feels the strength to stand up to Mrs. Ramsay and tell her how marvelously and incandescently happy she is.[84]

According to Lily Briscoe, women are forced to give everything, while men only take and never give. The best example is Mrs. Ramsay she gave everything; her time her persona, her body to carry her children, her attention everything for the sake of pleasing her husband and at the end she has nothing in return except death. Lily is angry at Mrs. Ramsay for neglecting herself and caring for others.

> That man, she thought, her anger rising in her, never gave; that man took. She, on the other hand, would be forced to give". Mrs. Ramsay had given. Giving, giving, giving, she had died and had left all this. Really, she was angry with Mrs. Ramsay.[85]

Lily is firmly convinced that she does not need to marry, it will make her undergo the humiliation of being charming to men, since it was women's duty to be.

> Lily, looking at Minta, being charming to Mr. Ramsay at the other end of the table, flinched for her exposed to these fangs, and was thankful. For at any rate, she said to herself, catching sight of the salt cellar on the pattern, she need not marry, thank Heaven: she need not undergo that degradation. She was saved from that dilution. She would move the tree rather more to the middle.[86]

Lily Briscoe is confident and knows what she wants so she does not care about what people say. Mrs. Ramsay has the habit of pitying unmarried people like Mr. William Banke and Lily Briscoe. Mrs. Ramsay's mission is to make people get married. Lily is about to adhere to Mrs. Ramsay's way of thinking of pitying herself for being unmarried and she remembers her life, her family and her work and it is enough for her. Lily realizes that one does not necessarily need to be married to be happy. She can be happy by being alone and loneliness is not to be feared. Lily has a purpose in life despite being unmarried. This purpose took the shape of painting.

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[84] Woolf. Virginia. Op cit. p122
[85] Woolf. Virginia. *To The Lighthouse*. p126
[86] Woolf. Virginia. Op cit. p84

Lily Briscoe has a life of her own and she is happy despite being unmarried and she is not pitiable in any way. She starts to doubt her life style because of Mrs. Ramsay's philosophy of the compelling need for women to be married in order to be happy. Regardless of the fact that Lily is satisfied with her life, composed of her father, and paintings. Mrs. Ramsay's way of thinking makes her doubt her life style for a while, then she realizes that it was a blessing that Mrs. Ramsay was not responsible for her life and other people's life.

> Oh, but Lily would say, there was her father; her home; even, had she dared to say it, her painting. But all this seemed so little, so virginal, against the other. Yet, as the night wore on, and white lights parted the curtains, and even now and then some bird chirped in the garden, gathering a desperate courage she would urge her own exemption from the universal law; plead for it; she liked to be alone. [87]

Mrs. Ramsay believes whole heartedly in the crucial need of marriage. She tries desperately throughout her life to encourage people to marry. For instance, she makes Paul and Minta get married regardless of their unwillingness to marry. She manipulates Paul into marrying Minta only for the sake of marriage. Whatever she might feel about her own marriage, she had had experiences which need not happen to every one

> She did not name them to herself); she was driven on, too quickly she knew, almost as if it were an escape for her too, to say that people must marry; people must have children.[88]

Lily Briscoe does not care about Mr. Bankes or anyone as she has a purpose in life and knows what she wants about her life and paintings. She thinks Mrs. Ramsay is weak for letting her husband make such scenes. She has a weak personality. There are people who do not enjoy family life like Lily Briscoe and Mr. Bankes.

> But it was not worth it for him. Looking at his hand he thought that if he had been alone dinner would have been almost over now; he would have

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[87] Woolf. Virginia. Op.cit. p42
[88] Woolf. Virginia. *To The Lighthouse*. p50

been free to work. Yes, he thought, it is a terrible waste of time. The children were dropping in still.[89]

Mrs. Ramsay is conditioned to valorize men and undermine her importance. It gives her a sense of fulfillment. By being needed by her family, her children, and her surroundings. According to Stuart Mill "Women are brought up from earliest years to live for others and to have no life but in their affections". Women are not supposed to have a real life and agency in life except in their minds, they are meant to serve others, to give up themselves for the sake of the remaining important species composed by men.[90]

Section 3: Virginia Woolf's feminist Pamphlets

3.1. *A Room of One's Own*

'A Room of One's Own' is of paramount importance to produce literary works. In fact, women suffered a lot in terms of financial poverty. Women's lack of money led to women's dependence. It is crucial to highlight the contradiction between making money and bearing children. *In fine*, financial security is the solid ground women base their strength on. Writing could be a way to gain one's financial independence. Regardless of women's achievements in different areas they remain men's inferior. Women are perceived only in relation to men. For Woolf, women should be men's equal.

> Perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine, I thought. But it would be well to test what one meant by man-womanly, and conversely by woman-manly, by pausing and looking at a book or two.[91]

According to Virginia Woolf, there are two sexes in the body as well as in the mind. In every man there is a woman who is the fragment of his brain. And parallelly, a woman must have interactions with the man in her. For Woolf a great mind is androgynous. Moreover, it is

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[89] Woolf. Virginia. Op cit. p74
[90] Divya. Joshi. 'Strange Spaces and Silences: Mrs. Ramsay's Journey in *To the Lighthouse*'. p483.
[91] Woolf. Virginia. "A Room of One's Own". p 55, 56

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when the fusion of man and woman takes place that the mind is fully nourished and uses all its faculties.

> But for women, I thought, looking at the empty shelves, these difficulties were infinitely more formidable. In the first place, to have a room of her own, let alone a quiet room or a sound-proof room, was out of the question, unless her parents were exceptionally rich or very noble, even up to the beginning of the nineteenth century.[92]

In fact, up to the nineteenth century, having a room of one's own was only accessible to either noble or rich families. As for the remaining families it was impossible to have a room and a quiet one.

> As Miss Nightingale was so vehemently to complain, --"women never have a half hour...that they can call their own"--she was always interrupted[93]

More than that, women were always interrupted in their lives which prevented them from having a moment to them, a moment to call their own.

> Jane Austen wrote like that to the end of her days. 'How she was able to effect all this', her nephew writes in his Memoir, 'is surprising, for she had no separate study to repair to, and most of the work must have been done in the general sitting-room, subject to all kinds of casual interruptions.[94]

Jane Austen is the example of a woman who overcame the lack of a locked room of one's own and was able to produce qualitative literary works besides her day to day chores and the infinite interruptions she must have endured.

> Reviewing the story of Shakespeare's sister as I had made it, is that any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. (A Room of One's Own 27-28)

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[92]Woolf. Virginia. "A Room of One's Own". p 29
[93]Woolf. Virginia. Op cit. p 37
[94]Woolf. Virginia. . Op cit. p 37

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Women of the late sixteenth century suffered a lot from social hindrances which prevented them from writing poetry or any literary work. Shakespeare's sister is an example, she is a gifted woman, who could not expand her gift due to social hindrances and setbacks. In the sixteenth no woman could keep her sanity if she wanted to impose herself in the English society without suffering.

> It was the relic of the sense of chastity that dictated anonymity to women even so late as the nineteenth century. Currer Bell, George Eliot, George Sand, all the victims of inner strife as their writings prove, sought ineffectively to veil themselves by using the name of a man.[95]

Women writers in the sixteenth century had to use man's name to publish their writings as a way to preserve a sense of chastity.

> The best woman was intellectually the inferior of the worst man'. After saying that Mr Browning"[96]"there was an enormous body of masculine opinion to the effect that nothing could be expected of women intellectually.[97]

Any woman no matter how highly instructed and intellectually enlightened she was, remained men's inferior. Regarding of any criteria women were the inferior genre compared to men. This belief was not told out loud, it was implicit and any girl who may intend to write knew it, which lowered her vitality and negatively impacted her work.

> Unfortunately, it is precisely the men or women of genius who mind most what is said of them.[98]

People capable of literary genius were the ones to mind people talk. They were the ones to pay attention to what was said about them.

> Men are hated and feared, because they have the power to bar her way to what she wants to do--which is to write.[99]

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95 Woolf. Virginia. Op cit. p 28
96 Woolf. Virginia. Op cit. p 30
97 Woolf. Virginia. Op cit. p 30
98 Woolf. Virginia. Op cit. p 31

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Men were unloved and dreaded, due to their capacities to hinder women's capacities to write or to do things that please them.

> For now, that Aphra Behn had done it, girls could go to their parents and say, you need not give me an allowance; I can make money by my pen[100]

Women could pretend to gain their livings thanks to writings. These writings allowed them to gain financial independence

> One could not but play for a moment with the thought of what might have happened if Charlotte Brontë had possessed say three hundred a year--but the foolish woman sold the copyright of her novels outright for fifteen hundred pounds;[101]

Novels written by women in the sixteenth novels were written by women who did not have real life's experience. Their novels were based on visions. If they had had the chance to travel to experience different things they would have written different novels. Still they were withheld from motions. All existent novels were the fruit of imaginations and not of lived experiences.

> Only Jane Austen did it and Emily Brontë. It is another feather, perhaps the finest, in their caps. They wrote as women write, not as men write. Of all the thousand women who wrote novels then, they alone entirely ignored the perpetual admonitions of the eternal pedagogue--write this, think that. They alone were deaf to that persistent voice, now grumbling, now patronizing, now domineering, now grieved, now shocked, now angry, now avuncular,[102]

Only two female writers wrote without paying attention to men's admonitions and were deaf to their continual patronizations. These writers are Emile Bronte and Jane Austen they wrote their novels without any attention to men's opinions and hindrances about what women could write or not

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[99]Woolf. Virginia. Op cit. p 33
[100]Woolf. Virginia. Op cit. p 36
[101]Woolf. Virginia. Op cit. p 39
[102]Woolf. Virginia. . Op cit. p 42

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> Read a man's writing again. It was so direct, so straightforward after the writing of women. It indicated such freedom of mind, such liberty of person, such confidence in himself. One had a sense of physical well-being in the presence of this well-nourished, well-educated, free mind, which had never been thwarted or opposed, but had had full liberty from birth to stretch itself in whatever way it liked.[103]

There is a difference between men's and women's writing. Men's writing is uncomplicated unlike women's writing which is evasive. This lack of complication in men's writing is a sign of clear mind and free mind unlike women who are oppressed and do not enjoy this freedom of mind.

> The whole of the mind must lie wide open if we are to get the sense that the writer is communicating his experience with perfect fullness. There must be freedom and there must be peace. Not a wheel must grate, not a light glimmer. The curtains must be close drawn. The writer, I thought, once his experience is over, must lie back and let his mind celebrate[104]

In order to write well, the writer must keep his or her mind wide open. This needs to be conducted to get the whole writing experience to its fullness. Nothing to bother the openness of the mind, the only perceptible thing is the writer's mind and not the writer as a person

> Now if she had gone into business; had become a manufacturer of artificial silk or a magnate on the Stock Exchange; if she had left two or three hundred thousand pounds to Fernham, we could have been sitting at our ease to-night and the subject of our talk might have been archaeology, botany, anthropology, physics, the nature of the atom, mathematics, astronomy, relativity, geography. If only Mrs. Seton and her mother and her mother before her had learnt the great art of making money and had left their money, like their fathers and their grandfathers before them, to found fellowships and lectureships and prizes and scholarships appropriated to the use of their own sex.[105]

In her essay 'A Room of One's Own', Virginia Woolf states that Women suffer a lot in terms of financial poverty. "We burst out in scorn at the reprehensible poverty of our sex".

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[103]Woolf. Virginia. Op cit. p 55 56
[104]Woolf. Virginia. . Op cit. p 58
[105]Woolf. Virginia. Op cit. p 12

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[106]If mothers and grandmothers had engaged in professional life, they would have provided their daughters with money and would have allowed them to devote themselves to topics such as archaeology or mathematics. If and only if women had gone into business

> Every penny I earn, they may have said, will be taken from me and disposed of according to my husband's wisdom--perhaps to found a scholarship or to endow a fellowship in Balliol or Kings, so that to earn money, even if I could earn money, is not a matter that interests me very greatly. I had better leave it to my husband.[107]

Women's earnings were possessed by their husbands so there was no need for them to try to earn anything since they would have been taken by their husbands. Mothers did not have control over their money. As a result, women gave up the idea of financial earnings as that earning would automatically be under the husband's control

> That it is necessary to have five hundred a year and a room with a lock on the door if you are to write fiction or poetry.[108] So long as you write what you wish to write, that is all that matters; and whether it matters for ages or only for hours, nobody can say.[109]

In order to write poetry, we need certain conditions. These conditions are the following: having five hundred pounds a year, a room of one's own in addition to a lock If we are to write in the norms of writings, we need to have a financial independence from men, that in order to write what we long for. And have no pressures of any kind.

> No force in the world can take from me my five hundred pounds. Food, house and clothing are mine forever. Therefore, not merely do effort and labor cease, but also hatred and bitterness. I need not hate any man; he cannot hurt me. . I need not flatter any man; he has nothing to give me. So imperceptibly I found myself adopting a new attitude towards the other half of the human race.[110]Indeed, my aunt's legacy unveiled the sky to me, and substituted for the large and

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[106]Woolf. Virginia. Op cit. p 11
[107]Woolf. Virginia. Op cit. p 12-13
[108]Woolf. Virginia. . Op cit. p 59
[109]Woolf. Virginia. Op cit. p 59
[110]Woolf. Virginia. . Op cit. p 21

imposing figure of a gentleman, which Milton recommended for my perpetual adoration, a view of the open sky.[111]

In her essay '*A Room of One's Own*', Virginia Woolf argues that financial independence is the key to women's dignities. Financial independence allows women to be needless of men. Women do not need to flatter men as they have nothing to give them and they do not need to hate men as they cannot harm them. This leads men and women to coexist together without fear or greed from both parts, allowing a fair coexistence between them. Another important matter to bear in mind is that the education men were instructed was defectious and led to this discrepancy between them and women. Financial security left by aunt Mary Beeton to her niece allowed this latter to be needless of men and be capable to fly on her own without men.

Intellectual freedom depends upon material things. Poetry depends upon intellectual freedom. And women have always been poor, not for two hundred years merely, but from the beginning of time. Women have had less intellectual freedom than the sons of Athenian slaves. Women, then, have not had a dog's chance of writing poetry. That is why I have laid so much stress on money and a room of one's own.[112]

Financial independence plays a major role in the intellectual freedom existence. Any woman who has financial means gets to enjoy the pleasure of intellectual freedom due the absence of material hindrances. This explains the lack of women writing poetry because of the lack of intellectual freedom.

Discern what their nature is. But whatever it touches, it fixes and makes permanent. That is what remains over when the skin of the day has been cast into the hedge; that is what is left of past time and of our loves and hates. Now the writer, as I think, has the chance to live more than other people in the presence of this reality.[113]

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[111]Woolf. Virginia. Op cit. p 22
[112]Woolf. Virginia. . Op cit. p 60
[113]Woolf. Virginia. Op cit. p 62

Unlike human being, writing is immortal. The act of writing allows the writer to live beyond his time and the coming generations. He has the capacity to live centuries and this constitutes an immortality for the coming generations.

> So that when I ask you to earn money and have a room of your own, I am asking you to live in the presence of reality, an invigorating life, it would appear, whether one can impart it or not.[114]

There is a necessity for women to earn money if they want to have a weight in today's society's matters. Having a room of one's own is a must if we want to contribute to society by adding an extra value. It is mandatory to have a place where we can create and innovate.

> Women are hard on women. Women dislike women. Women--but are you not sick to death of the word? I can assure you that I am. Let us agree, then, that a paper read by a woman to women should end with something particularly disagreeable.[115]

Women are their own enemies. Women are very mean to their counterpart women. Instead of helping each other, women are harming one another.

> When you reflect upon these immense privileges and the length of time during which they have been enjoyed, and the fact that there must be at this moment some two thousand women capable of earning over five hundred a year in one way or another, you will agree that the excuse of lack of opportunity, training, encouragement, leisure and money no longer holds good.[116]

Time and circumstances have changed over the years, the idea of women lack of opportunities has long been obsolete. There exists a huge number of women earning money and who are capable of enjoying privileges and imposing themselves in the public sphere.

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[114] Woolf. Virginia. Op cit. p 62
[115] Woolf. Virginia. Op cit. p 62
[116] Woolf. Virginia. Op cit. p 63

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> For great poets do not die; they are continuing presences; they need only the opportunity to walk among us in the flesh. This opportunity, as I think, it is now coming within your power to give her [117]

Women can become great poets and writers, all they need are opportunities to show their talents and regarding today's atmosphere it is in the power of society to provide women with it.

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer [118]

Women are men's equal. They feel and think similarly as men. Women need to exercise, they have the same faculties as men and they should not be penalized if they want to do more than what they are believed capable of doing by society.

> For, to endow a college would necessitate the suppression of families altogether. Making a fortune and bearing thirteen children--no human being could stand it.[119]

If women aspire to integrate public professions they owe to give up the concept of bearing children. Being part of the public sphere and bearing thirteen children is contradictory, women need to choose either to integrate the public sphere or restrict themselves to the private sphere

> Give her another hundred years, I concluded, reading the last chapter--people's noses and bare shoulders showed naked against a starry sky, for someone had twitched the curtain in the drawing-room--give her a rooms of her own and five hundred a year, let her speak her mind and leave out half that she now puts in, and she will write a better book one of these days [120]

If society gives women time, money and a room of their own, they will be able to write better novels than they have done until now. Women will be whoever they want to be,

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[117]Woolf. Virginia. Op cit. p 64
[118]Woolf. Virginia. . Op cit. p 38
[119]Woolf. Virginia. Op cit. p 12
[120] Woolf. Virginia. Op cit. p 53

writing on any topic which suits them if they have the means to do it. Women will become poets, essayists, and writers and any profession in relation with literature

> Literature is open to everybody. I refuse to allow you, Beadle though you are, to turn me off the grass. Lock up your libraries if you like; but there is no gate, no lock, no bolt, that you can set upon the freedom of my mind [121]

Literature is an open sea to everyone who wants to swim in it. No men can prevent women from writing and expressing themselves in consonance with their thinking. No locks nor bolt could hamper women's freedom of mind.

3.2. *'Three Guineas'*

Our purpose here is to highlight some references to Virginia Woolf's feminism from her essay 'Three Guineas'. In this essay, the main ideas highlighted by Virginia Woolf concern her perception of "feminism" which is related to the rights of women, mainly the right to earn her living. The inferior status of women in England, is expressed socially, economically, religiously, psychologically, and even scientifically.

For Virginia Woolf, there are two worlds, the world of men and the world of women. A woman's world is her family, her husband, her children and her home, whereas, men's world is the public sphere. In this vein, financial independence allows women to live freely from their families' pressures. University education is of paramount importance for the emancipation of women and parallelly, war can be prevented and avoided since men and women are capable of "logical reasoning". Finally, the state should provide a wage to those whose profession is marriage and motherhood.

> More than that, the word "feminist" could be demolished since men and women are working together for the same cause (…) they are fighting the same enemy; the tyranny of the patriarchal state as fighting the tyranny of the Fascist state. [122]

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[121]Woolf. Virginia. 'Three Guineas'. p 42
[122] Woolf. Virginia. Op cit. p 94

According Virginia Woolf, the word "feminist" is the one who champions the rights of women. "Since the only right, the right to earn a living", has been won, the word no longer has a meaning"[123].

> Behind us lies the patriarchal system; the private house, with its nullity, its immorality, its hypocrisy, its servility. Before us lies the public world, the professional system, with its possessiveness, its jealousy, its pugnacity, its greed. The one shuts us up like slaves in a harem...[124]

The inferiority of the women status in England has to do with a variety of factors. Socially, the domination of patriarchal system is one of the main backgrounds for the perception of women status.

> For to help women to earn their livings in the professions is to help them to possess that weapon of independent opinion which is still their most powerful weapon. It is to help them to have a mind of their own and a will of their own with which to help you to prevent war [125]

For Virginia Woolf, women could, partly, earn their independence by winning their livings which constitutes their most important means. The second precondition is related to education.

> The man is paid more than the woman for that very reason— because he has a wife to support. The bachelor then is paid at the same rate as the unmarried woman?[126]

Economically, in her essay, Virginia Woolf, states the wage of women is half their husbands. Very often, their husbands have freedom in the salary's management. Leaving these matters to be privately dealt, is given to women.

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[123] Woolf. Virginia. Op cit. p 93
[124] Woolf. Virginia. . Op cit. p 70
[125] Woolf. Virginia. Op cit. p 55
[126] Woolf. Virginia. . Op cit. p 52

In fact, the law leaves these matters to be decided privately, for it means that the wife's half-share of the common income is not paid legally into her hands, but into her husband's. Work in the public sphere is the only way in which women can earn money. "Money is the only means by which women can achieve freedom". [127]

So far as psychology is concerned there is no theoretical reason why this Christian priesthood should not be exercised by women as well as by men and in exactly the same sense. The supposed difficulties which psychologists foresee are emotional and practical only. [128]It is interesting to see how Church justifies the difference between women and men salaries. "To pay women more would be to pay men less"[129]

Psychologically, theories of the "Eudipus complex" and the "castration complex" have been founded, upon subconscious ideas of woman as "man manqué". It has its background in infantile conceptions. These infantile conceptions commonly, and usually, survive in the adult, despite their irrationality, below the level of conscious thought, through the strength of the emotions to which they give rise.[130].

> If the men in your profession were to unite in any demand and were to say: "If it is not granted, we will stop work," the laws of England would cease to be administered. If the women in your profession said the same thing it would make no difference to the laws of England whatever. [131]

In England women have inferior status. Their position is very precarious and their authority of the slightest. Unlike women who have no say in England's war matter, men hold an important share in the war's existence. Especially when men unite their forces, they impact England's policy.

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[127] Woolf. Virginia. Op cit. p 64
[128] Woolf. Virginia. Op cit. p 116
[129] Woolf. Virginia. Op cit. p 117
[130] Woolf. Virginia. Op cit. p 115, 116
[131] Woolf. Virginia. Op cit. p 11

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Virginia Woolf insists on this inferiority of women in England by saying "Our class is the weakest of all the classes in the state. We have no weapon with which to enforce our will."[132]. There are three good reasons for this curious deficiency: few women can manage to get to Oxford and Cambridge, the strict limitation of the number of women who are allowed to receive a university education and finally more women stay at home to look after old mothers than sons do.

> She needs no longer use her charm to procure money from her father or brother. Since it is beyond the power of her family to punish her financially she can express her own opinions.[133]

In relation with Virginia Woolf's strong belief, financial independence is the main conditions allowing women to live freely from their families' pressures. If a woman succeeds to earn her livings, she has no restrictions to express herself and express her opinions.

> For if your wife were paid for her work, the work of bearing and bringing up children, a real wage a money wage, so that it became an attractive profession instead of being as it is now an unpaid profession, (…)"that you should provide a wage to be paid by the State to those whose profession is marriage and motherhood.[134]

For Virginia Woolf, The State should provide a wage to those whose profession is marriage and motherhood. The State should pay women for their role as provider of life and childbearing.

The aims of English society are to prevent war by protecting the rights of the individual; by opposing dictatorship; by ensuring the democratic ideals of equal opportunity for all. If those women are not going to be educated they are not going to earn their livings; if they are not going to earn their livings, they are going once more to be restricted to the education of the private house; and if they are going to be restricted to the education of the

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[132] Woolf. Virginia. Op cit. p 12
[133] Woolf. Virginia. Op cit. p 15
[134] Woolf. Virginia. Op cit.. p101

private house they are going, once more, to exert all their influences both consciously and unconsciously in favor of war. [135]

If a society wants to prevent war, it must help to rebuild colleges for both men and women[136]. The number of women attending universities is very limited and women are not allowed to be members of universities

The "logical reasoning" is a way of preventing rivalry between men and women. The question is how to prevent war, which, is an abomination; a barbarity; war must be stopped at whatever cost.[137]. Even the Gospels show us that the Lord regarded men and women alike as members of the same spiritual kingdom, as children of God's family, and as possessors of the same spiritual capacities[138]

For Virginia Woolf, things repeat themselves. Pictures and voices are the same to-day as they were 2,000 years ago. But it is not the same picture that caused us at the beginning of this letter to feel the same emotions[139]. It is to assert "the rights of all—all men and women— to the respect of people and the great principles of justice, equality and liberty."[140]

> The "infantile fixation" is powerful, unlike infected mother, when the father is infected it has a three-fold power; he has nature to protect him; law to protect him; and property to protect him.[141]

A daughter who left her father was an unnatural daughter; her womanhood was suspect. Should she persist further, then law came to his help. A daughter who left her father had no means of supporting herself. The lawful professions were shut to her. Finally, if she earned money in one profession that was open to her, the oldest profession of all, she unsexed herself.

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[135] Woolf. Virginia. Op cit. p 35
[136] Woolf. Virginia. Op cit. p 37
[137] Woolf. Virginia. Op cit. p 10
[138] Woolf. Virginia. Op cit. p 112
[139] Woolf. Virginia. Op cit. p129
[140] Woolf. Virginia. Op cit. p 131
[141] Woolf. Virginia. Op cit. p 123

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For English society "Homes are the real places of women. The government should give work to men, while women should stay at home.

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Conclusion of the chapter

This chapter tackled the issue of motherhood in the Victorian era, the patriarchal view of women as mere mothers, and the importance of marriage and its significance in England. Moreover, it has shed light on the problematic of representing motherhood in Virginia Woolf's writings.

It is worth recalling that during the first decades of the Victorian Era, women used to have a large number of children, the percentage of children per woman exceeded 5%. From the middle of the 19th century, fertility declined due to the incorporation of contraceptive methods. In this context, infertile women were depicted as incomplete and barren, women were seen as shortened. Family played a primordial role in internalizing patriarchal norms. Women were brought up in a way to reinforce and insert these patriarchal norms.

Unmarried women were doomed to be a burden on their family's finance, in addition to belonging to spinsterhood. Once married, women lost their properties to their husbands, as a result they were unable to own properties, money or write wills. In her novels, Woolf revealed the exclusiveness of Victorian society and its oppression of "improper" women, as observed by the childless self. Woolf questioned Victorianism's exclusion of childless women and expressed her anxiety about her own childlessness.

Virginia Woolf turned her childless status into an asset. She adhered to "materialism" which is a current of thought contesting motherhood as a properly individual issue and claiming a salary for this maternal activity as a work and not as a natural function. Women's domestic work had to be valued economically and socially.

Chapter 3. Virginia Woolf' Stand Regarding Feminism and Postmodernism

The third chapter concerns Virginia Woolf's stand towards feminism and postmodernism. It is divided into three sections. The first one deals with feminists' waves and the diversity of feminist thoughts, more specifically Virginia Woolf's maternal feminism and more precisely her stance towards Coventry Patmore's poem 'The Angel of the house'. The second section deals with postmodernism and postcolonialism paradigms. The third section discusses the appreciation of Eurocentrism, and the stand of Virginia Woolf regarding modernism and postmodernism.

Section 1: Feminist approaches: waves and diversity

The history of feminism includes all movements and thinkers that militate for women's rights. Feminism is a term which came from the word 'femina' meaning women; having the qualities of women. It has replaced the movement of womanism in 1980. It believes in the equality of the sexes.

Feminism refers to everyone who is aware or seeks to end women's subordination. It is a politic aimed at reorganizing the power relation between men and women in all areas of life. Feminism has a changing ideology with different aspects: the personal, political and the philosophical. It is a big movement enclosing different phases of women's emancipation[142].

Feminist thoughts existed but became widespread until 1800. Women were regarded as inferior, belonging to the private sphere, even the law reflected this opinion. Women had no right to vote, most professional careers were closed to them, it is only in 1900 where women joined the work forces, and still professionally they were restricted. The term

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[142] Bell Hooks, "Feminism: A Movement to End Oppressions", in Anna Coote and Ters Gill, ed., Women's Rights: A Practical Guide, 65-6, quoted in Abha Avasthi and A K Srivastava, eds., Modernity, Feminism and Women Empowerment (New Delhi: Rawat Publication, 2001), 145

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Feminism appeared in France' in 1890, in the Netherlands in 1872, in Great Britain in 1880, and in the United States in 1910.

The English Dictionary introduced the term feminist in 1894 and the term feminism in 1895. The label feminism arose in different part of the world, Europe, and America. It asked for the right to vote, the insertion of women in the public sphere, the right for property and custody.

Regardless of the differences of goals and ideologies between the various kinds of feminism all of them bent towards the same aim defending women's rights. Feminism's history is composed of three main waves. The first wave refers to the 19th and early 20th movement, it dealt with working conditions, suffrage, and educational rights for women. The second waves occurred between 1960s and 1980s; it tackles the issues of inequalities of laws, and the role of women's in society. The third wave of feminism occurred in the late 1980s and early 2000s; it is regarded as the continuation of the second wave.

Feminism refers to the fight for women in issues related to rights, identifying and fighting injustices women undergo in society. Before the existence of feminism movements, people who militated for women's rights were called pro-to-feminist. This term was not well perceived by some scholars as it diminished the importance of previous contributions, while others argue that feminism has a single history. It is worth to cite some pro feminists such as Heinrich Cornelius Agrippa and Modesta di Pozzo di Forzi in the 16th century, Hannah Woolley in England, Juana Inés de la Cruz, Marie Le Jars de Gournay, Anne Bradstreet, and François Pulling de la Barre in the 17th century.

Important feminists' writers of the 17th century are Margaret Cavendish, Duchess of Newcastle-upon-Tyne, and Catherine Macaulay - who believe that women's inequalities are due to their incomplete education - and Hedvig Charlotta Norden Flycht.

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Over the 19th century, feminism came to fight the injustices women undergo and fight the images of women's roles as mere housewives and mothers - as it is shown in Victorian Conduct books, by Sarah Stickney Ellis or Mrs. Beeton describing the Victorian Feminine Ideal. Early centuries' women's exclusion was due to their lack of education. Women like Frances Cobbe and Margaret Fuller called for Women's rights. In their views, women's inferiority is primarily due to women believe they are inferior

The Isle of men was the first jurisdiction to give women the right to vote in 1881, then New Zealand in 1893, Western Australia in 1899, South Australia in 1984, Finland in 1906, Norway in 1907, Denmark and Iceland in 1915, Germany and Canada in 1918, Netherlands, Turkey, and South Africa in 1930, the USSR in 1917, France in 1945, and Liechtenstein in 1984. In Edwardian Era women were more active; they had no clothing restrictions, more employment opportunities. Feminists used science fiction to show the imbalances that exist in society. Thanks to the war women integrated the public sphere.[143]

'The problem that has no name' was shared by all American women. It is the feeling of being incomplete, tired, being useless and not existing, feeling like crying all the time "the syndrome of the housewife'' or what is now called a depression[144]. As was stressed out by Friedan, Girls main aim is to get married have children and live in a nice house.

American housewives reached true feminine fulfillment by taking care of their husbands, children, having access to clothes, cars, and freed from the burden of science. 50 years after World War II women lived in the image of the mystique of feminine fulfillment as the perfect mothers and wives; their main purpose was to keep their husbands satisfied, their children fed and pitying those women who wanted to have careers. Women's main discussion topics were about children's problems and the means to keep husbands happy.

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[143] Feminist Theory 'Examining Branches of Feminism'. p20
[144] Friedan, Betty. 'The feminine Mystique'p20

In women's discussions, words like emancipation and career were embarrassing. The publication of Simone de Beauvoir's book "The Second Sex" was seen as meaningless and inappropriate for American women who had no women's problems. Any woman who had problems used to see herself as abnormal and unable to manage her marriage since socially she had reached the true feminine mystique; worse than that, women knew something was wrong but they would not name it and could not tell women around them. Even psychiatrist could not hold problems women suffered from. In April morning 1959, 4 women realized there was a problem 'the problem that has no name'.

Women were taught through tradition and Freudian sophistication that they can desire no greater destiny than the glory of their own femininity. Women were told that they cannot find greater destiny away from their homes and their roles as mothers and wives. They are brain washed from their individuality and thought how to be perfect wives, mothers and to pity the unfeminine women willing to gain a position in the public sphere as poet or as physicists. They are taught that women do not want careers or rights of independence feminists fight for, as a result most women gave up on their dreams or worse forgot them for the sake of finding husbands and bearing children[145].

By the 1950 the age of marriage dropped to 20 then later to 17 years, girls' aim of education was to get a husband; 35 % in 1958 in comparison with 47% in 1920.American girls started getting married in high schools. Birth rate in America by 1950 exploded to the extent of exceeding India's. Birth control movement was summoned to find a way to control births in what was called Planned Parenthood[146].

Regarding American society, American women did not feel alive and the main reason behind was education preventing them from being happy in their roles of housewives. (Friedan22). The solution of economists for the problem that has no name is to prepare more

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[145] Friedan, Betty. 'The feminine Mystique'p16
[146] Friedan, Betty. Op cit. p 15,16

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women for their future roles as housewives, by workshops writing books and articles. Women's solution is inner help, love, and children are private means of intellectual fulfillment. The main problems were women's education and their lack of religiosity

Women were told how lucky they were to have no boss, to be free, they had no reason to be unhappy. There was nothing wrong with being a woman and there was nothing wrong with being an American woman. American women must accept their destinies with grace, other women dream of having what they have and they should feel blessed to have a beautiful family and be happy. Women were frustrated by their lack of privacy, their lives' routine and confinement still none would give up their husbands and children to go on their own. Those women who do that were never successful.

Women were desperate to find a husband, by attending colleges; clubs, activities, 70% of American marry before reaching 24 years old. 'A pretty twenty-five years old secretary took thirty-five different jobs in six months in the futile hope of finding a husband'[147]. Unmarried Women who were psychologically helped were happier than married ones. By 1932 the trapped American Housewife became a national issue and magazines, televisions panels were devoted to it.

Those women were advised, scolded by marriage guidance counselors, and psychotherapists on how to become better housewives but no alternatives were given. Women's sufferings solution was not found maybe because the rights questions were not asked. Women had hungers that no food or luxuries could fill.[148]

Women's problems resulted in the fact that they have tried to fit the mold scientist and counselors have advised them to, trying to fulfill the feminine ideal, all their lives their mere

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[147] Friedan, Betty. 'The feminine Mystique'p25
[148] Friedan, Betty. Op cit. p26

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ambition was to have children and get married. Women who gave up on their dreams to get married are the ones who suffered the most.[149]

> The problem is always being the children's mommy, or the minister's wife and never being myself (…) .A film made of any typical morning in my house would look like an old Marx Brothers' comedy. I wash the dishes, rush the older children off to school, dash out the yard to cultivate the chrysanthemums, run back in to make a phone call about a committee, help the youngest child build.

In the past sixty years we have come full circle and the American housewife were once again trapped in a squirrel cage. If the cage is now a modern plate-glace-and- broadloom ranch house or a convenient modern apartment, the situation is no less painful than when her grandmother sat over an embroidery hoop in her gilt-and-plush parlor and muttered angrily about women's right[150]. Housewives of all educational backgrounds are suffering the same fate of being mothers and wives merely. She has no identity except as a wife and a mother. She does not know who she is herself[151]. Women are not individual entities they are always related to other people in order to have an existence. Children are dependent on their mothers and have no self-reliance on themselves.

Male-oriented society had restricted women to their bodies. From their point of view, women were created just for house works and sexual pleasures. In the second wave, feminists expressed that these thoughts of patriarchal society caused women's oppression[152]

Unlike the second wave, the third wave of feminism which exposes postmodern characteristic is not concerned with distinction between sex and gender. Julia Kristeva, as a member of postmodern society, did not conceive any distinction between these conceptions. She has proved it in the "motherhood model". In "motherhood" model, the being can be both

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[149] Friedan, Betty. Op cit. p27
[150] Friedan, Betty. 'The feminine Mystique' p28
[151] Friedan, Betty. Op cit. p29
[152] Sarieh Alaeia , Zahra Barfib. 'Margaret Atwood in the Second and Third Waves of Feminism on the Basis of Julia Kristeva's Theories '. p16 17

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producer of species and producer of culture. Kristeva states that sex which shows biological body and gender which shows culture are not separate.

Patriarchal society limited women to their bodies (sex) and women feminists opposed with this opinion to achieve liberty and control over their bodies. Then, they rejected marriage (International Letters of Social and Humanistic Sciences Vol. 40 17) and bearing children. While, the third wave of feminist criticizes and explicitly states that there is no distinction between biological sex and cultural gender.

1.1 Waves of Feminism

1st wave of Feminism

The first wave exhausted after getting the right to vote in 1920, whereas the second wave started in 1960 in France and USA against women's second role. The eminent feminists who have played an important role in women's liberation movement were Simone de Beauvoir *The Second Sex* written in 1949, Betty Friedan, *The Feminine Mystique* written in 1963, Kate Millet *Sexual Politics* written in 1969 and Germaine Greer *The Female Eunuch* written in 1970. The Third wave of feminism dealt with the inequalities which are culturally, legally and gender based. From a single feminism they became various feminisms[153].

The term first wave of feminism was coined in 1870s. It was a wave demanding women's rights specially the right to vote, and the fight of inequalities. It happened in different parts of the world mainly in the United Kingdom, the Netherlands, and the United States. Mary Wollstonecraft represent one the pioneers of the British Feminism, she helped shape the thinking of the suffragettes and campaign for women's votes, through her book 'A Vindication of the Rights of woman' (1792) and 'A Vindication to the rights of Men'

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[153] 'Theory, Feminism, and Feminist Theory'. p 34

In the 20th century women achieved civic equality and with the World War I more women became part of the public sphere instead of remaining in the private sphere. Women gained parliament seats, they were elected, and they gained access to education. In addition to accessing leading schools in different fields,

The first wave of feminism had a positive impact on the destiny of women, where different acts were passed. In 1910, women were attending many leading medical schools, and in 1915 the American Medical Association began to admit women members. The Representation of the People Act 1918 had given women the right to vote if they were property holders and older than 29. In 1928, it was extended to all women over 21. The Sex Disqualification (removal) Act 1919 opened professions and civil services to women, and marriage was no longer seen to stop women from working outside the home legally[154].

From the act allowing women to vote, to the opening of civil services for women, Marriage was no longer equivalent to prison where women had to become housewives and give up their professions. In 1923 women were given the possibility to divorce on the same grounds as men. However, with the recession, women had to face the unemployment wave where they worked as secretaries, nurses, women became aware of their urgent need to equality in addition to opportunities to fulfill their potentials proper to their natures in both spheres.

The Second Wave of Feminism

The second wave of feminism began in 1960 in the United States of America, where it lasted 20 years. It spreads later to Western countries, Europe and Asia at the beginning of 1980, then to other countries. It focused on the destruction of legal obstacles women had, and it supported the right to vote. In addition to these concerns it enlarged its line of actions to the

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[154] "Feminism" p1

http://www.mahurangi.school.nz/mahu/moodle2/pluginfile.php/9425/mod_resource/content/1/Feminism.pdf

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reproductive rights, sexuality, family and inequalities women had to undergo, both in private and public spheres.

Second wave militants focused on violence against women and focused on the social issues of marital rape law, damaged women's shelters, a change in custody laws in favor of women, and divorce law. They based their defense on the Equal Right Amendment; still they were defeated by anti-feminist Phyllis Schlafly. It is believed that second wave feminism era ended in 1980 due to the disputes over issues of sexuality and pornography.

In North America the second wave was a response against women's domesticity especially after the World War II in 1940. This period was characterized by an exceptional baby growth, a baby boom, a family-oriented suburb. The existence of the second wave of feminism happened due to various events, among them the French writer Simone de Beauvoir who argued that women were perceived as the other and that patriarchal ideology was embedded in people subconscious, that women menstruating, getting pregnant and lactating is a reason to determine them as second sex and automatically second to men.

The administration of President Kennedy had a positive impact on women's rights issues, it has named various women in high ranking position such as Eleanor Roosevelt as the chair of the Presidential Commission and Esther Peterson as a cabinet official. In 1960 the availability of contraceptive pills allowed women to pursue their carriers without being hindered by sudden pregnancies.

The Third Wave of Feminism

The third wave of feminism came to existence as a response to the second wave failures and backlash during the period of 1960 and 1980, as well as the awareness that women are different in terms of nationalities, ethnicities, cultural backgrounds and refusing the second wave believe that there is a universal female identity. Third waves militant believed that media played a major role in depicting men both equal and superior to women,

without omitting the role of language used to define women that is why there was a need to modify them.

As for the editors of the feminist frameworks, they were concerned with the definition of a theory: a theory generally offers a wide account on how a large number of phenomena are systematically connected by placing individuals' items in a larger context, it increases our understanding both of the whole and the parts constituting the whole. Theory is a systematic analytic approach to everyday experience. Feminist theory attempts to develop an account for the subordination of women by analyzing its supposed origins as a prerequisite to liberate women.

In Rosemarie Tong's opinion, feminist theory attempts to describe women's oppression and to determine its causes and effects. In "Women do Theory" Jane flax argues that the way we do things is unconscious and through the use of theory we bring experiences and the way we do things to a conscious level so it can be changed and developed. She insists on the idea that theory is implicit, we allow people to affect us and do things without knowing why. This includes assumptions about our surroundings and the way things are. Theory allows us to be aware of the reasons leading to our choices and using them properly.

According to Flax, theory has several purposes: understand the differences between men and women, understand women's oppression, its evolution, and how to overcome it. Feminist theory is the foundation of action and there is no pretense that theory can be neutral. Within feminist theory there is a commitment to change oppressive structures and to connect abstract ideas with concrete problems for political action, 'There has to be a commitment to do something about the situation of women'[155]. In her view, theory is directly related to action, as it constitutes a commitment to change oppressive structures and connect abstract

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[155] "Feminist Theory" p2

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ideas with concrete problems for the aim of political action, there must be a commitment in favor of women's situation.

Marilyn Frye argues in her essay "The Possibility of Feminist Theory", that feminist theory has been approached in Western philosophy based on generalization merely. There is the need to pay attention to ways things are done, for instance, the particularities of male domination in conversations with the purpose of sketching schemas of how meaning are nurtured. Bettina Aptheker call for a "bottom up" approach, a search in the meaning that can be found in the daily activities of women's lives, analyzing theses meanings, connecting them and drawing a map depicting women's reality from women's point of view, she refers to it as "women's standpoint".

Women's lives are determined by events outside of their control. The deadliness of women's lives provides ideas and meanings women create to face the subordination in labors. Through the connection of these meanings, it provides us with a new way to see the reality, what is referred to as women's standpoint. This standpoint revolves around various elements class, cultural, racial locations, ages, sexual preferences, physical abilities, the nature of the work and the personal relationship. The aim is to expose what usually is hidden or erased[156]. This mapping pays attention to stories from which we get a view of women's realities.

Culture plays a major role in framing women's consciousness through the use of stories. These stories are shaped by specific customs, racial and class experiences. Women's stories compose women's standpoint in addition to locate their cultures, their meanings and the ways they perceive things, such as nature, beauty, social change, and friendship.

Charlotte Bunch in her essay "*Feminism and Education: Not By Degrees*" asserts that theory enables us to identify needs and perspectives on the world, providing us with a framework to evaluate strategies for the long and short term by telling us the type of changes

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[156] "Feminist Theory". Op cit. p2

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likely to happen. Theory in addition to a set of personal opinions, is based on facts, knowledge, experience, insights and conjectures to interpret facts and experiences. Marilyn Frye in her article "The Possibility of Feminist Theory" attests that the project of feminist theory is to write a new encyclopedia *'the world according to women'*, identifying strengths maintaining women's subordination to men.

Bell Hooks declares in her essay 'Feminist Theory: From Margin to Center', Feminist theory is a struggle to end sexist oppression. It is necessary to eradicate ideology of domination to promote self-development and overcome imperialism, economic expansion and material desires, requiring each individual a critical political consciousness, in order to end sexist oppression, to benefit women, and without privileging women over men[157]. She states in her essay 'Feminism is for Everybody', that feminism is there to end sexism and oppression, to end patriarchy. The whole society participated in sexism until the ways of thinking and acting changed and replaced by feminist thoughts and actions. Before the appearance of women's studies classes, women learned about feminism in groups and were the ones to create feminist theory. This took place in the form of analyzing sexism and challenging patriarchy and new models of interaction. Everything that is done is rooted in theory. Theory shapes our actions and thoughts.

1.2 Diversity of Feminist thought

It is hard to summarize feminism or feminist theories in few sentences as its history goes back to the 18th century and to the work of liberal feminist thinkers such as Mary Wollstonecraft and John Stuart Mill. Jim Grimshaw argues that feminism genres agree that women have been oppressed and something must be done, still they have a different way of

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[157] "Feminist Theory" Op cit. p3

http://www.richmond-philosophy.net/w/images/8/86/Feminist_theory.pdf.

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tackling the issue. Feminists use different categories to analyze women's lives and subordination to men.

The psychologist Weinstein characterized women as dependent childlike and interested only in finding a husband. Feminists' strong beliefs is that psychology focused on women's instinct nature instead of focusing on women's lives, and implying that women's lack of societal power is inevitable. Weinstein claimed that if psychologists were to understand the conditions under which women live, they must recognize the social expectations about women. Feminists such as Wooley and Holligworth challenged assumptions made about women in the early 20s. Still the period between the first and second wave of feminism left a room for speculations. Second wave feminists asked to develop theories and methods freeing women from biases

1.2.1 Radical Feminism

It is a feminism which focuses on patriarchy as a social system which exercises dominance over women. Men exercise violence and dominance over women in both the public and private spheres, there is a need to challenge society status quo to reorganize families and other institutions.[158] With regards to Gutsa, men maintain their domination over women because it serves their interests. Liberal feminism and radical feminism use some of some approaches to explain inequalities and oppression within society.

Radical feminism advocates a modern use of revolutionary tools to tackle oppression which is the result of biological differences between men and women. Liberal feminism advocates the use of legislation and incremental strategies to bring change. Various theories tackled the issue of gender inequalities in society such as Liberal feminism, Marxist feminism, Radical feminism and Socialist feminism. They all share the idea that inequalities are based on gender still they differ in the way to deal with it.

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[158] 'Theory, Feminism, and Feminist Theory'p7

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Radical feminism is a feminism which calls for a reordering of society and a suppression of male supremacy, because of patriarchy women are perceived as the other. Patriarchy is the source of women's oppression. There are other categories of oppressions identified by radical feminism such as social class, gender identity, race, and sexual orientation. As pointed out by Ellen Willis, radical feminism rendered sexual politics a public issue allowing the second wave to have access to popular culture, in addition to legalize abortion.

Radical feminism represents the Lenses of sex/gender. It influences the black power movement and other social progressive movement of the 1960. Radical feminism argues Women's oppression is related to their biology. Gender is the key word which revolves our perception and interpretation of the world. Radical feminism disclosed the social system of patriarchy. It battles against violence against women, the subordination of women is their primary concern by denouncing male power exerted on women through marriage, childbearing, rape, prostitution, and sexual harassment. It celebrates womanhood through the celebration of women's biology. Biology is linked to psychological characteristic of women such as nurturing, endurance, emotional expressiveness. The weakness of this celebrations of womanhood resigns in celebrating what patriarchy defined as feminine.

1.2.2 Liberal Feminism

First theory is a thought process a way to think about something and make that thinking a reality. What is worth to bear in mind is that theory is a thought process that guides us, explaining practices and actions, in this light liberal feminism is an approach which militates for women to have their independence by being responsible for their actions and choices. Liberal feminist theory is a theory that believes that inequalities are due to a limited access for women and girls to education and employment. Liberal feminist theory

acknowledges the existence of differences due to gender still it is up to individuals to change it and improve it.

Liberal Feminism is a theory which defends the idea that people's ignorance has contributed to gender prejudice, and to change that, we need to take actions. Such as education, this theory is also concerned with equal rights and freedom, reforms to be introduced gradually. Gender disparities are due to culture and the way they socialize within this culture.

Liberal Feminism calls for equal rights and liberties for both men and women. The most popular and accepted philosophy among feminists is the necessity to organize social and family's roles to promote women's autonomies and fulfillments. To emphasize the similarities between the sexes and argue that the differences are a social construct. Each individual is free to pursue the life which best suits his or her interests. Adult women are seen as the only judge of their destinies. It aims to extend the liberties and freedoms of women in a democratic society, for the rights of women and men without favoring one over the other.

Liberal feminism values privacy, the rights to choose one's sexual orientations and practices. Its main pioneers are Mary Wollstonecraft, John Stuart Mill, Harriet Taylor Mill and Jean-Jacques Rousseau. In John Locke's opinion, men and women should get the same education, rights and responsibilities but he did not talk about sexual equality for social and legal rights.

'In Vindication for the rights of Women' by Mary Wollstonecraft, the sexual differences between men and women were either fabricated or exaggerated for the sake of being a pillar for differencing roles and rights. In her opinion providing different educations to men and women lead to less productive female citizens, women and men are both able to rationalize and should get the same education. John Stuart Mill in his book 'The Subjection of

Women' says that sex is a kind of caste system because of which women are given lower status which restricts their actions and their self-fulfillment[159].

Liberal Feminism was very popular in the 18th Century during the Enlightenment in western societies, achieving equal rights and opportunities between men and women and minimizing the importance of differences between them. It was fundamentally reformist, widely known, necessary for women's rights movements, its popularity came from ignoring issues of gender and racial and institutionalized inequalities. The rights given to white men citizens were refused to women and non-white citizens

Liberal feminism emerged in the seventieth century until 1960s. It is a theory which accepts scientific analysis that nature is composed of atoms and capitalism is the optimal structure that allows people to reach their best potential, be them men or women[160]. It took its ideas from Simone De Beauvoir "The Second Sex", whom argues that men and women are biologically different, yet this should not be a hindrance for women to get equal treatments and opportunities similar to men.

Liberal feminism is a feminist's branch stipulating that women and men's different treatments are not biological, but rather they are based on the culture and the environment they are raised in. Women and men are not different; rather they are rendered different by their societies. Judith Lorber stresses on the ideas that men and women's humanities replace their biological differences and as a result they should be treated similarly and have the same rights, educational and professional ones. Its central aim is to get women to positions of authorities. In order to fight inequalities that women undergo, they borrowed the civil rights anti-discrimination legislation and affirmative action[161].

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[159] 'Liberal Feminism' p334

[160] Merchant. "Ecofeminism" p188

[161] Lorber. Judith. 'The Variety of Feminisms and their Contribution to Gender Equality'. p 9

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There are two tensions in Liberal feminism: the rejection of sexual differences, and the commitment to improving the status of women, by ignoring these differences, they cannot reach sexual equality. The androgynous idea is disadvantaging women if they don't adopt it as their own. Second tension is the idea of women's sexual subordination is an injustice and that sexuality is in the private sphere. Sexual domination is relegated to private sphere and is not tackled[162].

Culture emphasizes heterosexuality, Liberal feminism defend the right for abortion. Judith Jarvis Thomson is for abortion, she argues that abortion is forbidden on the basis of the fetus but the woman carrying it, is never taken into consideration. One criticism to liberal feminism is that they are basing their line of thought on a male partiality like "the" rationality. Second criticism: men and women differences are far bigger than Liberal feminists acknowledge and these differences owe to be considered to treat them equally.

Sex and gender are neutral, all human have a common nature, a just society is one that allows humans to express themselves, freedom, and equality of opportunities for women to achieve personhood. Since society believes that women are intellectually less capable than men, they miss a lot of opportunities. Women and men are equal and should be given the same opportunities, and civil rights. Liberal feminism lead to economic growth. The main problem of liberal feminism is that they assumed all women want to become like men, they did not analyze sexuality and class[163].

Liberal feminism's contribution consists in highlighting the discrimination women undergo. In the United states of America, it helped removing various barriers preventing women from accessing male' dominated professions, and legalize numerous practices namely

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[162] 'Liberal Feminism'. p 339

[163] Feminist Theory 'Examining Branches of Feminism'. p 5

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the rights to abort and control women's fertility[164]. All liberal feminist theories do not pay attention to straight nonwhite women, lesbians and other characteristics of disadvantage other than gender. The radical liberal feminist theories must be about something bigger than gender due to women's tremendous contributions. Liberal feminism failed to provide common grounds and values leading to eliminate oppression.

Liberal feminists argue that what lies at the heart of gender inequality is traditional gender role socialization. Agencies of socialization such as family, the educational system and the mass media socialize women into subordinate roles and men into dominant roles. The main reason for the subordination of women in the labor market is the continual dominance of the mother-housewife role for women.

As Lorber points out liberal feminist is unable to overcome the idea that men and women are different. According to Liberal feminists what lies at the heart of gender inequality is traditional gender role socialization. Agencies of socialization such as the family, educational system and the mass media socialize women into subordinate roles and men into dominant roles. Ann Oakley argued that the main reason for women's subordination in the labor market is the continuing dominance of the women's role as mother-housewife.[165]

1.2.3 Marxist Feminism

Marxist Feminism states that the reason behind gender inequality is the traditional gender role socialization. Institution like family, the educational system spread the idea that women are subordinate and men superior. Marxist feminism is an aspect of capitalism, women are inferior to men and the working class is weakened and easily controlled. Gender roles are socially constructed. Family is the source of oppression. Some Radical feminists see women's source of oppression as biological and others as a product of culture. The act of women giving birth creates a dependency on men. Marxist Feminist's weakness is its inability

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[164] Lorber. Judith. 'The Variety of Feminisms and their Contribution to Gender Equality'. p 10
[165] "Feminist Theory". p 5

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to make a connection with issues not related to nature and work, and differentiating the economic class between men and women.[166]

The other version of Marxist Feminism is the Materialist feminism which is the most developed feminist critique for understanding the longstanding connection between capitalism and women's oppression. Relation between feminism and Marxism was established due to first world women in the era of capitalism. Pioneers are Clara Zetkin, Isaac Bebel, and Alexandra Kollont. Activists are the following: Elizabeth Gurley Flynn, Mother Jones, and Rose Pastor Stokes.

Women contribute intensely in both the private and the public sphere still they represent the category which is the most fragile to poverty compared to men. In the United States of America, women earn two thirds of wages and base their family's financial situations on it. Feminization of poverty differs from white and black women: white women's wages constitute 70% of men's wages in comparison to 63% for black women[167]

Feminism criticized Marxism, then used its theoretical framework to tackle the historical situations of women. The intersection between feminism and Marxism had various naming such as socialist feminism, Marxist feminism or materialist feminist all shared one feature the concern with feminist critical engagement with historical materialism.

> Historical materialism offers a systemic way of making sense of social life under capitalism that simultaneously serves as an agent for changing it. It is not only interested in explaining the world but also in transforming it. In other words, as this gloss on Marx's Thesis XI on Feuerbach suggests, historical materialism argues that explaining the world (theory) and changing it (practice) are integrally connected[168]

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[166] Op.cit. p 6

[167] Hennessy. Rosemary and Ingraham. Chrys. 'Materialist Feminism A Reader in Class, Difference, and Women's Lives'p 2

[168] Hennessy. Rosemary and Ingraham. Chrys. Op cit. p 4

Historical materialism center of focus is leaving individuals to identify their means of subsistence, it is an activity involving the whole society. These activities include divisions of labors, what is known as systemic process in order to eliminate oppression and exploitation. In order to eradicate inequities and oppression in a social system, change must happen in both spheres private and public, for change to be emancipator.

Marxist theory argues that theory helps make sense of the world and shape social reality. Post Marxist feminism focuses on ideological states, cultural practices, the anchor meaning of the body and its pleasures, and understanding social change in the light of the struggle over representations[169].

Materialist feminism helped drew and formulate postmodern critique of empiricism and the individual as autonomous. The colonization of the unconscious influences women's desires and bodies into being the property of men.

1.2.4 Existential Feminism

Father of existentialism is Soren Kierkegaardi; Existentialism is a philosophy which claims that individuals are responsible for their actions in addition to be free, without being born with a predefined character. People construct their characters by interacting with other people. There are other existentialist philosophers such as Albert Camus who claims that existing in this world is absurd. Existentialism philosophy suggests that human beings is pushed into a world of frustration, contempt and melancholy without any reason to live. In the light of Sartre thinking, men search for meaning in a meaningless world, and they have various ways of resolving the dilemma that is suicide or escaping existence, religious beliefs in a transcendent world and acceptance of the absurd[170]

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[169] Hennessy. Rosemary and Ingraham. Chrys. Op cit. p 5

[170] 'Feminism and Feminist Existentialism' Chapter2. p 28

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Men have to find meanings in their lives. This quest of meaning in Existentialism has paved the way to pessimism since concepts of loneliness and melancholy are part of Existentialism still it has never reached a negative effect since its main aim is to make men find their true purpose in life and be aware of their intellectual capacities. Men are in charge of their lives without the interference of exterior factors, like religion.[171]

Simone De Beauvoir, a French writer belonging to existentialist movement, was the first female existentialist in Europe during her time. Simone De Beauvoir uses Existentialism to analyze and depict women's oppression. In her opinion Existentialism offers the appropriate causes and means to eradicate women's oppression. She argues that women should not be dependent on men, in addition to have a certain power over men, women are more powerful than they think. In Her book 'The Second Sex', De Beauvoir discusses the way society looks upon women. Women are treated differently than men and that is due to their biologies. Girls are similar to men in terms of their needs and desires but throughout their upbringing, society keeps on reminding girls on their low positions. Women are kept unaware of sexual intercourses since it is physically traumatic and lacking any romanticism. As for the experience of pregnancy and child birth it makes women lacking attraction. Regarding the act of giving birth women should be regarded as creation, while society portrays it as an oppression.[172]

Simone de Beauvoir believes in the equality of capacities and potential between men and women. In Simone de Beauvoir's novels like "L'Invitée", or "Grandes Amoureuses", she depicts the negative side of women; as being dependent, submissive, and living though their companions. In "Le Deuxieme Sex" the Second Sex De Beauvoir dared to talk about women's condition from different aspects. In Her novels "L'invitee", "Le Sang des Autres", "Les Mandarins", all her heroine fails to meet existentialist characteristics as they all live

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[171] Ibid. p27

[172.] J. Adnot. Ginette. 'Existentialist feminism in Simone de Beauvoir'. p30

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throughout their companions. This liberation is fundamentally the consciousness of one's inferior position in a male world, and then one's struggle to raise oneself and other women to a position of equality and respect[173].

1.2.5 Eco Feminism

The term Eco Feminism first emerged in 1974 by Françoise d'Eaubonne, she fiercely assured the connection between women and nature and called upon an ecological revolution to lead to a new kind of gender relation between men and women and between humans and nature[174]. The term was developed to a movement in 1980 by Ynestra King at the institute of Social Ecology. Different feminisms have contributed to eco-feminism, such as liberal feminism who supported ecofeminism by defending new laws and regulations, as for cultural feminism it analyzed environmental problems from a patriarchal lens, in addition to offer alternatives and solutions in order to liberate women and nature. Both social and socialist eco-feminism do position their analysis in patriarchal capitalism; women reproduction is controlled by men, and nature production is controlled by men. Eco feminist actions aim to address the contradiction between production and reproduction.[175]

Eco Feminism is a theory stating that patriarchal philosophies are fatal to women, to children and to other livings. There is a parallel which is drawn between society's treatments towards the environment, animals and resources with women's treatments. Eco feminists firmly believe that by resisting patriarchal culture they are preserving the earth from destruction. In consonance with them patriarchal philosophy emphasizes the need to dominate and control women and environment. It views patriarchy as a culture which has developed over the last 5 thousand years, and view matriarchal society as the original hierarchy[176]

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[173] J. Adnot. Ginette. Op cit p20
[174] Merchant." Ecofeminism" p184
[175] Merchant. Op cit. p185
[176] "Feminist Theory". p 2

Ecofeminism is a meeting between feminism and ecology. Eco feminism doesn't mean that women are more linked to nature than men, there are men who devote themselves to nature still statistically women are more concerned about nature. Conforming to Puleo the relation between feminism and ecology is 'the attempt to outline a new utopian horizon, addressing the environmental issue from the categories of patriarchy, Androcentrism, care, sexism and gender'. In her opinion, women must be recognized as subject able to make their decisions on whether to have children or not in the framework of an ecological culture of equality. The text in which for the first time the term eco feminism was used was an article by Françoise d'Eaubonne published in 1974. If feminism wants to be heard it must think in terms of environmental way, since poor women are the first victim of the environment destruction to produce products aimed for rich people.[177]

Cultural eco feminism has developed in the late 1960s and the 1970s with the second wave of feminism, it states that women and nature were both devaluated in western culture. Women were seen as closer to nature than men due to various reasons such as their physiologies, their pregnancies, and childbirth, while men's physiologies leave them freer to do whatever they want. Women have been constrained by their children, kept in their houses. Women are viewed as sentimental while men as objective[178]. For cultural ecofeminism the appropriate way to liberate women and nature is through political actions. The scientific revolution degraded nature by turning earth as a machine to be controlled.

Cultural feminism celebrates the relationship between women and nature through ancient rituals. Nature is depicted as the mother and goddess, as source of personal and social change. Goddess worshipping is centered on female menstrual cycles and lunar cycles. Cultural feminists maintain the idea that human nature is grounded in human biology. Women's biologies and nature are celebrated as the source of female power. Many activists

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[177] Puleo. H. Alicia. 'What is Ecofeminism?'. p 31

[178] Merchant. "Ecofeminism". p 190

argue that men do neglect the effect of nuclear radiations[179].The populist ecological activism is motivated by the connection of women's reproduction affected by the use of nuclear radiations on nature as a cause of births defects and cancers. These diseases appear due to pesticides and herbicides spread near schools and forests, an example of women's activists Lois Gibson. In 1978 Lois Gibson a member of the association Love Canal Homeowners, played a major role in raising awareness about the hazardous waste disposal Hooker Chemicals and Plastics Corporation in her neighborhood.

Women's implication in the preservation of earth and the elimination of toxics is because of the effects these toxics have on them in the form of miscarriages, and diseases. Cathy Hinds is a woman activist who began her activism because of a miscarriage and the sickness of her daughter because of toxic wastes. As a result, she states that women are mother's earth who want to take care of it. Another movement of activism towards the eradication of Uranium radiation is 'WARN' Women of All Red Nations. This movement recognized that earth was the source for physical nourishment and spiritual strength[180].

Social eco feminism states that in order to eradicate the domination of nature there is a need to stop all kinds of domination. It advocates the liberation of women and the overturning of economic and social hierarchies. It envisions a society where women are free participant in the public sphere of society. Social ecofeminism recognizes that women are the ones who give birth gestate, and menstruate still it does not make them superior to men. Both men and women are capable of caring. [181]

As highlighted by the sociologist Abby Peterson, men control the production of commodities while women control the reproduction of human species and the production of

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[179] Merchant. "Ecofeminism". p 193
[180] Merchant. Op.cit. p 193
[181] Merchant. Op.cit. p194, 197

human work force at home. The logic of capitalism is based on economic growth and profit while socialist logic is based on meeting people's needs.

Socialist eco feminism states that sustainability is the essence of an ecological productive and reproductive balance, since socialist eco feminism focuses on the reproduction of life. Reproductive freedom means the freedom to have and not have children, to choose the number of children in a society which provides their needs.

The Gabriella Women's Coalition of the Philippines calls for equal pay for women, the availability of daycare for children, access to safe contraception, access to education, and the elimination of banned drugs and illegal contraceptives[182] . A socialist eco feminism movement can work together with women's movements to save the environment.

Women due to their biologies and psychologies are sensitive and nurturing. There is a parallel between Women's biologies' cycles and nature. This gives women the possibility to commune and connect with nature. Women are intuitive, nurturing, spontaneous, cooperative, and protective. Criticisms of eco-feminist "essentialism" argues that it is not representative of reality. Women's ideocracies are different. Women can have both masculine and feminine particularities.

1.2.6 Lesbian Feminism

Lesbian feminism takes the radical feminist pessimistic view of men to its logical conclusion. If heterosexual relationships are intrinsically exploitative because of men's social, physical, and sexual power over women, why bother with men at all? Women are more loving, nurturing, sharing, and understanding. Men like having women friends to talk about their problems with, but women can only unburden to other women. Why not go all the way?

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[182] Merchant. Op.cit.p199

asked lesbian feminism, stop sleeping with the "enemy," and turn to other women for sexual love as well as for intellectual companionship and emotional support[183].

In the 1970s and 1980s lesbian feminism was the dominant ideology among politicized lesbians in the United States, Canada, and Britain, starting from the idea that feminism and lesbianism are linked. Lesbian feminism believed that political resistance was the answer to male domination from clothing styles to sexual behavior[184].

In the 1960s lesbianism came to light as a result of male oppression and sexist behaviors from male membership. The issue of lesbianism came to be known thanks to Betty Friedan the President of the National Organization of Women (NOW). In 1970s lesbianism became a concern of feminism since it represents oppression. This call for the militancy for lesbianism in 'NOW 'came to be known as 'Lavender Menace' or Ridiculous', where women identified themselves to women is regarded as the first articulation of lesbian feminist politics.

This movement argues that women withdraw their connections from men through their links with other women. Friedan believes that lesbianism is a result of heterosexual patriarchy without which lesbianism would not exist. This movement established the primacy of sexuality and politicized some activities such as domestic labor, child care and birth control and they even reached the point of criticizing the heterosexuality. "It begins when you sink into his arms, and ends with your arms in his sink." The writer Jill Johnston described monogamy and marriage as a trap to refuse, and to pursue sexual pleasure.

Lesbian feminism sheds light on lesbianism as a political choice. A woman who is a lesbian feminist is not necessarily a lesbian but she has to remain celibate and refrain from any vaginal pleasure and remove from any male stream acts. In terms of dress code these women started wearing cloths just like men as a sign of male rejection. These clothes included jeans, boots and short hair. These traits were liberating for women while they were oppressive

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[183] Lorber. Judith. 'The Variety of Feminisms and their Contribution to Gender Equality'.p19
[184] Chenier, Elise. 'Lesbian Feminism'. p 1

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for others. With time lesbianism lost its importance. The bunch article 'Lesbians in Revolt' was written as the basis for women's liberation as women gave up on their dependence on men and male's downfall would lead to the collapse of racism, capitalism and imperialism.[185]

Cultural feminism is the second strain of lesbian feminism. It believed that male's exclusion would lead women to automatically act against racism, capitalism and imperialists movements. This vision was based on the idea that if women can bear children, automatically they will be pacifier and engender unconditional love. In the movements of lesbian feminist women of color and working-class women were ignored[186]. Lesbian feminism allowed the institutionalization of same sex relationships by 1973, still their conflicts with racial and sexual politics showed their limitations.

1.2.7 Cultural Feminism

Cultural Feminism is a western concept. The term was first used by Alexander Dumas in 1872 to talk about women's rights movements. Feminism refers to women's struggle for the emancipation and getting rid of all kinds of oppressions performed by society and men. Feminism as stipulated by the World book refers to a belief that men and women should have equality economically, politically, and legally. This movement is sometimes called Women's Movement or Women's Rights Movement[187].

Cultural Feminism is a feminism developed from radical feminism to value feminine traits that were undervalued. Brooks Williams was the pioneer who introduced the term cultural feminism in 1975, in order to refer to a depoliticized radical feminism. It stipulates that men and women are different. It calls for an independence and institution building. In 1970 the Redstockings movement, is the strongest and the short-lived group producing expressions such as "Sisterhood is powerful", "Consciousness-raising", "the personal is

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[185] Chenier, Elise. 'Lesbian Feminism'. p 2
[186] Chenier, Elise. 'Lesbian Feminism'. P3, 4
[187] Feminist Theory 'Examining Branches of Feminism'. p33

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political", "the politics of house work", "the pro-woman line" and "the Miss America Protests".

Redstockings and cultural feminism are both radical feminists' organizations with different views. As highlighted by the Redstockings movement men are responsible for women's oppression. Men reject the psychological barriers women suffer from and blame women for collaborating in their own oppressions. Institutions like marriage, family, prostitution emphasize sex roles system. Cultural feminism as an extension of radical feminism demanded basic rights for birth control, freedom of child birth, abortion, and sterilization without pressures.

In Linda Alcoff's view, women are defined by patriarchy. Men and women's differences are biological[188]. For Cultural feminists, women are more developed than men. Women are superior to men and by means of menstruation and childbirth. Essentialist positions defends the idea that men and women are different in essence and these differences cannot be changed.─Cultural feminism believes that women's oppression is biological, women's body is a means for human reproduction controlled by men through the institutions of marriage and family. [189]

Cultural feminism was criticized since it depicts all men as bad and all women as good. It removes the possibility that men are capable of caring for nature, and it failed to provide an explanation on the reasons behind capitalism dominates nature. It does not deal with problems of poverty and racism.

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[188] Merchant. 'Ecofeminism'.p41.

[189] Feminism and Feminist Existentialism Chapter2' p38

1.2.8 Women in the third world.

The issue facing third world women is the result of colonial relations between the first and third world[190]. European colonization robbed a lot of the natural resources in Africa, India, and America. Third world women made a lot of efforts to sustain their developments, by organizing movements. Most women were concerned with survival. In Africa the overuse of lands by the colonization led to the desertification of lands which negatively impacted the agricultural production of farmers. Wood for cooking and heating was found away from their lands, in addition to polluted waters[191].

The women's Greenbelt Movement is a Kenyan movement against desertification. It was founded by Wagari Maathai in order to promote the environmental rehabilitation, conservation and sustainable development. Its main weapon against desertification is to plant trees. The planting of trees started on world environment day on 1977 in cooperation with the ministry of environmental and natural resources. They planted over 7 million trees, this led to promote traditional indigenous planting ways, create jobs, reintroduce tree species and give a positive image of women.

In the light of the Zimbabwean activist Kathini Maloba, 99 percent of farms did not have pesticides protection. Women suffered a lot from the use of pesticides in the form of miscarriages, lack of firewood and poor sanitation. Latin American women's lives were impacted by the environmental change both in Chile and Nicaragua. Women started working in Haciendas, driving tractors, coffee plantation management and animal husbandry. Maria Luisa Robleto member of Nicaragua's environmental movement stated that pesticides should be removed because it harms women who breast feed. Programs should be aimed at meeting women's needs.

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[190] Cf. Chapter concerning postcolonialism in this thesis.
[191] Merchant. 'Ecofeminism'.p202.

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Isabel Letelier, wife of Chilean Ambassador states that women must be respected and protected as they represent the sources of life, medicine, and religion, what is called 'Compesina'. Since men are not going to act for the good of the environment women should take the lead, and lands should be owned by both men and women.

> We have the capacity to give life and light. We can take our brooms and sweep the earth. Like witches, we can clean up the atmosphere with our brooms. We can seal up the hole in the ozone layer. The environment is life and women must struggle for life with our feet on the ground and our eyes toward the heavens. We must do the impossible. [192]

In Brazil Gizelda Castro says that men have been harming and stealing the earth resources for hundred years in the name of development. It was about time for women to take the lead and give the earth a new life, eco-feminism represent a new language for women to militate. In Malaysia the quick development of what is known as the development success story has left various ecological damages. Women became part of the marginalized, who worked on lands to spread pesticides which had serious effects on their labors[193].

Conforming to Vandana Shiva, modern science and development are responsible for women's and nature's destruction. Western patriarchy is the source of domination of nature and women. Women's dependency on nature linked them together. The modern science and development are patriarchal projects and this explains the fact that women and nature are dominated[194].

There is an alternative to Eco feminism which is partnership ethic. Partnership ethic allows the coexistence between men and women without one dominating the others, and it allows the coexistence of humans and nature giving it a chance to reproduce by not cutting

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[192] Merchant. 'Ecofeminism'. p 205
[193] Merchant. Op.cit. p 206

[194] Shodhganga. "A Brief Discussion of Feminism". p10, 11

trees and producing biological weapons into ecosystems. Visualizing nature as a partner allows the establishment of relations of compassion.

1.2 Virginia Woolf's maternal feminism

Maternalists (maternal feminists) in their claim emphasize women's rights in terms of family obligations, and the recognition of motherhood as a "social function", contrary to the classic claims of feminists who demand individual autonomy for women.

The payment of family allowances to mothers aims at their financial autonomies. These social rights are claimed on the basis of women's relationship to production, based on the totality of their work, not primarily on their "biologies". The great challenge concerning this movement is to get women out of the "natural" realm that is invisible to the status of paid work.

Virginia Woolf considers that in order to write (a work of fiction) a woman needs indispensable conditions such as a "self-room" and financial autonomy[195]. 'A Room of One's Own' is one of those implicit militant works for the rights of women and their working conditions. It rightly raises the question: What changes a fixed income can have in a character? The woman who writes, can make money which will give her importance and an existence outside of the private sphere.

"For the masterpieces are not born alone and in solitude; they are the result of many years of common thoughts. Thoughts developed by the mind of people, so that "the experience of the masses is behind the voice of one. "[196]. Without material conditions of anticipation, a woman in practical life could just read, barely write, and was the property of

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[195] Woolf, Virginia A Room of One's Own Published: 1929 Category(s): Non-Fiction, Literary essay, Social science, Feminism & Feminist Theory Source: http://gutenberg.org. http://www.feedbooks.com[*
This essay is based upon two papers read to the Arts Society at Newnharn and the Odtaa at Girton in October 1928. The papers were too long to be read in full, and have since been altered and expanded.] "a woman must have money and a room of her own if she is to write fiction". p 4

[196] Woolf, Virginia "A Room of One's Own". P 73

her husband. As a granddaughter of the Victorian era, Virginia Woolf leads a surprising and interesting reflection on the theme of women in the house.

One thinks of all the Victorian paintings of housewives, the "Angel in the house" and the procession of quasi-devotional representations of the woman sanctuary in her interior. Virginia was imbued with images and literature that haunted artists and writers of the time:

> Because women have been sitting inside their homes for millions of years, so much so that now the very walls are impregnated with their creative force; (...) but this creative power of women is very different from the creative power of men (...) It would be infinitely regrettable that women write like men or live like men,[197]

1.3 Virginia Woofs regarding "The angel in the house" poem.

"The angel in the house" is a narrative poem written by Coventry Patmore. It was first published in 1854 and in 1862 another poem, telling how the tale of his marriage continued 10 years later. Its notoriety started in the United States then in Great Britain. Patmore primarily wrote it with the aim of courtship to his wife Emily Augusta Andrews, whom he believed to be the perfect Victorian wife. The importance of this poem resides in the depiction of the ideal woman in Victorian era. Carol Christ highlighted the poem's relevance is not in its literary know-how, rather it reflects the sexual ideal and male concerns about female ideal in Victorian society.

Coventry Kersey Dighton Patmore is an English poet and critic born in July 23, 1823 in Essex England. He is best known for his poem 'The Angel in the House'. This poem won him great popularity; its main topic was about the depiction of the perfect Victorian woman. He died in November 26, 1896.

Coventry is the eldest son of the English author Peter George Patmore. He was born in Essex at Woodford. He did share his father's passion for literature. He won the silver palette

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[197] Woolf, Virginia. "A Room of One's Own". p73

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of the society of arts in 1838. He was sent to France for six months. Young he had to work so he was hired in the British Museum. He did publish a small volume of poems, which were not well received by reader. Nevertheless, with the help of his friends and their criticisms, it helped him become known and introduced to eminent writers such as Dante Gabriel Rosetti, William Holman Hunt and then was introduced to the Pre- Raphaelite Brotherhood.

On the personal level, Patmore got married three times. His first wife was Emily Augusta Andrews, she was the one who inspired him the poem, which made him famous 'The Angel in the House'. The poem describes the proper Victorian women and mothers, submissive ones whose main purpose in life is to serve and please husbands. Women have no existence or value besides serving.

As a matter of fact, the poem 'The Angel in the house' depicts the impeccable woman, who is loving, caring. The poem is a success from the social side since it puts women in a mold to fit; otherwise they are considered as abnormal and fallen out of norms. It puts women on a pedestal and forbid them from acting differently than what society awaits them to. The poem constitutes a modus vivendi women have to follow. They have to be selfless; careless about their own being and well care, always putting their husbands first, their pleasures, their comforts and their well-beings are their priorities. Women are merely daughters, wives and mothers; they have no existence outside these roles. They are mere puppet, servants, aiming at facilitating their families' existence.[198]

Women's depiction in the poem 'the Angel in the house' is a little bit problematic since it portrays an ideal woman that cannot exist in real life. And regardless of the impossible implementation of the perfect woman, the poem did echo with British society's

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[198] Sarah Kuhl. The Angel in the House and Fallen Women: Assigning Women their Places in Victorian Society. P 173.
https://open.conted.ox.ac.uk/sites/open.conted.ox.ac.uk/files/resources/Create%20Document/The%20Angel%20in%20the%20House%20and%20Fallen%20Women_Sarah%20Kuhl.pdf

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norms. This led to its popularity to the extent of becoming synonymous with the ideal Victorian housewife.

"The angel of the house" describes the characteristics of the perfect Victorian women. The angel of the house refers to women who are extremely kind and generous, with the particularity of sacrificing their needs, wills, and existence, with the aim of serving their husbands wellbeing. Their main characteristics as women were their purity, beauty, and grace. All their lives revolved about their servitude towards their husbands and families, the more women were submitted to their husbands the more valuable they were in Victorian society.

John Ruskin[199] did congratulate Patmore for the writing of the poem in November 1954. He himself wrote a book following the same ideology of the perfect wife and perfect woman. Both Patmore and Ruskin believed that women's places were their houses and nowhere else outside of it. Women's main tasks were caring about their husbands; looking after their households, engage in activities such as painting, singing and needlework while their husbands worked outside, earning money. The sole aim behind it was to protect women's innocence. As for the matter of sex it was unacceptable to talk about it. Girls had no information about sex, since it was unthinkable for women to take pleasure in it.

Sex was perceived as a duty for women. they were not supposed to enjoy feeling anything sexually. Lady Hillingdon has become famous for her quote: 'When I hear his steps outside my door I lie down on my bed, open my legs and think of England'. The main aim of sex was engendering children and pleasing husbands. The chaster a woman was the more she met the Victorian ideal of the Angel in the house. Chastity was mandatory for girls as a woman's virtue, as for men pre-marital sex it was a reality, without talking about it publicly.

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[199] John Ruskin (8 February 1819 – 20 January 1900) was the leading English art critic of the Victorian era, as well as an art patron, draughtsman, watercolorist, philosopher, prominent social thinker and philanthropist.

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Women's lack of sexual knowledge led to impregnating girls right after their marriage, which did not serve their interests.

In fact, in Victorian society sex was dealt with differently depending on gender. Premarital sex was advised for men and forbidden to women. Women were forbidden to engage in sexuality before marriage and any woman who dared transgresses these norms becomes an outcast in society to the extent of not being able to find a maid's position[200].

With regard to "The angel in the house" Virginia Woolf, delivered a speech titled 'Professions for women' before a branch of the National society for women's service on January 21, 1931, this essay was published posthumously. Its main aim was the killing of the Victorian angel in the house written about by Coventry Patmore in his poem 'The Angel in The House'. This speech came to existence as Virginia Woolf was thinking about a book about the sexual life of women. A year later she began writing an essay titled "the Pargiters" which later became a novel: *the Years*. Virginia Woolf points out, that the fight against the angel in the house is equal to battles women have to fight on a daily basis to gain social and economic equality. In this speech she has mentioned that:

> While I was writing this review, I discovered that if I were going to review books I should need to do battle with a certain phantom. And the phantom was a woman, and when I came to know her better, I called her after the heroine of a famous poem, The Angel in the House. (…) me that at last I killed her [201]

To Virginia Woolf "The Angel of the house" has to be killed otherwise women cannot survive worthily. She considers 'The angel of the house as a dream killer'. She exists in every

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[200] There was a book titled '*Advice to unmarried women: to recover and reclaim the fallen; and to prevent the fall of others, into the snares and consequences of seduction*'. This book's aim was to instill in women's a particular ideology in case of their loss of values and reputation. A woman who has made the error of falling to a man's seduction will never find repentance in society regardless of the fact that she might be forgiven in the afterlife. (Kuhl p 176).

[201] Virginia Woolf. 'Professions for women' p 2 http://www.wheelersburg.net/Downloads/Woolf.pdf

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house, in every family, in every society. This reduces girl's chances of getting jobs, and having a professional life, next to men as their equals.

> She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. (…) Her purity was supposed to be her chief beauty--her blushes, her great grace. In those days--the last of Queen Victoria--every house had its Angel. (Virginia Woolf "Profession for Women", Op cit.)

And Virginia Woolf added in the same vein:

> I took my pen in my hand to review that novel by a famous man, she slipped behind me and whispered: "My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of our sex[202]

On the Psychological level, "The angel in the house" refers to the inner voice every girl has which is the result of the unconscious believe of women as men's servants and life saviors. Throughout her writings Virginia Woolf has long battled with this inner voice, which bothered her when she was doing review of simply reading writings by men. This voice used to remind her of women's duty to flatter men. And most importantly women were not supposed to have a mind of their own "Never let anybody guess that you have a mind of your own. Above all, be pure." as if having a mind is a shame, a disgrace to social characteristics women must have.

This inner voice has to be stopped. Virginia Woolf in her speech said that she had to kill the Angel in the house otherwise that voice would have killed her.

> 'I turned upon her and caught her by the throat. I did my best to kill her. My excuse, if I were to be had up in a court of law, would be that I acted in self-defense. Had I not killed her she would have killed me. (…) She would have plucked the heart out of my writing'[203]

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[202] Virginia Woolf. 'Professions for women' p 3 http://www.wheelersburg.net/Downloads/Woolf.pdf

[203] Virginia Woolf « Angel in the House", p59

Virginia Woolf narrates the urge she had to kill the angel in the house; otherwise it would have stopped her from being a writer, from existing as a person, and from all simply "being". This inner voice impedes women from realizing themselves and existing, its main purpose is to remind women of their uselessness and the futility of their efforts, if they are not directed towards easing men's lives. Women are taught on the urge to charm and please men even through lies, the must is to succeed at pleasing men.

> The Angel was dead; what then remained? You may say that what remained was a simple and common object--a young woman in a bedroom with an inkpot. In other words, now that she had rid herself of falsehood, that young woman had only to be herself.[204].

Regardless of this symbolic murder, Virginia Woolf still feels the shadow of this angel now and then. This murder took her so much time and energy, which could have been used otherwise. The question is what remains after this murder? A woman, who has freed herself from societal norms of submission and lack of rights? Woolf was unable to answer this question, what is a woman and what can she possibly do is a mystery which will be answered in few decades or centuries, after women would have fulfilled themselves.

All in all, even in the 21th century "The angel in the house", still exists, and it has to be killed by every woman willing to progress in life and have a dignified existence. This killing this separation can only take place in case of financial independence. Women's unique way to free themselves is to engage in their studies and have a financial independence.

> 'You have won rooms of your own in the house hitherto exclusively owned by men. You are able, though not without great labor and effort, to pay the rent. You are earning your five hundred pounds a year'[205].

Women have accomplished so many achievements; they have a room of their own a place where they can give shape to their inspirations and to their dreams. They have a chance to exist as beings not as mere mothers, daughters and wives. They have the opportunity to

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[204] Virginia Woolf. 'Professions For Women' p 4
[205] Virginia Woolf, 'Professions For Women' op cit.

'exist'. Nevertheless, a lot of obstacles remain and it will take years to get rid of them, but step by step birds make their nests, and the same is for women's rights fight.

Women's freedom is a long journey to be taken. This road is full of obstacles and problems, which need to be overcomed with time. What are the changes women's want? What are these demands[206]?

Despite Woolf's significance to women and, particularly, to feminists, she does not belong to the radical camp. A woman must have money and a place of hers if she wants to write fiction. If Woolf's feminism permeates all of her work, A Room of one's own (1929) and Three Guineas (1938) are her key works on women's emancipation from the patriarchal system. Virginia Woolf is a major figure of feminism, especially for her work 'A Room of one's own'. Her elegant pen has participated, in her own way, in the emancipation of Women.

Virginia's writings are among modernist texts, like those of Gide, Proust, Joyce, which rejected the aesthetics of the period that preceded them, namely realism and naturalism. Written by one of the most acknowledged modernists, Virginia Woolf's final novel, *Between the Acts* (1941), has been more recently identified as a precursor of postmodernism[207], and particularly of postmodern attitudes towards history[208].

Case Study: Feminism in India

Feminism in India is different from the one is western countries due to historical circumstances. Women in India have their rights and so they do not need to militate for the same rights as western feminists, men and women have equal rights. The 'nagarvadhu' ("bride of the city") a woman who is proficient in music, dance, drama, and literature, she is

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[206] Cf. Chapter 4, Section 1 dedicated to « Patriarchy » in this thesis.

[207] Berlatsky. Eric "The Real, the True, and the Told"
Postmodern Historical Narrative and the Ethics of Representation.
https://www.amazon.com/Real-True-Told-Representation-Interpretation/dp/0814211534

[208] See Chapter 4: Postmodernism

very beautiful she gets to be protected and respected and is considered to be more superior than men are. Another example "Yasya Naryastupoojyante Ramantetatra Devtah." which means where women are honored, the God lives there. Western feminism believes in the difference of men and women still they have equal identity and partnership[209].

In India men and women work as unified body; men and women complete each other while keeping their individualities. "Ardhanareeswara" half man and half a woman . Dr. S. Radha krishnan, the President of India, the relation Male and female, constitute ordinarily a fundamental unity. Each is a self which requires the other as its complement. The division of the sexes is a biological phenomenon, not a historical event

Three phases of feminism in India

The First phase occurred from 1850 and 1915 in the form of nationalism and social reform movement related to caste and gender relations. The first men tried to erase sati widow immolation, child marriage, forbidding widow remarriage. These militants were Raja Ram Mohan Roy, Ishwar Chandra Vidyasagar, Swami Dayanand Saraswati, Swami Vivekanand, Jyotirao Phule, and Sir Syed Ahmed Khan, they argued that women's denigration was a reason behind a country's backwardness. Women are the key to a nation's greatness:

> All nations have attained greatness by paying proper respect to
> women. That country and that nation which did not respect woman
> have never become great, nor will ever in future. The principal reason
> why your race is so much degraded is that you had no respect for these
> living images of Shakti In these reform movements some women
> reformists too[210].

Various women helped in the eradication of conservatism. Feminist scholars had a huge impact on Indian society like Rabindranath Tagore. The second phase of feminism occurred from 1915 to 1974. The foundation of women's Indian Association in 1917 by Annie Pesant. Ghandi participated by giving women a huge role in the Salt Satyagraha, he

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[209] Shodhganga. "A Brief Discussion of Feminism".p46
[210] Shodhganga. Op.cit. p 48.

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expanded women's participation in public activities. Gandhi's wife helped him in promoting education and health. With regards to Mahatma Gandhi man and woman are equal in status, but are not identical. They are complementary to the each other; each helps the other, so without one the existence of the other cannot be conceived. Men and women are connected; the ruin of one is automatically the ruin of the other:

> Woman is man's companion, gifted with equal mental capacities. She has the right to participate in the activities of man to the very minutest detail and she has an equal right to freedom and liberty as him. (…) Many of our movements stop halfway and much of our work does not yield appropriate results because of the condition of our women.

Women's position in India became stronger due to their participation in various activities like sports, arts, politics, and culture. For instance: Sarojine Naidu became the first Governor of the United provinces and India's first woman governor, Vijaya Lakshmi Pandit the first woman as president of the United National General Assembly in India. Regardless of these improvements, women were still lacking economic freedom, burden of the drabness of everyday life, the work in public sphere made them unhappy with their roles of housewives. Women writers achieved a lot in transcending their experiences into literary works.

These literary works were conditioned by the Gandhian models still they self-represented themselves. The third phase of feminism started in 1974 till present time. Women's success continued its growing pace. With the rise of a new wave of feminism a new generation of feminists came to existence in various fields. Women are still facing a lot of obstacles specifically sexual violence, rape, pornography and dowry; regardless of these achievements few Indian women achieved gender equality.

Between 1970 and 1980 there was a growth in violence and the emergence of groups taking issues such as rape, dowry, deaths, and bride's burning. These groups questioned patriarchal assumptions about women' roles in the family based on biological differences[211]

The first step towards change is the awareness of assumptions concerning women's role in the family in relations to their biological differences. Contemporary Indian Feminism are fighting to gain autonomy, rights, independence, diversity tolerance, co-operation, education, nonviolence, diversity, the right to abort, the right for reproduction, divorce, equal pay, maternity leave, and breast feeding. They fight domestic violence, gender stereotypes, sexuality, discrimination, sexism, objectification, and patriarchy. The emergence of women's writings such as Shashi Deshpande, Bharti Mukharjee, Kamala Das, Namita Gokhale, Dina Mehta, Nina Sibal, Uma Vasudev, Shobha De, Manju Kapur and Arundhati Roy. India's meaning of marriage is a unit of binding force, while western meaning of marriage is a unit of oppression of women[212]

To conclude, gender inequalities and oppression were explained using different theories. These theories agree that society organization has contributed greatly in inequalities between men and women in addition to women having small to no power, but they differ in terms of manners on how to deal with this issue.

Participation of women in politics is influenced by various factors such as culture, religion and gender. The private sphere is dominated by housework which is reserved to women while the public sphere which is filled with power and money is dominated by men. Sexual inequalities are due to prejudice, traditional values and structural barriers. These inequalities in sexuality, and in socio economics can be overcome by raising awareness through trainings and schooling, laws to change stereotypes existing in society, and by

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[211] Shodhganga. "A Brief Discussion of Feminism". p53, 54
[212] Shodhganga. Op cit. p55 56

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encouraging the participation of women in politics and development. In addition to education which improves the socialization of men and women.

Section 2: Postmodernism/Postcolonialism: paradigm shift of technics and topics

Postmodernism is as unprecise as confusing word[213], and as manipulable as ambiguous. According to Umberto Eco 'Every period has its own postmodernism'[214].To define postmodernism, one should go back to what we mean by modernism. Modernism fostered a period of experimentation in the arts from the late 19th to the mid-20th century, particularly in the years following World War[215].

This period was a remarkably productive period of innovations and experiments as novelists and poets undertook in anthologies. Modernists felt a growing alienation incompatible with Victorian morality, optimism, and convention. New ideas in psychology, philosophy, and political theory kindled a search for new modes of expression.

In the realm of literary movement, the enormity of the war had undermined humankind's faith in the foundations of western society and culture, and postwar Modernist literature reflected a sense of disillusionment and fragmentation[216]. The publication of the

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[213] Edward Docs. A new exhibition signals the end of postmodernism. But what was it? And what comes next? "If there's one word that confuses, upsets, angers, beleaguers, exhausts and contaminates us all, then it is postmodernism. And yet, properly understood, postmodernism is playful, intelligent, funny and fascinating. From Grace Jones to Lady Gaga, from Andy Warhol to Gilbert and George, from Paul Auster to David Foster Wallace, its influence has been everywhere and continues. It has been the dominant idea of our age" https://www.prospectmagazine.co.uk/magazine/postmodernism-is-dead-va-exhibition-age-of-authenticism

[214] Akçeşme, Banu and Şenel, Neşe. Op cit. p93
[215] Katlhleen Kuiper. Modernism ART https://www.britannica.com/art/Modernism-art

[216] As Ihab Hassan, the Egyptian-American philosopher, has said, there moved through this (our) period "a vast will to un-making, affecting the body politic, the body cognitive, the erotic body, the individual psyche, the entire realm of discourse in the west."

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Irish writer James Joyce's Ulysses in 1922 was a landmark event in the development of Modernist literature[217].

Since the lack of a unified postmodernism it is hard to define what a postmodern fiction is. It is a term rejecting any fixed definitions, meanings or labels. As a term it first appeared in 1940, still in literature it gained acceptance only in 1960s. it is significant to notice that not all novels written in the second half of the 20th century is automatically considered as postmodern and some novels published early in the 18th century are considered as postmodern namely Tristram Shandy.

Postmodernism main features in literature are self-reflexivity, intertextuality, metafictionality, critique of realist traditions, overlapping of reality, plurality, relativization, shallowness, depthlessness in addition to the use of multiple narrative voices, dissemination of meanings, dissolution of the subject, eclecticism in theme…

2.1. Relationship between postmodernism and postcolonialism

The relationship between postmodernism and postcolonialism is very strong. Better still, some go so far as to consider that it is postcolonialism that has driven postmodernist ideas[218]. Postcolonialism refers to a critical intellectual current deriving from postmodernism, which appeared at the end of the 20th century in several disciplines. It attempts to describe the persistent effects of colonization experienced by the former colonized countries, mainly around questions of identity and the production of knowledge.

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[217] Portions of the book were considered obscene, and *Ulysses* was banned for many years in English-speaking countries. Virginia Woolf is among the European authors (Marcel Proust, Gertrude Stein and William Faulkner) whose works rejected chronological and narrative continuity (see below).

[218] Ahmed Abdelhamid Ottaya « Postcolonialism in the postmodernism": Reading in Algerian laboratory". in Al Istighrab Intellectual Quarterly Dealing with Studying the West and Understanding it scholarly and Critically, Published by the Islamic Center for Strategic Studies (Beirut) Bureau, Issue n° 12-4rd year 2018, p 168. (In Arabic).

جميل حمداوي ـ **نظرية ما بعد الاستعمار في خدمة الاستغراب**

https://istighrab.iicss.iq/?id=76

The term postcolonialism is created at the moment of decolonization. Initially, it refers to a historical period, the moment that follows the decolonization of a previously colonized country. Subsequently, it is used to describe the critical current that deals with the material, but above all symbolic and discursive effects of colonization, within a large number of disciplines: in comparative literature, history, anthropology, development studies, etc...

Postcolonial theories are an Anglophone stream of thought born in the 1980s-1990s that reflects on the British colonial legacies in India, Australia, Africa and the Middle East of the nineteenth and twentieth centuries.[219] Postcolonial studies are not a school, a paradigm, or even a discipline. They are a heterogeneous collection of research, theoretical writings and literary and artistic works that emerged in the late 1970s[220.]

2.2 The "Third-Worldism"

During the 1990s, criticism of "Third-Worldism" and models of development in formerly colonized countries, under the theoretical influence of Marxism and post-structuralism catapulted to the forefront of the intellectual scene (especially English Saxon) of post colonialist studies. The widespread use of "postcolonialism" from the late 1980s coincided with, and depended on, the eclipse of another paradigm, that of the "third world"[221].

Postcolonialism is a harsh criticism of development studies and ways of seeing the dominant North-South relations in this field. The analysis focuses on development discourses:

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[219] Subaltern Studies is a series of collective volumes published by Oxford University Press-Dehli since 1982, which bear the subtitle: Writings on South Asian History and Society and bring together a dozen researchers under the auspices of the Bengali historian Ranajit Guan, dissident Marxist inspired by Gramsci's theses and by the works of British historians like Edward P. Thompson, Hobsbawm.

[220] Dimitri Della Faille* Les études postcoloniales et le sous-développement » p 15

[221] Referring to these anti-colonial and nationalist movements from the 1950s to the 1970s, as well as to the politico-economic analysis of the theories of dependence and the capitalist world-system (André Gunder Frank, Immanuel Wallerstein, Samir Amin).
Part of the crisis in Third World thinking is the current enthusiasm for the term "postcolonial", which refers to discourses that address issues of colonial relations and their aftermath and cover a long historical period until now.

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these are rooted in colonial discourses portraying the North as advanced and progressive, and the South as backward and primitive. Post-colonialist writers question the supposed superiority of capitalism and modernity over the systems of equity, reciprocity, commonality found in the South. Postcolonialism also challenges the diminished role of local populations in development programs, thus demanding that their voices be heard and their ideas incorporated.

This current emphasizes the discourses and power relations they carry. Postcolonialism questions in particular the effects of colonization on the cultural identity of the decolonized people, as well as the theme of neocolonialism, namely the extension of the domination of the former colonial countries over the colonized, through their cultural, social influences.

Postcolonialism emphasizes the issue of dominant western discourses in various academic disciplines. These unconsciously ethnocentric discourses, which refer to European culture, are held to the detriment of visions and values of other cultures. These discourses and dominant writings become real.

Postcolonialism criticism also extends to the spatial and temporal metaphors used in Western discourses. In the end, post colonialists strive to "reconstruct" history and the production of knowledge, including the voice of the oppressed, the marginalized and the dominated. Indeed, the major difference between postcolonialism and postmodernism lies in their political and ethical positioning much more than in relation to their aesthetic issues.

According to Helen Tiffin[222], in the early 90s, the relationship between postmodernism and postcolonialism is a relationship which is both reciprocal and asymmetrical. For Tiffin, "Postcolonialism is more overtly concerned with politics than is

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[222] Tiffin, Helen. 1991. « Introduction ». Past the Last Post. Theorizing Post-Colonialism and Post-Modernism. Ian Adam & Helen Tiffin (dir.). London; New York; Toronto: Harvester Wheatsheaf viixvi.

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postmodernism; and, secondly, the post-modern (in conjunction with post-structuralism) has been exercising and is still exercising a cultural and intellectual hegemony in relation to the post-colonial world and over post-colonial cultural productions.

Thus, while certain conventions, devices, techniques of writing variously characterized as "postcolonial" or "post-modern" often appear similar, indeed indistinguishable, the uses to which such devices are put, or seem to be put are very different, often reflecting the unequal power-relations between the two discourses, and in the field of literary studies in general[223] . The postcolonial historiographic metafiction is distinguished from its postmodern counterpart by a more political priority, which does not mean of course that aesthetic questions are absent. From traditional anticolonialism, which was more akin to political, economic and social criticism, these intellectuals moved to a more epistemic criticism, founding the textuality of colonialism; from which came postcolonial thought. It criticizes and aims to correct the elitist and Occidental-centrist biases of dominant theories, by reintroducing at the center of the analysis actors and marginal, invisible or subordinate stakes; this thought proposes to redefine our vision of the world.

Three authors in postcolonial studies are particularly distinguished. The writings of Palestinian philologist Edward Said, Indian philosopher Gayatri Chakravorty Spivak and Persian-Indian theorist Homi Bhabha together form the core of contemporary postcolonial studies. This is so true that the British theorist Robert Young[224] gives the Said-Spivak-Bhabha trio the nickname "Holy trinity" of postcolonial studies.

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[223] Hutcheon, Linda. 1991. « Circling the Downspout of Empire ». Past the Last Post. Theorizing Post-Colonialism and Post-Modernism. Ian Adam & Helen Tiffin (dir.). London ; New York ; Toronto : Harvester W the Other Sex heat sheaf. 167-189. P 168.

[224] Robert Young, Colonial desire: Hybridity in theory, culture, and race, New York, Routledge, 1995. La p 163.

Indeed, it was in 1978 that Edward Said published "Orientalism" a study of Western knowledge about exoticism. It thus marks the beginning of the postcolonial discourse that we consider as a manifestation of the end of modern meta-narratives.

In "Orientalism" Said addresses the relations between the colonizer and the colonized. The originality of his work is to focus on the figure of the colonizer, to show how the relations of power and inequality, peculiar to the colonial situation, which are manifested at the level of language and discourse, producing "orientalism is "stereotypical images of non-metropolitan cultures"

Postcolonialism, through its great theorists, proposes to reinterpret, in a critical way, the subject and the colonial history by denouncing, thanks to a counter-discourse of difference, the hegemonic Western expression which denies the identity of the other (the colonized) in order to impose its own (the colonizer). Putting down a reductive look because of euro-centrist and mono-culturalist, postcolonial studies struggle, to recognize the diversity of ethics, politics and epistemics.

2.3. Reversal of perspective

For this purpose, it is a matter to reverse the perspective, and tend to understand the world from the site of the former colonies or the world outside the West. Subordinate realism of Political theorist Mohammed Ayoob's[225] thus proposes to refocus international analysis towards Third World states, indicating that from this point of view, the research agenda of International Relations would become focused on the intra-state conflicts that predominate largely in these regions, as well as globally since 1945. It would be a question of focusing the international analysis on the processes of construction of the States; these generally brought the conflict for internal and non-interstate reasons. Thus, the agenda of international relations

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[225] Ayoob, M., 1998, "Subaltern Realism: International Relations Theory Meets the Third World". S. Newman (dir.), *International Relations Theory and the Third World*, New York: St. Martin's Press, p. 31-54.

should be reoriented on the issues that most animate Third World states, i.e. the issue of the (internal) construction of states and the fact that the national sphere is neither without external influences nor immune to the intervention of the great powers.

Subalternism

Subalternism is a major ontological orientation of postcolonialism. It resides in the priority of granting the subordinate, marginal actors, who are conventionally invisibilized by the dominant theories. It is about analyzing the international from the perspective of the African continent, traditionally located on the blind spot of the discipline, others offer different perspectives on international relations, seen from Asia, Africa, and Latin America.

Subalternism also gives rise to works focused on studies of social actors with little documentation in the discipline (migrants, undocumented migrants, refugees). Anna Agath Angelou[226] proposes to analyze the "low circuits" of global capitalism by focusing on the transnational exploitation of female workers in the domestic and sexual domain. This author points out that the expansion of transnational tourism and the sex industry would be major aspects of globalization.

In the same vein, Chowdry[227] analyzes child labor in the third world. She explicitly criticizes the liberal discourse of human rights, to show, beyond the moral condemnation of the exploitation of children, privileged by this discourse, the importance of the implication of transnational companies in the national industries employing minors. From this perspective, such situations can only be understood when they are put back into the overall systemic context which refers to the fact that in many third world countries all young people are not at

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[226] Anna Agathangelou An Unten (ur) able Position: The Politics of Teaching for Women of Color in the US. Article in International Feminist Journal of Politics · January 2002.
file:///Users/air/Downloads/AnUntenurablePosition.pdf

[227] Shamsud D. Chowdhury Turnarounds: A Stage Theory Perspective. Canadian Journal of Administrative Sciences. First published: 08 April 2009
https://onlinelibrary.wiley.com/action/doSearch?ContribAuthorStored=Chowdhury%2C+Shamsud+D

school and poverty bounds families, for economic reasons to encourage their children to be involved in such activities.

The movement of cultural identities

The fourth major ontological orientation to post colonialism is about the question of cultural identity. Béatrice Collignon[228], argues that postcolonial studies "invite researchers to look at how multiple individual identities and 'community' groups are made and disbanded, because identities are fundamentally hybrid, so always moving." Post colonialists are indeed marked by a common sensitivity towards the problematization of cultural identities, which are seen as essentially multiple and in constant transformation. In this movement, the concept of hybridity is central: for instance, Bhabha[229] speaks of cultures as being plural, mobile and changing.

The concept of hybridity is used in post-colonialist literature to reread colonial history in a perspective of complexity of the cultural relationship between the colonizer and the colonized (including mimicry, parody and ambivalence) rather than pure domination. The concept of hybridity is also useful in analyzing cultural and ethnic conflicts that have undeniably taken on new dimensions since the end of the cold war.

Postcolonialism criticism of the idea of cultural purity and distrust of cultural nationalism can be traced back to Edward Said (1978), who denounced the essentialization of national cultures as caricatural and above all reductive representations. Postcolonialism problematizes, de facto, greatly the notion of national culture, often little examined in conventional literature to propose not to identify its original or essential traits (i.e. "French culture", "Arab culture"), but rather to underline the situationality, the instability and the

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[228] Béatrice Collignon « Note sur les fondements de postcolonial studies » in Echo Géo N° 1, Juin/août 2007. file:///Users/air/Downloads/echogeo-2089.pdf

[229] Homi K. Bhabha, « The Postcolonial Critic Homi Bhabha interviewed by David Bennett and Terry Collits », cité par Jean-Marc Moura in *Literatures francophones et theories postcoloniales*, PUF, Paris, 2007,

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intrinsic heterogeneity. The proposal also largely echoes the fact that the very notions of nation-state and even national culture are largely European constructions.

Prioritizing and problematizing the notion of culture in the analysis, postcolonialism also suggests, the idea that different cultures pose different questions about the world, and this because of their distinct daily experiences as well as their particular geographical locations in the world. In this way, the centrality of the notion of culture clearly belongs to the ontology of postcolonialism.

It is not a question of denying what has been produced in the West, but of re-reading it with a new, dubitative and critical eye. Toni Morrison noted that this is an obvious step: the presence of African or Asian characters was considered a fact that was not more reflective, hence a major interest in proofreading works. From then on, an observation is made: the mobility of individuals in globalization would not only redefine lifestyles and consumptions but, consequently, also literature, which was already emphasized by Marx and Engels in the Communist Manifesto:

> National exclusivism and narrowness are becoming more and more impossible, and from the multiplicity of national and local literatures is born a world literature[230].

Consequently, colonization, with, for example, slavery, which caused population displacements, would have produced a first form of hybridization, and it thus seems difficult to understand what a national literary or language would mean today ".

Examples of authors from former colonies have multiplied. For Homi K. Bhabha, states that hybridization would constitute a site of political negotiation, a site of the construction of the symbolic, the construction of meaning - which not only moves the terms

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[230] Marx et Engels, *Le manifeste du Parti communiste*, cité in *Penser le postcolonial. Une introduction critique*, Neil Lazarus, Editions Amsterdam, Paris, 2006, p. 362.

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of negotiation, but allows to inaugurate an interaction of dominated / dominant[231], dialogism, "thus favoring the rise of a multicultural society.

Section 3: Criticism of Eurocentrism

Postcolonialism is born essentially from the ontological proposition to see the world differently than through the European gaze which tends to "externalize", that is to say make strange or other, places, cultures and people outside of the continental perimeter. It is a question of no longer thinking about history as it is told in most of the International relations textbooks of the twentieth century, from the perspective of powerful states. "There was not a single Second World War, but rather several wars, fought over several different spaces and temporalities'[232].

3.1. Evolution and the limits of postcolonialism

Afeff Benessaieh's[233] work distinguishes between the main periods by which postcolonialism went through. Some researchers consider that the birth of postcolonialism (first wave) coincides with the publication of Orientalism by the Palestinian scholar Edward Said in 1978. Of course, before Said's Orientalism, the first drafts of a postcolonial thought can be identified as early as the 1950s, in the midst of decolonization, with the nationalist anti-colonialism of the Martinican psychiatrist and philosopher Frantz Fanon (1925-1961), the Tunisian writer, Albert Memmi, or the writer and politician Afro-Martinique, Aimé Césaire (1913-2008). It is, however, from Orientalism that the postcolonialism perspective as

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[231] Homi K. Bhabha, « The Postcolonial Critic Homi Bhabha interviewed by David Bennett and Terry Collits », PUF, Paris, 2007, p. 168.

[232] Barkawi, T. et al M. Laffey, 2006, "The Postcolonial Moment in Security Studies", *Review of International Studies*, 32, p. 329-352.

[233] Afef Benessaieh La perspective postcoloniale. Voir le monde différemment Chapitre XVII
Chapitre dans Dan O'Meara et Alex McLeod, dirs. (2010) Théories des relations internationales : contestations et résistances. Montréal : Athéna/Centre d'études des politiques étrangères et sécurité (CEPES), pp. 365-378.
https://www.teluq.ca/siteweb/univ/fichiers/abenessa/Benessaieh_(2010a).pdf

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currently conceived is beginning to take shape, including its denunciation of Eurocentrism of existing narratives of non-European cultures, and its anti-essentialist critique of the reduction of cultures to some stereotypical traits.

Said will also reveal the prominent influence of the Italian Marxist, Antonio Gramsci (1891-1937) and the French philosopher Michel Foucault (1926-1984) to analyze postcolonial relations after the withdrawal of empires: the first for his analysis of the hegemony as (cultural) domination without visible coercion, and the latter for his analysis of the historical connivance between the production of knowledge and the interests of power.

The second postcolonial wave is the rise of subaltern studies in the early 1980s, with the work of historians Ranajit Guha, Partha Chatterjee, and Gayatri Spivak. Borrowing their name from a Gramscian concept, subaltern studies aim to reread the official history (of India) from a popular perspective giving greater voice to women, peasants, workers, artisans, and ordinary citizens. Criticisms of economics as the teleological vision of the history of classical Marxism, stand out in favor of a more cultural analysis of socio-political transformations. Influenced nevertheless by the Marxist analysis of nationalism, they similarly demonstrate the bias of the dominant narratives on the construction of the nation-state, building elites rather than 'people' according to this revisionist perspective.

Chandra Mohanty and Gayatri Spivak, for their part, will criticize Western feminism for its tendency to victimize Third World women, and the subaltern school for its over-romanticization of the popular subject by giving it a voice that it may not have.

Cosmopolitanism

The third wave of post-colonialism crystallizes around the eclectic and sometimes difficult approaches of Arjun Appadurai, Homi Bhabha and Stuart Hall, all of whom are influenced by the post-structuralism of Foucault, Jacques Derrida and Gilles Deleuze. This wave seems to coincide with the publication of Ashcroft, Griffiths and Tiffin's book 'The

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Empire Writes Back' in 1989, a book cited by all three, for its importance, offering an analytical anthology of new literatures from former English-speaking colonies around the world.

In this more globalized movement than was the oriental or subalternist wave, one can also situate the writings in Afro-modern studies by Paul Gilroy[234], such as the works on hybrid cultures[235] of Nestor Garcia Canclini, or those of Édouard Glissant on the creolization of the "all-world".

To the criticism of Eurocentrism and the rehabilitation of the subaltern subjects advocated by the first two waves, the third post colonialist wave adds a new cosmopolitan sensitivity, which recovers certain concepts of postmodernism for the study of cultural identities in constant evolution of the world.

The wave of postcolonialism will add to this founding orientation, a new concern for the diasporas, migrants, refugees, as well as the cultural pluralization of societies, in the world as a whole, both in the South and in the North. This third wave can therefore be characterized by the problematization of cultural identities in the world, which are neither fixed nor pure, nor clearly circumscribed by the contours of nation-states.

The limits of postcolonialism and perspectives

It is hard to deny that one of the great assets of postcolonial studies is their openness to studies of the imaginary. They have the ambition to go beyond the materialistic vision of economics, politics and geography. To do this, they resort to symbolic production, to the

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[234] Gilroy. Paul. 'The Black-Atlantic Modernity and Double Consciousness'. Verso London-New York. https://cpb-us-w2.wpmucdn.com/campuspress.yale.edu/dist/1/2296/files/2017/09/Paul-Gilroy-The-Black-Atlantic-Chapter-3-11299p9.pdf

[235] To analyze the postmodernist aesthetic that responds to this entry into the era of postmodernity marked by the absence of a unitary and global vision of the world, the theoreticians of the 70s have privileged the concept of "heterogeneity" which has given way during the fifteen years following that of "syncretism", "miscegenation" or "creoleness". From the 90s and especially the 2000s, the concept of "hybridity" occupies a place of choice. The term "hybridity" commonly means what is "composed of two elements of a different nature abnormally united; who participates in two or more sets, genres, styles.

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transmission of culture, to the universe of representations. However, it's hard to ignore some of their limitations.

The ambiguity of political Postcolonialism position

There has been no criticism of macro-narratives by postcolonialist theorists about the Gulf War. This allows more than one to question its politically operative character. For Mahdi Elmandjra wars that undermine the stability of the countries of the South (the Gulf War and the erosion of the little unity that the Third World was able to build), are the product of the "new world order". Mahdi Elmandjra used the term "postcolonialism" for the first time in September 1990 (after the deployment of US troops in Saudi Arabia) in the title of an article published by the Futuribles Review entitled "The Gulf Crisis, Prelude to the North-South confrontation. His definition of postcolonialism is as follows:

> This is the product of a false decolonization of which the populations of the South are today fully conscious on the one hand, and fear of the North who fears the radical transformations that such an awareness will not fail to bring, on the other hand.[236]

Thus, neocolonialists are accused of keeping a low profile on the atrocities that the world has known since the beginning of the 90's (Gulf War, the war in Syria, the global disorder[237] ...)

Post colonialists are often criticized for concentrating too much on speeches and not enough on material problems, with regard to poverty. However, as Escobar[238] points out,

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[236] Cultural decolonization, a major challenge for the 21st century, by the late Professor Mahdi Elmandjra. "Conference given by the lecturer in Meknes on futuristic studies, in 1993. https://web.facebook.com/elmendjra2014/posts/1008219419195882/?_rdc=1&_rdr

[237] *Ella Shohat.* Notes sur le « postcolonial » Traduction de Jim Cohen p. 55-72 Source du chapitre : Notes sur le « postcolonial » (extraits). Mouvements. 51 : 79-89. 2007. (Parution originale 1992). © Éditions La Découverte. Également disponible sur http://mouvements.info. https://books.openedition.org/iheid/5862?lang=fr

language is important because it influences the way we understand problems, intervene and justify interventions that have material consequences. The texts of development often contain images, metaphors, allusions or rhetoric which help imagine a world that does not look like reality. These texts also carry false representations, negative stereotypes that post-colonialism seeks to remove from these discourses.

Postcolonialism strives to connect the discourses and relations of domination in which they are produced. Political economy, understood as Marxian analysis, blamed postcolonial studies for the ambiguity of their political position and the apparent lack of a systematic program to challenge inequalities as they are illustrated in the political arenas as a characteristic of modernity[239]

A thought without a clear object

Postcolonial thought in its complexity and diversity seems to be an objectless critique. It seems to be the sum of refusal of essentialism, nationalism, and liberalism inherited from the Enlightenment. Jean Louis Amselle shows that in his enthusiasm to denounce the colonialist West, the proponents of the subalternist theories came to defend an essentialism[240] of African, Indian and Amerindian cultures. By denying the hybrid character that characterized these cultures long before capitalism, they joined the most classic proponents of colonial ethnology[241].

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[238] Escobar, A. (1995). *Encountering Development: The Making and Unmaking of the Third World*. Princeton: Princeton University Press.

[239] Benita Parry, Postcolonial studies: a materialist critique, New York, Routledge, 2004. Cite par Dimitri Della Faille* Les études postcoloniales et le « sous-développement » Op.cit. p19.

[240] *Survey of Postcolonialism, in 2008, which provides a first assessment of African, Indian and Latin American postcolonialism. But he paints this encyclopedic picture in order to systematically apply a central thesis according to which the current version of postcolonialism is profoundly culturalist and dangerously essentialist.* Cf. Capucine Boidin, Ibid.

[241] Jean Louis Amselle, L'Occident décroché. Enquête sur les postcolonialismes Jean-Philippe Béja Cahiers d'études africaines 191 | 2008. – file:///Users/air/Downloads/etudesafricaines-13262.pdf

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The excesses of post colonialist, subalternist and postmodernist movements which, under the pretext of opposing the Western categorization of the cultures of colonized people, often led, Jean Louis Amselle encourage the creation of fixed categories reminiscent of the most reactionary of colonial ethnologies. An analysis of postcolonial literature cannot avoid a discussion of its position in the world field and, in particular, the tension between the global and the local that is played out. This is the reason why some authors advice to go beyond binary reasoning (center vs. periphery) to propose to replace the concept of "postcolonialism" by that of "Glocalism" (mixture between the local and the global):

> I suggest, then, placing these literatures into the context of the transglobal multiple exchanges of global and local factors that encompass economic, social and political aspects as much as cultural ones. Their coming together, for example, in the formation of creolized texts, texts I prefer to call glocal, will scarcely permit us any longer to decipher a dialectic of central pressure and marginal resistance[242].

The risk of adopting static categories

Postcolonialism thus avoids the trap of a binary thought that would be comfortable to oppose the center and the periphery, the dominant and the dominated, the literature and the Paraliterature or the past and the present without considering the median positions and the dynamic processes that connect these poles. Rather than dual oppositions, the notion of "counter-literature" emphasizes the expression of tensions in a dynamic perspective and makes it possible to consider genres not as static and immutable entities but as frames that fix literature at a given time and place without freezing it.

Each of the genres analyzed in this synthesis document has made it possible to explore specific tensions: between fiction and documentary literature and / or theory; between the past and the present in historiographical metafiction and neo-narratives of slaves.

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[242] Riemenschneider, Dieter. 2005. « Global fantasy – Glocal imagination ». Journal of Postcolonial Writing 41.1. 14-25. P16. Cité par Mélanie Joseph-Vilain p 54.

Ignorance of the reality of the countries of Latin America

Postcolonial theories ignore the experience of Latin America, whose countries gained independence from Spain at the beginning of the nineteenth century. The tradition of South American, Spanish-speaking and Portuguese-speaking thought is absent. Postcolonial criticism of Eurocentrism remains Eurocentric by limiting its field of thought to the legacies of the nineteenth century North European empires[243].

Postcolonialism offers mainly an ambitious shift of perspective to "see" international relations differently, from a plurality of questions, voices, and places still considered non-central by the dominant paradigms. The postcolonial perspective invites us primarily to see the world globally from as many perspectives as possible.

In this sense, seeing the international world from the perspective of non-dominant states and actors would provide a very different light on issues that are either insufficiently understood or marginalized by more conventional literature. So, looking at the world from these other perspectives, we can see that priorities are no longer the same.

Questioning the predominant vision in International relations of a world centered on the most powerful Western states, postcolonialism offers the opportunity to consider a multitude of points of view. Yet, despite the often-disturbing reception of such an approach in more traditional academic circles, postcolonialism proposes, instead of a radical reversal of perspectives, a means of supplementing the prevailing visions in order to think the world from a variety of perspectives as actors.

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[243] Capucine Boidin « Études décoloniales et postcoloniales dans les débats français. » Dossier. Philosophie de la libération et tournant décolonial N° 62/2009.
https://journals.openedition.org/cal/1620?gathStatIcon=true&lang=fr

The Need for the paradigm shift

If postcolonialism, as a notion, has been used mainly in literary studies and / or history, it seems necessary to explore postcolonial discourse at the level of political economy and particularly in the concept of development, with authors such as Hassan Zaoual[244]. Before thinking of a new economy, new theories and economical concepts for African countries in particular, it is necessary to go through a "decolonization of the imaginary", as expressed by Serge Latouche.

The decolonization of the imaginary makes it possible to understand the failure of development strategies in Africa, failure due to: strategies developed by the West, and applied without considering the cultural context and socio-political and economic institutions of these countries; ignorance of the contingencies (cultural, social, political and historical) of their complex contexts. This models in question which contribute, paradoxically, to a non-development.

In his speech to UNESCO- "Surviving development"[245], Serge Latouche talks again about decolonizing the imagination: the need to review the place of the economy in our lives as a means of human life and not as the ultimate end, stopping the crazy race of growth; a true decolonization of our imagination and a "decommodification" of the spirits necessary to really change the world, before the change of the world condemns us to pain. After independence, there was a phenomenon of acculturation of the populations. These populations are disconnected and diverted from their own socio-economic market and cultural foundations.

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[244] Zaoual Hassan, Homo Oeconomicus or Homo Situs? Un choix de civilisation, Finance et bien commun, 2005, n°22, pp 63-72

[245] Serge Latouche "Survivre au développement" HEC « Alternative Management Observatory ». 2004. https://www.youscribe.com/catalogue/documents/education/fiches-de-lecture/survivre-au-developpement-par-serge-latouche-1440266

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The challenge of the national language

Many of the former colonies were confronted with the problem of the official language: both a legacy of colonization and an effective language of communication for many. In the face of the precolonial languages still in practice, which can benefit a national recognition of principle, it remains the observation of the major influence of English, French, or Spanish in all legal fields in relation to the process of "glottophagia"[246] described by Louis-Jean Calvet[247].

At the same time the previous colonizers' languages seem to represent the vehicle of the values of the empire while maintaining a lively opposition to native languages confined to the margins of daily expression. Moreover, for a long time, the cultivated elites of the dominated countries submitted, consciously or not, to this symbolic and even effective domination[248], with sometimes a mimicry resuming the Western codes, as it seems to be the case for the first Haitian poets with a very strong tone close to Parnassians (French poetic movement of the 19th century)[249].

The internalization of the superiority of the language coming from the metropolis went hand in hand with that of the Western aesthetic codes that flowed from it. From then on, the challenge became, in Ngugi Wa Thiong'o's opinion, in decolonizing the mind: to escape the implicit corpus of prejudices to which English is attached, to its aesthetic and social values, and to the formal constraints of historically unchanging genres[250] That is to say, to develop an "appropriate" use of the language, with what it implies of distance compared to its

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[246] Glottophagia is the absorption or replacement of minor languages or dialects by major ones.

[247] Voir Louis-Jean Calvet, *Linguistique et colonialisme. Petit trait de glottophagie*, Paris, Payot, 1974.

[248] Cf. law on education in Morocco which introduces the teaching of a number of subjects in French.

[249] Cf. Louis-Philippe Dalembert et Lyonel Trouillot, *Haïti, une traversée littéraire*, Port-au-Prince, Presses Nationales d'Haïti/Cultures France éditions, 2010.

[250] Louis-Philippe Dalembert et Lyonel Trouillot, Op.cit.

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standardized form. It is a question of claiming an equal value to mother tongue but also of asserting an identity liberated from colonial judgments.

The Indian author Raja Rao said in Kanthapura, asserts that we are all instinctively bilingual and many of us write in our own language, and in English. We cannot write like English and we do not have to, nor can we write like Indians[251]. Hence a search for linguistic remedies to reach the expression by going beyond this cleavage, which is also a cleavage between language (codified system of conventions specific to a language group) and speech (private and non-systematic use subject to individual variations), in particular by preferring the notion of use.

Starting from a structure of counter-discursive practices, it is this conflict that will emerge from linguistics, thus becoming a possible answer to the symbolic domination established by the language of the former colonies.

3.2. Virginia Woolf: postmodernism as part of modernism

This proposition must be understood literally and in a general sense. Any act of postmodernism presupposes a logical relation with modernism. Every postmodern author is supposed to conceive in his/her own manner modernism. It is from here that comes the diversity of postmodern manifestations. Virginia Woolf is a novelist who does not write methodically. She does not seek coherence nor objectivity in her essays. According to her, the analysis (which simultaneously becomes also a method of construction) is more important than the subject *per se*. Woolf is known for breaking away with the strict mainstream rules of Victorian fiction writings. She observes and mirrors the inner worlds of her characters,

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[251] Raja Rao, Khantapura, cité in L'Empire vous répond. Théorie et pratique des littératures post-coloniales, sous la direction de Bill Aschcroft, Gareth Griffiths et Helen Tiffin, Presses Universitaires de Bordeaux, Bordeaux

instead of focusing on the outer world. She is as creative, as challenging previous strict perceptions of the genres[252].

Virginia Woolf, a leading British modernist novelist, is also considered as one of the precursors of postmodernist writers. She uses a variety of postmodernist techniques such as intertextuality, metafictionality as well as pastiche[253]. Instead of the ideology of unity and continuity, Woolf prefers fragmentation, discontinuity and multiplicity. Her plot is conceived as non-linear, non-casual, incoherent and even chaotic. Woolf did not reject (Victorian) realism but she embedded it into the plurality of the discourse she created. She does not propose a realist representation of objective social totality, instead, she proposes the reflection of the subjectively perceived.

According to Woolf, modern writers main aim is to reflect life with every single atom which constitutes it. Psychology is the main issue to be dealt with by modernist writers instead of focusing on action. Postmodernism does support this point by centering more on consciousness and perception (Hoffmann, 2005: 22, 23). In other words, action in postmodern narratives is a parody and is doomed to failure.

According to J. Derrida, Woolf used postmodern playfulness, by favoring multiplicity and heterogeneity. He argues that postmodern literature is a specific type of text without borderlines. Since every text opens itself to other texts, literature does not recognize any boundaries: there is no essence of literature, no truth of literature, no literary being. Woolf's postmodernism eradicates the clear distinction between literary genres[254]. She connects the inner consciousness with the outside world by creating a collage of

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[252] Akçeşme, Banu and Şenel, Neşe. "Tracing postmodernism in Virginia Woolf's The Waves". p92
[253] Akçeşme, Banu and Şenel, Neşe. Op.cit. p91

[254] Akçeşme, Banu and Şenel, Neşe. Op.cit. p 93

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patchwork which designs her novels. She connects past to the present, hope to desperation, fear to safety and birth to death[255].

Postmodern fiction does not see texts as complete unities representing aesthetic wholeness, they are rather constructed in incoherence. Woolf works on the plot by working on the human mind in discontinuous way. This plot does not follow the logical order of beginning middle and end, she rather focuses on episodic plots where interior monologues are intertwined. She relies on fragmentation and on the stream of consciousness in describing the characters psyches. Woolf offers a ground to multiplicity and plurality[256]. Postmodern characters are hard to define. They are unstable, illusionary and fragmented.

Virginia Woolf" novels have generated multiple responses among critics and readers and that at the beginning of their publications.[257] This concern is due to techniques and themes: the nature of her fiction, mode of representation adopted for fictional purposes, the mode of narration in fiction.

According to Woolf is hard to make a distinction between the reality of life from the reality of fiction, the modern and postmodern dimension of arts, the conventional fictional practices from the principals of narrativization. When it comes to some political stances, such as feminism, Virginia Woolf was compelled to distance herself from some fictional narrative as well as from some political issues.

Regardless of the era they were written in, some of Virginia Woolf's writings could be seen as pre-postmodern and postmodern. Due to her use of postmodern technics, namely intertextuality, metafictionality and pastiche, in addition to the rejection of the established literary traditions and socio-cultural values, Virginia Woolf is, in somehow, a postmodernist

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[255] Akçeşme, Banu and Şenel, Neşe. Op.cit. p 94
[256] Akçeşme, Banu and Şenel, Neşe. Op.cit. p 95

[257] Chapter one Situating Virginia Woolf. p1

writer. To put aside any ambiguity, some authors[258] prefer talking about "pre-postmodern" fictional novels characterizing Woolf's writings which pave the way to the upcoming postmodern works.

Virginia Woolf recourses to postmodernist features like the overlapping of fiction and reality, mixing of genres, plurality, the use of multiple narrative voices, eclectic, dissemination of meaning, dissolution of the subject, and the abandon of literary conventions related to social norms. In *the Waves* it is hard to distinguish between biography, autobiography, diary and fiction drama. Woolf herself characterizes her novel as a patchwork[259]

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[258] Banu Akçeşme. Neşe Şenel. Op.cit. p103

[259] Heterogeneity appears clearly regarding each of the seven characters of *The Waves*: Louis (with his different ethnical Background); Neville (with his homosexual Tendency), Jinny, (through her preoccupation with the satisfaction of her physical drives and appetites); Bernard (through his obsession with writing); Rhoda (with the dissolution of body and soul), and Susan with her dissatisfaction with modern, industrial and urban way of life) Cf. Fokkema, Aleid. (1991). Postmodern Characters. A Study of Characterization in British and American Postmodern Fiction. Amsterdam: Rodopi.p181.

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Conclusion of the chapter

If researchers have not waited for the arrival of postcolonial studies to study conditions of women in "northern" and "southern" countries, the contributions and links between the two fields of study are undeniable. It should be noted that in the early days, radical and socialist feminists, whether they were White or not, adhered to the principle of the intersection of oppression of class, sex, race and sexuality.

In the United States, the second wave of feminism which happened in the 60s and 70s showed a special visibility of the multiplicity of feminisms. Indeed, distinct groupings, coming either from the new left (New Left), the Black Liberation movement, or the Chicano (Hispanic) movement, were created when, mixed at the beginning, they all proved to be hostile to the analysis of the feminist activism.

Despite the declarations of principles and the analysis of multiple and intersecting oppressions, the unity of women's liberation movement did not resist the political and social cleavages that manifested themselves among feminists, as well as in American capitalist society in general. They were part of it. White feminists, who mostly claimed liberalism (in the American sense of "progressive") rather than socialism, African Americans and Chicanas preferred to develop their movements separately, partly because of divisions due to class inequalities, race and ethnicity since it was not enough to deny in the name of a "universal" sorority.

We must also remember the socio-economic realities of the time. At the same time of the second wave of feminism and the massive entry of women into the world of work, the economic growth of the United States slowed down: women became important economic actors, it was a question of providing a cheap work force to a system that was beginning to restructure the global economy. The feminization of poverty has taken on hitherto unknown dimensions, at a time when feminist struggles have brought real social progress, for some

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women more than others. Let's give an example here: one of the first successes of feminism in English-speaking societies was not only the creation but the proliferation of courses in women's studies in universities.

Women's success has allowed many advances in women's history; however, research was almost always conducted by white, middle-class, college-educated women, and most often enacted a liberal, reformist stream of feminism in the institution. This feminism "from above" cared little, despite the good intentions displayed, of a feminism "from below". The fact remains that feminists belonging to racial and / or ethnic minorities, as well as those who claimed to be socialists, very quickly drew comparisons and parallels between the status of women belonging to these minorities in the West and that of women of the third World, considering that the condition of these women was a colonial status not recognized as such by the mainstream of white feminism.

Women in black communities made, at least in part, common cause with their "brothers victims, like them of racism. In the United Kingdom too, "black feminism" was opposed to this "white feminism" that held the upper hand. Some English-speaking feminists did not wait for postcolonial studies to develop a theory that brought out the intersection of several categories in order to study women's conditions. But, the vision of a certain "imperialism of feminism" had largely taken over.

But by the end of the 1980s, postcolonial feminist research considered issues of gender, class and sexuality as part of the power relations coded by the concepts of race, nation, and empire, which handed women at the center of post coloniality. How to decolonize feminism became then the question of the day. Postcolonial feminism introduced the category of gender in colonialism, while postcolonialism emphasized the importance of the race category in feminism.

Chapter 4. Stands of Virginia Woolf Towards Androgyny and Patriarchy

The fourth chapter tackles Virginia Woolf's stands towards androgyny and patriarchy. The first section is about patriarchy in its theoretical dimension. The points dealt with are patriarchy as a historically dated phenomenon, patriarchy as a mode of production and the need to reconceptualize patriarchy. The second section addresses capitalism as a special framework for patriarchy. It discusses the idea that both men and women are victims of patriarchy, a critical reading of the symbolic violence which is taking the form of involuntary servitude. How this involuntary servitude switched to contestation and how to combat patriarchy? Finally, Virginia Woolf stands towards the problematic of patriarchy. The third section discusses androgyny as a reality in a diachronic way with reference to myth of platonic androgyny, androgyny in Arab culture, Androgyny in India, with a special focus on Virginia Woolf's stands towards androgyny.

The common public opinion considers the subordination of women to men as a natural phenomenon. The biological differences and superiority regarding man's muscular force lead to social and cultural differentiations and therefore to a hierarchy between the sexes. However, how could we explain this superiority in our current societies in which physical force is completely secondary for the satisfaction of needs in relation to the technologies used? The issue of the relationship between patriarchy and capitalism is the subject of lively debate between feminist theorists/activists. Among the questions underlying this problem: is patriarchy an autonomous system in relation to capitalism? Can the oppression of women in the context of patriarchy be considered "exploitation"? Is capitalism more oppressive than previous modes of production?

Knowing that the concept of patriarchal system should, *a pirori*, be understood as a system of relationships, both material and cultural domination of women by men. A system provided with its own logic while being permeable to historical changes, and this, in continuous relation to capitalism. The concept of capitalism as a mode of production is based

on the extortion of surplus value and as a system that adapts by internalizing its logic on different modes of adjustment.

From the point of view of class relations, exploitation is defined by a process or mechanism of expropriation of the surplus produced by a working class for the benefit of another class. This can happen either through automatic mechanisms such as wages and the violent expropriation of the product of others labor - as was the case for the chore to which the serfs were forced by their feudal lords who imposed it by authority and by violent means of coercion.

Capitalist exploitation, in the Marxist sense of the term, is a specific form of exploitation, which consists in extorting the surplus value produced by the worker for the benefit of the capitalists. Generally, to be able to speak of capitalist exploitation, one must be in the field of commodity production, abstract labor, socially necessary labor time, value and wage.

When the word patriarchy is used, it is a system of domination which originally refers to the dominant role of the heterosexual adult male in the traditional family which exercises control over the body / life of all the other members of the family. This refers to the protective father, who provides for the needs of the family by reducing the other members of the family (wife and children) to a state of minors. This presupposes a division of roles in terms of sex and age and fixed identities. But when we talk about a patriarchal society, the patriarchal system or just patriarchy, it goes far beyond the domain of the family - which itself has changed.

Regarding Muslim societies, the patriarchal order prevailing in the Middle East region preceded the birth of Islam, the Quran, introduced elements that weakened patriarchy[260].

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[260] Gema Martín Muñoz. Patriarchy and Islam, Universidad Autónoma de Madrid. In IEMED, https://www.iemed.org/publicacions/quadens/7/037_Martin.pdf

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Nowadays, socioeconomic imperatives and the decline of the old « large family » are fundamentally impacting the status of women and consequently the patriarchal order in Muslim societies[261]. It is for sure this phenomenon is not the same in rural areas and in urban ones. The great urbanization weakens patriarchal social order. Many studies have shown that gender inequalities are not intrinsic to Islam, knowing that the Arab culture, which first forged Islam, was patriarchal. The perpetuation of patriarchal culture embodied in social behavior is something that has to do with interpretation[262] of some verses of the Quran[263].

In fact, practice of patriarchy in Moroccan context is not so different from the rest of the Arab-Muslim society. The main rule, which underpins this patriarchal relation is "gender-based dichotomy". The public space is men's space that dictates the social norms, while the private space is female. It is in this dialectic interaction that gender identities are constructed and power negotiated.

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[261] Without doubt, traditional society and family behavior are being transformed in many aspects as a consequence of the processes of modernization experienced through this century. (…) The extended neo-patriarchal family, the par conjugal family, the conjugal family and the single parent family (formed by widows and their children) are the four great types of family that exist today in the city. In the first three, the economic and cultural factor has great weight when differentiating themselves when managing their fertility and their relationship as a couple.
Gema Martín Muñoz op cit. p 39.

[262] Asmae Lamrabet, is a Moroccan doctor who conducts an intellectual project consisting on a female interpretation of the Quran. According to Lamrabet, today Muslim women are called to revisit and reinterpret The Quran. regarding their own sensitivity.
"Our goal will be to campaign for the rights of Muslim women, from within Islam as a religion, a way of life, according to a globalizing and contemporary vision… We fight in an explicitly religious framework for the simple reason that we consider that Islam carries in our eyes a deeply emancipatory message. The difference is size. From and through Islam, and from Islamic references"
http://www.asma-lamrabet.com/articles/feminisme-islamique/
Asma Lamrabet « Le Coran et les Femmes une Lecture de Liberation 2007, Edition Tawhid.

[263] "In patriarchal societies, masculinity is not merely a description of male persons. From a micro viewpoint, the masculinized cultural body is condensed into the erect phallus, perceived to represent the idealized male. From a macro perspective, the masculinized body is expanded to comprehend society as a totality, often projecting masculinity onto divine authority. God is imagined as a male being or a supernatural force with masculine qualities. Although Islam rebelled against nature deities, rejecting the imagination of divinity in human form, Muslim theologians and jurists persisted in assuming that God was masculine. If this assertion was not made directly because to do so would contravene the Qur'an itself, it was made indirectly by denying feminine characteristics to God, claiming God upholds the empowering of men over women in a patriarchal Islamic social order".
In Scott Kugle and Stephen Hunt « Masculinity, Homosexuality and the Defense of Islam: A Case Study of Yusuf al-Qaradawi's Media Fatwa » *Religion and Gender*, vol. 2, no. 2 (2012), pp. 254-279. www.religionandgender.org

> (…) with the private space being culturally associated with powerless people (women and children) and being subordinated to the public space, which is culturally associated with men - who dictate the law, lead business, manage the state, and control the economy, both national and domestic[264].

Patriarchy is a system of domination that structures all spheres of existence. In its essence, today as in prehistory, these are two issues of appropriation: male control over women's work, in one hand and women's bodies on the other hand. Two modalities to fulfil that: By the restricted and unequal insertion of women in the dominant mode of production and through the basic unit of society: the family[265]. Regarding patriarchy, we differentiate between patriarchy as a historical dated phenomenon (paragraph 1) and patriarchy as a mode of production (paragraph 2)

Section 1. Patriarchy inventory and theorization

With regard to conventional school, patriarchy has always existed. For non-materialist researchers it is hard to find in history, convincing and persuasive facts proving that there were periods in which women had superiority over men (matriarchy). We cannot speak of matriarchal societies, but matrilineal societies - where women determined progeny. In any case, these are more egalitarian societies.

One can only speak of a true matriarchy if men are subordinate to women, not only when they have an important role in the division of labor, in the domestic economy or in decision-making concerning the household, but when their power includes the public domain and that of external relations. When they make essential decisions for the community,

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[264] Andrea Cristina Quevedo Acuña « Exploring the Systemic Struggles of Moroccan Women in a Changing Environment: Redefining their Role within the Family, their Position in the Labor Force and their Access to Reproductive Healthcare » Journal of Georgetown University-Qatar
https://www.qscience.com/docserver/fulltext/messa/2015/1/messa.2015.8.pdf?expires=1592605030&id=id&acc name=guest&checksum=6949EE08A56B95F61C289A0076BAAC3A

[265] There is no time to go through the integration of women in the different modes of production, slavery, feudalism, the Asian mode of production, commercial and colonial capitalism etc.

including the power to regulate and control men's sexual behavior. It also brings with it the power to define values and symbolic systems of explanation. There is no evidence of any existing or past matriarchal society. Yuval Noah Harari is among those who adhere to this stand. "There is no known human society where matriarchy existed". For him:

> The way we understand relationships between men and women today are shaped to some extent by these developments thousands of years ago. If you want to understand why in most human societies even today women have a lower position than men economically, politically and legally… it's not enough just to rely on nature or biology. Historical processes play a major role[266].

In all societies: from Europe with the Greco-Roman civilization, passing through the Middle Ages and Modern Times, but also in the better known Asian, African and Latin American societies, patriarchy was a dominant social phenomenon. Even societies of Eastern Europe, which had broken with capitalism in the past century, were no exception. It was the domination of one sex over the other. Naturally, the position of women in different societies and production systems has varied and it is necessary to study specifically the different historical eras.

As stipulated by C.L. Strauss "the exchange of women between the tribes was the first form of trade[267]" which implies reification, a reduction of women into objects. The creation of the taboo on endogamy led either to a peaceful and structured interaction among the tribes, or to the organization of the "abduction" of women, with the aim to take control on their reproductive capacities. - But the sexist, androcentric approach of C.L. Strauss has been well criticized by all feminist anthropologists.

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[266] https://www.livemint.com/Leisure/J0xPznhR1k9HYiWngC8rjP/Feminism-is-the-greatest-revolution-of-the-21st-century-say.html

[267] Clause Levi-strauss « Elementary Structures of Kinship Revised Edition Translated from the French by James Harle Bell John Richard von Strumer and Rodney Needham Editor Beacon Press Boston. In https://monoskop.org/images/5/5e/Levi-Strauss_Claude_The_Elementary_Structures_of_Kinship_no_images.pdf

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For this heterogeneous conventional current of thought, male domination over women, violence suffered by women, is not the expression of a social relationship but rather the result of "individual pathologies[268]", that's why talking about victims seems like an inappropriate word for É. Badinter[269] and a few others. Indeed, to use this term would be to admit that there is a social oppression, which must be called into question collectively.

In this pioneering work, founder of Modern Matriarchal Research, Heide Goettner-Abendroth[270] offers a new methodological approach to the concept of matriarchy, thus revisiting the history of all mankind. In a permanent round trip between the field and theory, he offers an overview of matriarchal societies in the world, showing that these not only preceded the patriarchal system, which only appeared around 4,000-3,000 years ago before our era, but that they have survived to this day on all continents. It shows that matriarchal societies, far from being an inverted image of patriarchy, as claimed by the dominant ideology of which the author makes a radical criticism, are societies of equality and sharing between the sexes. Hence the usefulness of their study is to help women and indigenous people in particular to think of an alternative to the system of patriarchal and colonizing domination.

For Heide, so far, "matriarchy" system[271] is still living nowadays except in Europe[272]. Her intellectual project is to write a history of patriarchy at "the bottom", from a woman

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[268] Elisabeth Badinter « Fausse route », Paris : Odile Jacob 2003.

[269] Iacub Marcela et LE Bras Hervé. 2003. « Homo mulieri lupus ? ». *Les Temps modernes*, février-mars-avril, n° 623, p. 112-134.

[270] Heide Goettner-Abendroth Matriarchal Society: Definition and Theory (published in The Gift, A Feminist Analysis Athanor book, Meltemi editore, Roma 2004, in http://www.matriarchiv.info/uploads/HGA-E-Matriarchal-Society-Definition-and-Theory.pdf

[271] Summary of the 4 criteria of the matriarchal society according to Heide Goettner-Abendroth :
Economic criteria: societies with self-supporting gardening or agriculture; land and house are property of the clan, no private property; women have the power of disposition over the source of nourishment; constant adjustment of the level of wealth by the circulation of the vital goods in form of gifts at festivals – societies of reciprocity.

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perspective. Until now, the history of patriarchy has been written down as a history of domination, as a history "from the top". But there also exists the perspective of the history "at the bottom" which shows a completely different picture: the history of women, of the lower classes, of the marginalized and the sub-cultures.

1.1. Patriarchy as a historically dated phenomenon

In Marxist literature we refer to a classic work written by Engels at the end of the 19th century, "The Origin of the Family, of Private Property of the State". This essay disagrees with the idea that inequality (oppression, exploitation) between people has always existed. Based on the first ethnological studies, notably by Lewis H. Morgan, Engels starts from the hypothesis of the existence of a primitive egalitarian, communal, classless society, which he calls "primitive communism" where the position of women was not subordinate to men. On the contrary, he thinks that these societies were matriarchal. Women formed the stable bases of the clans; they determined the descendants. As a result, they had a lot of power and were highly regarded by men.

Engels has first of all, linked the position of women to the material, economic and social context, the sexual division of labor and the contribution of each sex to the food of the tribe. Then, having recognized biological and social reproduction as a factor, an issue, just as

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Social criteria: matriarchal clans, which are held together by multilinearity and matrilocality; mutual marriage between two clans; visiting marriage with additional sexual freedom for both sexes; social fatherhood – non-hierarchical, horizontal societies of kinship.
Political criteria: principle of consensus in the clan-house, on the level of the village, and on the regional level; delegates as bearers of communication, not as decision-takers; absence of classes and structures of domination – egalitarian societies of consensus.
Cultural criteria: concrete belief in rebirth into the same clan; cult of ancestresses and ancestors; worship of Mother Earth and the Goddess of Cosmos; divinity of the entire world; absence of dualistic world view and morality; everything in life is part of the symbolic system – sacral societies as cultures of the Goddess.

[272] « We have to examine the still living examples of this form of society. Fortunately, they still exist on all continents except Europe (…) in the third step of the development of my theory I use the complete definition of "matriarchy", which I have now extracted, as a scientific tool for a revision of the cultural history of humankind. This history is much longer than the four to five thousand years of patriarchal history. In its longest periods, non-patriarchal societies were developed, in which women created culture and embodied the integral center of society. Extant matriarchal societies are the last examples" Op cit. p 4.

important as material production, he wondered, what do current anthropological studies say[273]? In almost all known civilizations in history, in which there are written testimonies, from 1500 BC, there is women's oppression[274]. Recent anthropological studies agree the first human societies were made up of small, informal, nomadic groups (clans, tribes, etc.) with flexible work organizations. They lived by gathering, fishing and hunting and everyone participated. They consumed what they collected / produced. There was no surplus.

A first division of labor took place with the hunting of big game - following a technological evolution in the manufacture of weapons - which required pursuits over long distances, and unpredictable absences, which was difficult to reconcile with pregnancy and feeding. In addition to that women were priceless for the biological reproduction of the clan, it was not advisable to put their life in danger. *The first division of labor is functional and not due to "less physical capacity";* indeed, there are examples of single women, without children, who participate in the hunt. This sexual asymmetry does not involve a different attribution of value to the two sexes. Both contribute equitably to the survival of the group.

Moreover, in most hunting and gathering societies, current and past, hunting is only an auxiliary and occasional activity; women provide 60% or more of the food. To do this they move over a large area, carrying their babies and small children with them. Their activities are varied and require in-depth knowledge of the environment, plants and climate, their

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[273] Claude Meillassoux, http://faculty.las.illinois.edu/m-saul/documents/Meillassoux.pdf

Eleanor Burke Leacock « Introduction to Origin of the Family, Private Property and the State, by Frederick Engels. In https://www.marxistschool.org/classdocs/LeacockIntro.pdf

[274] The prehistoric period, which ranges from approximately 35,000 years to 6,000 years BC, called the Upper Paleolithic, of which there are no written records. How do historians / anthropologists do it? For G. Lerner: "We link pieces of hard evidence (tools, tombs, pottery, remains of dwellings and skeletons,) with myths that have come down to us and speculation; we combine them with what we learn from "primitive" peoples who still survive today.» So, we have no evidence, we can only make assumptions. With the help of these scientific studies, we will try to make a historical materialistic development by placing the prehistoric women and men in their geographical and ecological context. Cf. Gerda Lerner, *The Creation of Patriarchy*, Oxford University Press, 1986.

nutritional and medicinal properties; fire-fighting, the invention of containers and the use of clay. In addition, to the products of big game brought back by men are only consumable thanks to the work of women (cooking, conservation, sewing…)

The conclusion is that several modern anthropologists have denied the explanation of women's subordination by the myth of the "hunter man". Two things were essential for the survival of the tribe: the production of food and the reproduction where it was the women who had a first order role. The position of women worsened with the emergence of social stratification, private property, agriculture and the state.

There is a discussion among anthropologists on the causes of the evolution of matrilinearity towards patrilineality. There are several hypotheses: It was necessary to obtain more women to ensure the survival of the clan: women adapted more easily to the new tribe and could not escape because of their children. It was more convenient for the tribe that men as great hunters - stayed in their original tribe because they knew the territory.

> In patriarchal societies we could quickly have an additional supply of female labor force through marriage or the abduction of women, for the preparation of hunting products and their redistribution in the clan so this resulted in better use of the surplus[275].

However, another factor related to men's big game hunting remains to be examined, namely the monopoly of arms. This also implies a monopoly on the technique of manufacturing weapons and therefore perhaps a better knowledge of advanced techniques or complex knowledge in general. This could be confirmed by the introduction of mechanized devices, manufactured by men which have replaced completely manual activities of women such as mills, pottery towers, mechanical trades, etc.

What is certain is that the main instruments of coercion have always been reserved for men and that they have always had almost – complete monopoly of organized violence, war

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[275] Claude Meillassoux, *Femmes, greniers et capitaux*, Paris, Maspero, 1975, 254 p.

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and external relations. For Kathleen Gough: Although men rarely use weapons against women, they possess them in addition to their greater physical strength, which is a fundamental lever of male domination. Men have ultimate control over force; this makes it possible to acquire rights over women, it is also a major issue in the relationships between men themselves within the group and vis-à-vis the outside groups)[276]. In any case, it is clear that inequalities developed long before the appearance of classes. It is certain that considerable social changes took place with the advent of sedentarity and agriculture.

It is approximately when hunting, gathering and horticultural societies gave way to agriculture that kinship relationships tended to slip from matrilineal to patrilineal and private property growth. The taming and rearing of animals often preceded or went hand in hand with the cultivation of cereals. The transition to agriculture created the need for continuity in work, stable group cohesion, sedentary lifestyle and stockpiling.

The use and inheritance of the flock goes to the kinship group. This requires reciprocal rather than informal rules, tasks and obligations. There is a strengthening of the "family" structure. No producer completely manages his work and the product of his work. For seeds depends on previous agricultural cycles. So, seniority becomes important as well as descent groups.

The use of the plow initially required male strength (before the use of the horse). This strengthened men's control over the surplus. More female work was needed to make the harvest consumable, to transform the surplus into stock in addition to all the other social reproduction activities: weaving, pottery, washing, maintenance, wicker making, etc. Since women were in charge of those duties, men could dedicate themselves to something else (other trades and rituals). This situation permitted men to easily become polygamous. From that time, the position of women deteriorated markedly.

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[276] David Murray Schneider and Kathleen Gough (1961). *Matrilineal Kinship*. University of California.

The work of Silvia Federici[277] reverses the idea of a progressive evolution of the rights and freedoms of human beings in history and it explains in particular the loss of women's power and the deterioration of their situations in Europe during the transition from the early middle ages to market capitalism. It demonstrates how the witch-hunt that affected hundreds of thousands of women during the 16th century in Europe, and later in North America, was crucial in changing the balance of power between the sexes and between classes, favoring nascent capitalism and patriarchy.

With regard to the link between capitalism and patriarchy, which is mainly depending on the definition given to patriarchy and capitalism, in the following paragraphs we elaborate on patriarchy as a mode of production and patriarchy as specific relationships of domination and alienation which transcend history per se.

1.2. Patriarchy as a mode of production

For this perception of things, capitalism could exist with other forms of exploitation. In other words, the capitalist system is autonomous from patriarchal paradigm. Conforming to the "Dual or triple systems approach" gender and sex relations constitute an autonomous system which binds and mixes with capitalism, in a relationship of influence and reciprocal interaction. The version also includes race relations, which is considered as an autonomous social relations system intertwined with gender and class relations.

Christine Delphy[278] supports the existence of a "patriarchal mode of production", autonomous from the capitalist mode of production. It defined housewives as a class, in the economic sense of the term. In the same trend, Heidi Hartmann, argues that patriarchy and

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[277] Silvia Federici Caliban and Witch: Women, the body and primitive accumulation" Autonomedia. First edition 2004.
https://monoskop.org/images/d/d8/Federici_Silvia_Caliban_and_the_Witch_Women_the_Body_and_Primitive_Accumulation_2004.pdf.

[278] Christine Delphy « Pour une théorie générale de l'exploitation. Des différentes formes d'extorsion de travail aujourd'hui ». In Recherches féministes 29 (1). January 2016.

capitalism are two autonomous systems but intertwined for historical reasons[279]. According to her, the laws of capitalist accumulation would be insensitive to the sex of the labor force, if it needs to create hierarchical relations in the division of labor, it is racism and patriarchy which determine who must fulfill hierarchical positions and how.

Sylvia Walby[280] proposed a reformulation of this theory of two systems by adding a third: the racial system. She proposed to consider patriarchy as a variable system of social relations composed of a variety of structures related to the economic sphere (patriarchal mode of production), the political sphere (patriarchal relation in the State), the private sphere (sexuality and violence), and cultural institution (relation to ideology). These structures condition each other while remaining autonomous; they can also be public or private. For Sylvie Walby, the "patriarchal mode of production" is more comprehensive and global than capitalist mode of production. She limited herself to a very narrow understanding of capitalist mode of production. This latter could not be reduced to infrastructure and to the field of economics per se.

Danièle Kergoat[281], proposed a theory of the essence of patriarchy, class and race relations; these would be three systems of relations based on exploitation and domination which intersect and have the same substance (exploitation and domination), but are at the same time distinct. Within materialist feminism, these considerations are coupled on gender and race, which are seen as systems of oppressive relationships as much as exploitative relationships. In general, these assumptions have an understanding of class relationships in

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[279] Heidi I. Hartmann « The unhappy marriage of Marxism and Feminism : Towards a more progressive Union » in https://web.ics.purdue.edu/~hoganr/SOC%20602/Hartmann_1979.pdf

[280] Sylvia Walby « Complexity Theory, systems Theory, and Multiple Intersecting Social Inequalities » First published December 1, 2007. Research Article. https://doi.org/10.1177/0048393107307663

[281] Helena Hirata & Danièle Kergoat "Les paradigmes sociologiques à l'épreuve des catégories de sexe : quel renouvellement de l'épistémologie du travail ?", Papeles CEIC, n° 17 Julio 2005. file:///Users/pc/Desktop/Patriarcat%20fr./Danie%CC%80le%20Kergoat%20.pdf

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substantially economicist terms: it is the interaction between patriarchy and the system of racial domination that gives them a character that goes beyond basic economic exploitation.

A variant of this hypothesis sees gender relations as a system of cultural and ideological relations, deriving from previous modes of production and social formations, independent from capitalism, which intervene in capitalist relations by giving them a gender dimension. A hypothesis which has already been advanced in the past is that patriarchy is an independent ideological system, materialized in the production of signifiers and interpretations of the world. According to this approach, patriarchy, race relations and capitalism would be three independent systems, but which cross and reinforce each other.

The question that arises is whether there is ultimately a breadcrumb between these three systems. The answer rarely goes beyond the appearance of things. However, this is the approach favored by many recent feminist theories. The reason is that these are more intuitive and immediate forms of interpretation. In other words, it is an explanation that records reality as it appears. It is obvious that social relationships imply relationships of domination and hierarchy based on gender or race which are permeable throughout society and in everyday life. The most immediate explanation for this is that these relationships all correspond to specific systems and that is how they manifest. However, the most intuitive explanations are not necessarily the most pertinent. Between the first approach of "autonomous bodies" and that of an indifferent or neutral capitalism in relation to patriarchy, it is a step that many feminist movements take without embarrassment.

As alleged by the proponents of this approach, oppression and gender inequality are the residue of previous social formations and modes of production in which patriarchy directly organized production while determining a rigid sexual division of labor. In doing so, capitalism would itself be indifferent to gender relations and could do without it, so much so

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that it was capitalism itself which dissolved patriarchy in the advanced capitalist countries and which radically restructured the family relationships.

Basically, capitalism has an essentially structural relationship with gender inequality: it uses it where it turns out to be useful and it puts it in crisis where it constitutes an obstacle. This view has several variations. We can go from those who maintain that women have experienced an emancipation within capitalism of an unprecedented character compared to other types of society, which would demonstrate that capitalism does not represent a structural obstacle to the liberation of women, to those who argue on the contrary, that the logical analysis plan must be properly distinguished from the historical analysis plan. From a logical point of view, capitalism could easily do without gender inequality, but if we go from theoretical experiments to historical reality that is not exactly how it happens.

In consonance with this approach, patriarchal relations today constitute an independent system within advanced capitalist society, which raises the thorny question of justifying its engine: why is this system constantly reproducing? Why does it persist? It is worth noting that representation of the family is a key point to understand the link between patriarchy and capitalism. One of the main weaknesses of this approach is related to the comprehension of familial institution. And mainly the illusion that family in capitalist society is the same than in pre-capitalist modes of production. In fact, the key to explaining the interaction and interpenetration between capitalism and patriarchy is 'the family variable'. This in pre-capitalist modes of production[282] was the fundamental productive cell.

In these agrarian societies, the patriarchal family directly constitutes the basic production unit. However, in capitalist social formations, patriarchal relations do not directly organize production, while it plays a role in the division of labor, and where the family was

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[282] Especially in societies where agriculture constituted the main part of the economic surplus, unlike other societies where it is trading which generated the bulk of the economic surplus.

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relegated to the private and reproductive sphere. It is above all the process of expropriation of the land, or primitive accumulation, which separated large fringes of the population from their means of production and subsistence (the land precisely), causing on the one hand the disintegration of the peasant patriarchal family, and on the other hand a process of urbanization without any significant historical precedent.

The result was that the family ceased to represent the production unit with a specific productive role, generally organized through precise patriarchal relationships and which ensured in the previous agrarian society. With the separation between family and place of production, the relationship between production and reproduction (in the sense of biological, generational and social reproduction) has also changed radically.

For the majority of feminist activists, patriarchy is an independent system within a capitalist society. It is the most intuitive and immediate interpretation of gender-based phenomena of oppression and power. Societies in which capitalism has supplanted the previous mode of production are characterized by a profound and radical transformation of the family. One of the most widely held views among Marxist theorists is the vision of gender oppression as something that is not necessarily inherent to capitalism. This does not mean that capitalism does not use it and does not take advantage of the gender inequality produced by previous social configurations.

Angela Davis[283] points out on how the destruction of the family and all relationships between African American slaves, as well as the specific form of slave labor, rose to a substantial overcoming of the gendered power relations between the slaves. This does not mean that female slaves did not experience specific oppression as women, on the contrary: they did, but from white slavers, not from their fellow slaves. In other words, the persistence

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[283] Angela Davis "Women, Race and Class", Vintage eBooks, A Division of Random House, New York, 1983. https://legalform.files.wordpress.com/2017/08/davis-women-race-class.pdf

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and articulation of gender relationships are intricately linked with social conditions, class relationships, and relationships of production and reproduction. A trans-historic and abstract vision of the oppression of women does not allow these important articulations and differences to be considered and therefore cannot explain them either.

The capitalist mode of production has supplanted the previous mode of production, radically transforming the family and its role: the power relations between genders have ceased to form an independent system. This of course does not apply to countries whose production structure has not entirely changed in a capitalist sense and which remain on the periphery of the global capitalist economy. In fact, the capitalist mode of production coexists within the latter societies which remain largely "pre-capitalist". The persistence of a "domestic mode of production"[284] in various African countries, in which the process of proletarianization (that is to say, the separation of peasants from their land) has remained fairly limited. But here we have to agree on what is meant by "pre-capitalist". In fact, even in places where the domestic mode of production has been maintained, it is subject to pressure from the country's integration into a world capitalist system.

The effects of colonialism, imperialism, the plunder of natural resources on the part of the advanced capitalist countries, and the pressures exerted by the world market economy, etc, have a significant impact on the social and family relations which organize the production and distribution of goods, often exacerbating the exploitation of women and gender-based violence.

Capitalism is a mode of production while being a system of social relationships, the logic of which can be identified and recognized: Marx, states that it is a process of venerating value. Of course, identifying the driving force behind the process of scorning value does not

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[284] Claude Meillassoux « Au-delà de Femmes, Greniers et Capitaux » Journal des anthropologues (2008) in file:///Users/pc/Desktop/Patriarcat%20fr./Claude%20Meillausoux%20-au-dela-de-femmes-greniers-et-capitaux.pdf

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mean having said all there was to say about capitalism. Where patriarchal relationships play a direct role in the organization of production relationships (who produces, how, who appropriates what, how the reproduction of production conditions are organized, etc.), it is fairly easy to identify the engine of the patriarchal system.

The "school of political Marxism" represented by Ellen Meiksins Wood[285] and by Robert Brenner[286], constitutes the anti-deterministic tendency which, inside Marxism, privileges the class struggle over the contradiction between the productive forces and relations of production as a key to explaining the transition between one mode of production to another.

For Meiksins Woodtries the fundamental differences between capitalism and previous modes of production resides on the fact that capitalism is not intrinsically linked to identity, inequality and extra-economic, legal and political differences. On the contrary, the extortion of surplus value takes place within the framework of a relationship between formally free and equal individuals without considering differences in legal and political status. Capitalism is therefore not structurally inclined to create gender inequalities and it would even have a natural tendency to question such differences and to dilute gender and "race" identities.

In addition, capitalist development has created social conditions for a critique of these inequalities and a social pressure for their reduction which has no precedent in other historical eras. At the same time, capitalism tends to use opportunistically the differences that already exist and that have been inherited from previous societies. He uses for example the

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[285] Ellen Meiksins Wood « Capitalism and Human Emancipation: Race, Gender, and Democracy » In : « *The Socialist Feminist Project* », coordinated by Nancy Holmstrom, 2002,

[286] Robert Brenner « The origin of capitalist development: A critique of neo-Smithian Marxism » nlr.
« The bourgeoisie cannot exist without constantly revolutionizing the instruments of production and thereby the relations of production, and with them the whole relations of society. Conservation of the old modes of production in an altered form was, on the contrary, the first condition of existence for all earlier industrial classes » Communist Manifesto. In https://newleftreview.org/issues/I104/articles/robert-brenner-the-origins-of-capitalist-development-a-critique-of-neo-smithian-marxism

differences of "race" and gender in order to create hierarchies between certain more or less advantaged sectors of the exploited class, by making these hierarchies as consequences of natural differences, which allows to hide the real nature of these hierarchies and inequalities, namely that they are the product of the very logic of capitalist competition.

It is of course not a conscious plan that capitalism would follow, but the convergence between a series of practices and policies which are due to the fact that inequalities of gender and race are, in fact, advantageous from the point of view of capitalism. In conclusion, capitalism uses and exploits gender oppression, but it could very well survive without it. On the other hand, it could not exist without class exploitation[287].

It should be noted that Meiskins Wood's article is part of a series of basic questions, of a political nature and revolves around the questioning of the type of extra-economic goods that one can and cannot get in a capitalist society (ecological preservation of the planet). The starting point of Meiskins Wood's reflection is the observation of a shift in attention from social struggles and economic field to that of extra-economic goods, in particular the environment, and citizenship.

1.3. The need to reconceptualize patriarchy

"Dual or parallel" positions often start from the idea that Marxist criticism of political economy analyzes the purely economic laws of capital through purely economic categories. This hypothesis is shared by a wide spectrum of feminist theorists. Among these, some suggested that we would need a "marriage" or an eclectic combination between different types of critical analysis, some focusing on the "pure" economic laws of capitalist accumulation, others doing reference to other forms of social relationships. Other theorists, however, have limited themselves to separating the critique of gender oppression from that of capitalist

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[287] Colonialism and imperialism contributed significantly to the introduction of gender hierarchies into societies in which they did not exist, or at least in a more nuanced way.

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oppression. In both cases, the common assumption is that there are "pure economic laws" that are independent of specific relationships of domination and alienation. These are the assumptions that need to be challenged.

If we define patriarchy as an operating system which follows a logic through which there is an exploiting class (men) and an exploited class (women), we wonder Is it all women and all men, or just a few women and a few men?[288].The assumption that housewives are the exploited class and their male relatives (especially husbands) are the exploiting class is not only fully articulated, but also brought to its extreme consequences[289]. Men do profit and benefit from the unpaid work of women[290].

For Marx, production and reproduction form an indivisible unit**.** The worker is above all a living and thinking body, subject to specific forms of discipline, which reshape him/her. While they are distinct and separate, with specific characteristics, production and reproduction combined in a necessary way as concrete moments of an articulated whole[291]. However, the relationship between production and reproduction should not be viewed mechanistically or deterministically. To analyze capitalism without taking into account this

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[288] For example, the case, of housewives and adult male members of their families. Cf. Christine Delphy « Pour une théorie générale de l'exploitation. Des différentes formes d'extorsion de travail aujourd'hui ». In Recherches féministes 29 (1).January 2016.

[289] Actually, this would mean that the housewife of an immigrant worker would belong to the same social class as Berlusconi's ex-wife, Veronica Lario: they both produced use values (in one case a work of pure and simple care, I.e., a work of "representation" of a certain social status, by the organization of receptions for example) and this in a relation of exploitation of a servile nature, by providing their work in exchange for their own financial maintenance by the husband.
Cf. Arruzza Cinzia « Vers une « union queer» du marxisme et du féminisme. In
file:///Users/pc/Desktop/Patriarcat%20fr./Cenzia%20Arruzza%20union-queer-marxisme-feminisme.pdf

[290] Does this automatically imply class antagonism? Because this does not automatically imply an appropriation of the "surplus"?

[291] As Marx writes, the productive process "produces" the worker (male) in the same proportions with which it reproduces the capitalist relationship. Since each production process is always a concrete process, i.e. characterized by aspects which are historically and geographically determined, it is possible to conceive that each productive process is linked to a disciplinary process, which partially constitutes the type of subject what becomes of the worker (female).
Cf. « On Marx's Scheme of Reproduction and Accumulation » Donald J. Harris. Journal of Political Economy Volume 80, N° 3, Part 1 (May-June, 1972).

unity between production and reproduction amounts to falling into materialism or an economicism which Marx described as vulgar.

Purely economic and mechanical laws do not determine the relation between production and reproduction. Marx never supported the idea of capitalism in purely economic terms. This reductionist reading is a characteristic of a certain Marxist tradition and on the fetishization of economic laws unrelated to human relations[292].

This contradictory set of relationships (exploitation, domination and alienation) is perfectly dialectically interrelated in a capitalist mode of production. And the question is: while the relations of domination between genders have been maintained, they have ceased to constitute an independent system endowed with its own and autonomous logic, because of the transformation of family - which, from a production unit, has become the private place par excellence outside production and markets. So this means that if gender oppression existed long before the advent of capitalism this does not mean that its forms have always been the same since then[293].

Section 2: Capitalism as a special framework for patriarchy

In capitalist mode of production, a patriarchal system could not be independent and autonomous from capitalism[294]. However, to deny that patriarchy is a system in capitalist countries is not to deny that gender oppression does exist and that it stems from social and interpersonal relationships as a whole. Nor does it amount to reducing a single aspect of this oppression to a mechanistic and direct consequence of capitalism, or to explaining it in a strictly economic manner. Nor is it to underestimate the centrality of gender oppression.

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[292] Louis Althusser observes in "Ideology and ideological apparatuses of State" that without reproduction of the conditions of production, a social formation would not take more than a year.
[293] In fact, not only has the oppression of women not always existed, but in addition, it did not exist in different societies which were not divided into classes and into which it entered with colonialism.

[294] Arruzza Cinzia, Op.cit.

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Rather, it is about developing the definitions and concepts that this oppression uses and not simplifying what is inherently complex. In particular, theoreticians who have tried to develop the Unit Theory have disapproved of the idea that patriarchy is today a system with functioning rules and autonomous reproduction mechanisms. At the same time, they insisted on the need to consider capitalism not as a set of laws and purely economic mechanisms, but rather as a complex and articulated social order, which contains within relations of exploitation, domination and alienation.

In global capitalism, women are used as the industrial reserve army (Marx) in the capitalist economy - inserted in periods of economic expansion but expelled in times of recession or crisis. This practice is justified by the ideology that it is the man who basically provides for the needs of the family and that the natural and main place for women is in the family as housewives. Women are "used" in opposition to male labor force, to weaken the class by dividing it. This also plays out in other "minor", "peripheral" sections of the working class such as immigrants.

This is a partial, temporary and unequal integration into the world of work, which is characterized by horizontal and vertical segregation. Women are in the lower paid, subordinate (not leading) strata and functions, in the "female" service and social reproduction sectors (less valued) which are an extension of the "natural" care functions that those women's work within the family: education, cleaning, catering, hospitality, health, etc.

That is to say, women work at lower wages, in more precarious working conditions because of the combination of market work with family reproductive tasks. This results in interrupted careers, part-time (imposed) work, and… poverty pensions. Basically, women find themselves in partial economic independence from men. We are currently witnessing a real feminization of the working world. This does not only refer to a massive increase in the number of women active in the economy in recent decades and everywhere in the globalized

capitalist world, but also to the use of the so-called feminine qualities in business such as docility, flexibility, dedication. This becomes the model for all workers, men and women.

Women's oppression in the public domain is a patriarchal ideology - necessary to make the current state of affairs accepted – permeated in all spheres. Women themselves also accept it, like men do. In addition, women of the elites (of class, ethnic group or other) are privileged compared to the others and often act first as a class or as a dominant group more than as a sex, in complicity with men regardless of their sex.

In several countries or sub-regions, public space is still not easy to hang about for women: either because it is strictly forbidden to them (men's clubs), or because it is dangerous (the streets metropolises in the evening), or because it is considered unsuitable for a respectable woman. In some regions - like North Africa or the Middle East - these rules are as rigid as apartheid, but at the same time they are overturned in revolutionary processes. Among the common places, there is the fact that the feminine gender is supposed to be interested in the private sphere and able to take care of it, but not in the public sphere and more particularly politics. However, the private sphere is no longer exclusively reserved to women.

Thanks to the suffragette struggle (1st feminist wave at the beginning of the 20th century), the right to vote for women was obtained in several European countries after World War II. Still in some countries there is still resistance regarding women's vote.

Women everywhere are a minority in political institutions (governments, parliaments, and regional councils) that matters. There are exceptions in countries like Scandinavia, and Rwanda. Political parties operate on the male model of the assertive individual, equipped for confrontation, without reproductive relationships, without emotions or physical problems, the 'pure intellect'. Sexism strikes women in public spaces and makes their activism more difficult. Feminist activists do not only want to create a place for women in existing politics, but to transform politics itself to suit the demands of women. From this point of view, the

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attempt is to understand how the dynamic of capitalist accumulation continues to produce, reproduce, transform, renew and maintain relations of hierarchy and oppression, without translating these mechanisms into strictly economic and automatic terms.

One of the windows to entering this unitary approach is what is called "social reproduction", ie the process of reproduction of a society as a whole. As a result, the "domestic work" is a subset of social reproduction. It should be borne in mind that the sphere of social reproduction contributes decisively to the formation of subjectivity, and therefore to power relations. If we consider the relationships that exist in each capitalist society between reproduction of society, and relations of production, we can see that these relations of domination and power are not on separate levels or in separate structures; they do not intertwine externally and do not maintain a contingent relationship with production relationships. The various relationships of domination and power thus appear as concrete expressions of a contradictory and articulated unity, that of capitalist society.

The "Unit Theory" which encompasses production and reproduction, tries to grasp power relations based on gender or sexual orientation as concrete moments in this articulated, complex and contradictory whole that is capitalist society. The process of reproduction of society is to be understood in relation to the logic of capitalist accumulation.

As a result, gender oppression and racial oppression no longer correspond to two autonomous systems which would have their specific causes; they have become, by a long historical process of dissolution of previous forms of social life, an integral part of capitalist society. Gender oppression and racial oppression are not residues of previous social formations, which continue to persist within capitalist society. It is a question of highlighting the social conditions and the context of class relation, which allow, to reproduce and to influence as much our perceptions of ourselves as our relations to others, our behaviors and

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our practices. This context is that of the logic of capitalist accumulation, which imposes fundamental limits and shackles on our experience and the way we interpret it.

2.1. Men and Women both victims of patriarchy

> Patriarchy is the deadliest social disease that attacks the males of our society, in their body and their mind. (Bell Hooks "Understanding Patriarchy")

Both women and men are victims of patriarchy: It is a common struggle to fight against patriarchy. To end patriarchy, we must jointly question its psychological and concrete manifestations in our daily life. There are people who are capable of criticizing patriarchy, but incapable of acting in an anti-patriarchal way. Bell Hooks uses the "capitalist, imperialist and white supremacist patriarchy" to describe the interweaving of political systems which are the basis of the politics nowadays[295]. Among these systems, the one that has the greatest influence on us as we grow is the patriarchal system, even if we don't even know the name of it, because patriarchal gender roles are assigned to us when we are children and we receive directions on how we can best fulfill these roles.

Patriarchy is a politico-social system which insists on males as inherently dominant, superior to everything and to all those considered weak, especially females, and that males have the right to dominate and govern the weak and to maintain this domination through various forms of psychological terrorisms and violence. So far, in our society, the feminist movement is the only struggle for justice that highlights the need to end patriarchy. No mass movement uniting women challenged patriarchy and no group of men came together to lead this struggle. The crisis that men face is not the crisis of masculinity; it is the crisis of patriarchal masculinity[296].

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[295] Bell Hooks, "Understanding Patriarchy" de bell hooks, in the book « *The Will to Change: Men, Masculinity, and Love* (New York, Atria Books, 2004).
[296] Bell Hooks Ibid.

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The therapist Terrence Real, making the distinction between and psychological patriarchy, considers political patriarchy to be widely engaged in the fight against sexism, and clearly explains that patriarchy that harms us all is rooted in our psyche, while psychological patriarchy is the dynamic between these qualities considered "masculine" and "feminine", in which half of our human traits are exalted while the other half is devalued. Both men and women participate in this tortured value system. As stressed out by Terrence Real, psychological patriarchy is a form of perverse connection that replaces true intimacy with complex and secret layers of domination, submission, collusion and manipulation.

As a system, patriarchy has denied men access to complete emotional wellbeing, which is very different from feeling recognized, successful, or powerful because of its ability to exercise control over others. To truly face suffering and male pain we must be prepared to expose the harsh reality of patriarchy that has harmed men in the past and continues to harm them today. Patriarchy imposes men to become and remain mutilated in addition to be emotionally amputated. It is a system, which prevents men from enjoying their freedom, it is difficult for a man, whatever his social class, to rebel against patriarchy, to be disloyal to the patriarchal parent, whether it's a mother or a father.

Real uses the expression psychological patriarchy to describe the patriarchal thought common to women and men. Despite the enlightened contemporary feminist thinking that clearly shows that one does not have to be a man to think in a patriarchal way, most people continue to view men as the problem of patriarchy. This is not true. Women can be as attached as men to patriarchal thoughts and actions. Patriarchal thinking shapes the values of our culture. We are socialized in this system, women as well as men. Most of us have learned patriarchal attitudes in our family; it is usually our mothers who taught them to us. These learned attitudes have been reinforced in schools and religious institutions.

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The existence of female-headed households today has led many to assume that the children of these households would not learn patriarchal values, since no men would be present. These people assume that men alone are carriers of patriarchal thought. Yet many female-headed households adopt and encourage patriarchal thinking with far greater passion than two-parent households. Because they do not experience a reality that nuances fantasies about gender roles, women in these households are much more likely to idealize the male patriarchal role and patriarchal men, than women who live daily with patriarchal men.

We must emphasize the role that women play in perpetuating and maintaining the patriarchal culture in order to recognize patriarchy as a system women and men support equally, even if men gain more from it. Dismantling and changing the patriarchal culture is a job that women and men must do together. It is clear that we cannot undo a system as long as we participate in a collective denial about its impact on our lives. Patriarchy demands male domination by any necessary means, and for that it deliberately authorizes, promotes, and turns a blind eye to gender-based violence; it disregards and forgives it. Most often when we hear about gender-based violence in the public space, it is about rape or abuse between domestic partners.

But the most common forms of patriarchal violence occur in the home between patriarchal parents and their children. The objective of this violence is generally to reinforce a model of domination, in which it is estimated that the figure of authority governs those who are deprived of power and has the right to maintain it by practices of subjugation, of subordination and submission.

2.2. A war of words

These feminist courageous voices asked men and women to become more aware of how patriarchy affects them all. In popular culture, the word itself was barely used at the height of contemporary feminism. Anti-male activists were no more eager than their male

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sexist counterparts to emphasize patriarchy and how it worked. Indeed, this would have automatically contradicted the idea that men were all-powerful and women powerless, that all men were oppressors and all women always and only as victims. By attributing the perpetuation of sexism to men only, these women could thus maintain their own allegiance to patriarchy, their own thirst for power. They masked their aspirations to be themselves dominant by giving themselves the role of victim.

Like many radical and enlightened feminists, Bell Hooks challenged the misconception, advanced by women who had had enough of male exploitation and oppression, that men were "the enemy". As early as 1984, Bell Hooks has been calling feminist politics to challenge any rhetoric that assigns the perpetration of patriarchy and male dominance to men only[297]. A separatist ideology encourages women to ignore the negative effect of sexism on men. It highlights the polarization between the sexes. The oppression of women by men [males] cannot be excused by the recognition that rigid gender roles also hurt men in certain ways. Feminist activists should recognize this injury and work to change it because it exists. This does not remove or lessen the responsibility of men who support and perpetuate their power under patriarchy to exploit and oppress women in a way far more serious than the psychological stress and emotional suffering caused by being conform, for men, to rigid structures of sexist roles.

Throughout Hook's essay, feminists are complicit in the suffering of men injured by patriarchy when they mistakenly represent them as always and only powerful, as always and only deriving privileges from their obedience to patriarchy. It is important to emphasize how it is illusory, and what patriarchal ideology inflicts on men by making them believe that their domination over women is to their advantage when it is not: often, feminist activists corroborate this idea.

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[297] Bell Hooks « Feminist Theory » from margin to center, Edit. South End Press Classics. 1984.

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2.3. Symbolic violence: Critical reading of involuntary servitude

For the French sociologist, Pierre Bourdieu one cannot explain the perpetuation of relations of domination without analyzing the effects of symbolic violence. The visions and reactions of individuals are insidiously shaped by social divisions embedded in the social structures and representations associated with them.

Without knowing it or wanting it, the dominated incorporate the dominant worldview and involuntarily become collaborators of the existing social order to which they are victims. Symbolic violence deeply influences not only the ideas of individuals (dominant and dominated) but also their "patterns of perception, appreciation and action", that is to say their ways of seeing and acting. Far from appearing what they are, the result of social power struggles, relations of domination present themselves as "a historic" natural data rooted in bodies.

To give us a clearer view of this process of "naturalization" of social relationships, Pierre Bourdieu makes a detour through Kabyle society which he studied at the start of his career, where one would find in "canonical" form a system of values, representations, rites and myths, permeated by androcentrism and sexism that can be seen in all Mediterranean societies. All social functioning (division of labor, space, time) is organized on the basis of a series of binaries such masculine and feminine: "up / down, over / bottom, front / back, right / left, right / curved (and deceitful), dry / wet, hard / soft (...), outside (public) / inside (private), etc.

These oppositions, which cross the whole of the social world, carry within them an implicit system of values where the masculine prevails over the feminine, which is incorporated by individuals in the exercise of their daily lives. And as "by magic", male domination seems to be "in the order of things": the biological difference between the sexes, that is to say between male and female bodies, and especially, the anatomical difference

between the sexual organs, can thus appear as the natural justification of the socially constructed difference between genders, and in particular of the sexual division of labor.

This symbolic violence exerts its grip not only on the dominated but also on the dominants: if women, subjected to a work of socialization which tends to decrease them, to deny them their rights and teach them to learn the negative virtues of abnegation, resignation and silence, men are also prisoners, and ingeniously victims, of the dominant representation

For Pierre Bourdieu, male privilege is also a trap and it finds its counterpart in the permanent tension and restraint, sometimes pushed to the absurd, which imposes on each man the duty to assert his virility in all circumstances. On this occasion, Pierre Bourdieu pays another tribute to the art of Virginia Woolf in *To the Lighthouse*, to the "lucidity" of her female character on this sort of desperate effort, and quite pathetic in her triumphant unconsciousness, that every man must do to live up to his childish idea of man.

The perpetuation of male domination can be explained by the importance of the "symbolic capital", in the social structure as a whole. In his analysis of social classes, Bourdieu has always sought to go beyond a narrow economism and develop, on the contrary, a more complex conception of class relations which considers the different "capitals" that social groups seek to appropriate: economic capital, cultural capital, social capital and symbolic capital (honor or prestige ...).

For the development of these different "capitals", the family has a decisive role not only because it remains a place of inheritance, especially for bourgeois families but also, a place and a means of converting economic capital into a symbolic capital. However, women continue, as in the past, to be treated in the family and by contamination, in all social spaces, as means of exchange:

> Just as, in the least differentiated societies, they were treated as means of exchange allowing men to accumulate social capital and symbolic capital through marriages, real investments allowing the establishment of more or less extensive and prestigious alliances, even

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today, they make a decisive contribution for the production and reproduction of the symbolic capital of the family. (P. Bourdieu)

Who has an interest in the perpetuation of these relations of domination? Pierre Bourdieu invites us to consider male domination as the expression of a deliberate "plot" by men against women. In the sense that many men (and many women) unconsciously contribute to the reproduction of this domination. For him however, one can assimilate masculinity to a true "nobility" which guarantees legitimacy and privileges. Male domination is part of the overall functioning of capitalist societies[298]. This permanence of domination, one must not, above all, deduce that it is "ahistorical"

In developed capitalist countries, it is not difficult to demonstrate how male domination contributes to strengthening the mechanisms of labor exploitation. In our societies, the family plays a fundamental role in the reproduction of social divisions (and hierarchy) between genders to which different economic and social functions are assigned. In the name of their "maternal" function, women must assume the whole tasks related to the maintenance and reproduction (social and symbolic) of the work force and the family while men are still supposed to be the main economic providers.

This allows us, in the name of the alleged complementarity of roles, within the framework of professional segregation, to place men and women in competition in the labor market. The family also plays a role of "regulator" of the labor market. During periods of economic expansion, as we have known for about thirty years, until the mid-seventies, women were massively searched as cheap labor in a whole series of industrial branches like electronics then as employees in the tertiary sector. But since entering a phase of reduction in economic activity, employers and the state have constantly encouraged women to withdraw

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[298] The oppression of women preceded the existence of class societies and continued in the bureaucratic countries of the East.

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partially or completely from the labor market, to go and devote themselves to "their" maternal vocation.

Nevertheless, the current debates on the family and PACS[299] demonstrate that the defenders of the capitalist social order do not hesitate to resort to the defense of the family order based on the distinction and the hierarchy of gender. It is these different elements (taken as a whole) that explain why the family remains a fundamental "pillar" of society for all conservatives.

The issue that deserves discussion is that of change. If we follow Pierre Bourdieu in his reasoning, we do not see very well how social relations of domination can bring about something other than submission

2.4. From involuntary servitude to contestation.

Bourdieu, highlights the point where the dominated that have internalized the rules of domination in a largely unconscious way are unable, to challenge the processes of discrimination by a conscious effort of will. Thus, in educational orientation, girls refrain from following some careers from which they are in any case excluded, hastening towards those for which they are in any case intended. The dominated are often aware of the injustice they suffer without being able to rebel to get out of it[300]. If victims of domination actively collaborate in their oppression, it is through an unconscious process.

Bourdieu is convinced that sociology, by "revealing" the mechanisms of social order, by disseminating a form of "knowledge", contributes to opening up new spaces of freedom for the dominated. The breakup, as he writes, cannot be the result of mere awareness; the transformation of the provisions cannot go without a prior or concomitant transformation of

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[299] The civil solidarity pact (PACS: Pacte Civil de Solidarité) is a contract between two adults, of different sex or of the same sex, to organize their common life. It was promulgated in France by the law of November 15, 1999.

[300] N. CL. Mathieu, « Quand céder n'est pas consentir », *L'Anatomie politique*, éditions Côté-femmes 1991.

the objective structures of which they are the product and in which they can survive[301]. The change requires more than a simple awareness by women, but mainly the readiness of social structures as a whole, without underestimating the inertia of the social world and the weight of unconscious structures.

This is why the collective action of the dominated in the framework of Dominant / dominated power struggles were only shaken by the massive actions of women. Even if these actions did not modify the structure of male domination, it made it possible to obtain, in a certain number of countries, a fundamental right for women, to control their maternity by the access to contraception and the right to abortion.

How to combat patriarchy?

We leave aside the debate on the queer current[302] which concerns the idea that "the male / female divide would be overcome" and that the stake of the "post-feminist" struggles would be primarily the "deconstruction of gendered identities". For this current, the great feminist fights are behind us. Today, to move forward, we would have to go beyond "victim logic" and break away from "pro-woman" feminism, to replace it with logic "Multiculturalist" and "pro-sex". With regard to our problematic, the question is: should women conduct this struggle alone or should they associate men? This is a complex and delicate question. It is hard to put in the same "basket", in all categories of men and women, even when recognizing patriarchal ideology as a socially pregnant phenomenon, regardless of sex. Nevertheless, do

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[301] *Raisons pratiques*, p. 213, éditions du Seuil, 1994.

[302] « Queer theory is not a theory in the traditional sense of the word. It is rather a perspective that scholars take in order to better understand both how we conceptualize sexualities and how to change them. Queer theory is not another term for gay and lesbian studies, but it can be useful for understanding gay, lesbian, and bisexual lives. Queer theory begins from the notion that identities are not destiny; our identities do not determine who we are, who we become, or how we view the world. Instead identities are constituted and constructed in order to meet particular goals. In this sense, queer theorists have paid much attention to what is considered normative, as well as to how and why people sometimes resist normativity" In Bernadette Calafell and Gonzaga University « Queer Theory »
https://www.researchgate.net/publication/316508065

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Bourgeois women have the same interest combating sexism as poor women? Could we gather in the same category poor and all-powerful, misogynist?

According to Bell Hooks, radical feminists in US "did not want to acknowledge that bourgeois white women, though often victimized by sexism, have more power and privilege, and are less likely to be exploited or oppressed, than poor, uneducated, non- white women[303]. »

The assertion "all men are the enemy" is a false one. In US society, black women and most of black men are facing the same challenge.

> Black women and men have been united by such ties. They have known the experience of political solidarity. It is the experience of shared resistance struggle that led black women to reject the anti-male stance of some feminist activists. This does not mean that black women were not willing to acknowledge the reality of black male sexism.[304].

In this vein, time has come for feminist activists to "develop new strategies to include men in the struggle against sexism". Separatist ideology encourages women to ignore the negative impact of sexism on male personhood. It stresses polarization between the sexes. In fact, like women, men have been socialized to passively accept sexist ideology. However acknowledging men's sexism does not mean that we become "man-haters" or that we necessarily eliminate them from our lives. What it does mean is that we must struggle for a different basis of interaction with them[305].

All in all, so far, radical feminist movement identifying men as the enemy has had few positive implications. In retrospect, it is obvious that the emphasis on "man as enemy"

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303 Bell Hooks.'Feminist theory: From margin to center'. p 68.

304 *Bell Hooks.* op cit. p 69

305 Barbara Smith « Notes For Yet Another Paper on Black Feminisme, or Will The Real Enemy Please Stand Up? » Cited by Bell Hooks, op cit. p 74.

redirected the attention away from focus on improving relationships between women and men, and finding ways for men and women to work together to unlearn sexism. Moreover, in capitalist system, separatism is a non-sense, since « none of us are truly separate » (Cathy Mac Candless). Jon Snodgrass adds in his book "A Book of Readings:

For Men Against Sexism:

> I believed that men and women were oppressed by capitalism, but not that women were oppressed by men. I argued that "men are oppressed too" and that it's workers who need liberation! I was unable to recognize a hierarchy of inequality between men and women (in the working class) nor to attribute it to male domination. My blindness to patriarchy, I now think, was a function of my male privilege. Cited by Bell Hooks, op cit p 80.

2.5. Virginia Woolf and the problematic of patriarchy

It was not until the 1930s in her collections of essays *A Room of One's Own* (1929), *Three Guineas* (1938), some of her novels: *To The Lighthouse* (1927), *Jacob's Room* (1922), and *Mrs. Dalloway* (1925) that Virginia Woolf overtly defended the case of women, especially in literature. So far, Patriarchy was not a noticeable feature of Virginia Woolf's writings.

She believed, like many of her contemporaries, that there was little motivation for this when the suffragists succeeded to have their voce heard. Virginia Woolf was apprehensive of Forster's opinions and expressed the fear that this latter and other friends might find a sharp feminine tone in her writings[306].

Patriarchy is composed of two words Patria the *father* and arché *rule*, the rule of the father. It is a system of male domination over women. This domination takes, separately or collectively, the form of discrimination, disregard, insult, control, exploitation, and violence.

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[306] Michèle Barrett. 'Women's Oppression Today. Problems in Marxist Feminist Analysis'. Londres, Verso, 1980, p. 84-113. https://genderstudiesgroupdu.files.wordpress.com/2014/07/womens-oppression-today-barrett.pdf

It is an ideology which stipulates that men are superior to women, that women are mere possession of men. Most cultures are patriarchal, since they encourage and allow men's domination. It is the belief that men are superior to women which leads automatically to the oppression of women[307].

Victorian society was a welcoming ground for patriarchy. It has marginalized women, expected them to be weak, dependent and helpless. Moreover, women were expected to take care of their houses, their children and their husbands. They had the ultimate task of comforting their husbands. Besides the cultural sexism, men were perceived as physically stronger than women and automatically superior. The Church played a paramount role in the subversion of women by instructing men on how to treat their women, in addition to define women's role only through marriage[308]. Victorian Values underestimated women as human beings defining them as mere domestic creatures, where independence was not an option.

Patriarchy is a process which institutionalizes and legitimizes male domination. According to Gerda Lerner, Patriarchy is the manifestation and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general. The feminists' school of thought, defined patriarchy as a system of domination privileging men over women and men over other men. It is perceived as a hegemonic gender role imposed through individuals, collective and institutional behaviors[309].

In gender studies patriarchy has different meanings: from a theoretical metonym, a gender oppression to a male domination/female subordination. From the works of feminist

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[307] Mahmoud Hassan, Mohammed. Fattah Rashid, Mohammed. 'Patriarchy in Virginia Woolf's Jacob's Room'. p 1

[308] Khrisat, Abdulhafeth Ali. 'Patriarchal Dominance in Virginia Woolf's Mrs. Dalloway, To the Lighthouse, and The Waves: A Study of the Female Characters'. p 141

[309] Mahmoud Hassan, Mohammed. Fattah Rashid, Mohammed. 'Patriarchy in Virginia Woolf's Jacob's Room'. p 2

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writers, patriarchy resides in the domestic realm and family life. According to them most societies were formed on patriarchy, and they express the need to get rid of this model to achieve gender equality. Andrea Dworkin, rightly states under patriarchy, every woman's son is her potential betrayer and also the exploiter of another woman'[310]. Patriarchy is a set of beliefs which is transmitted from one generation to another, mainly operated by women.

In Victorian society there were some small groups who battled for equality. These battles took, namely, the form of writings by feminist writers and women's right movements. Wollstonecraft, defended the idea that women are human being in charge of educating future generations, they are human being worthy of rights as much as men are.[311] Woolf is against the image Victorian society has conveyed about women as submissive and devoted to their husbands, her revolt took the form of writings, specifically, her novels: *To the Lighthouse* (1927) and *Jacob's Room* (1922).

In *To The Lighthouse*, Virginia Woolf portrays Patriarchy through the interactions of the novel's characters. Here Virginia Woolf shows how women are not considered as human beings but as mere tools for others' pleasures, regardless of their natures. Mrs. Ramsay is the essence of femininity, of devotion and selfless human being; everyone is more important than her. Mr. Ramsay sees his wife as an idiot lacking all kinds of intelligence. This is understood in the scene where Mrs. Ramsay is reading, her husbands is wondering if she really can read. This is an example of male views of women as mere ornaments.312

Mrs. Ramsay looks as a soft creature while her husband appears as a tyrant, assertive and patronizing. Mrs. Ramsay does not have enough courage to speak for herself, while

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[310] Mahmoud Hassan, Mohammed. Fattah Rashid, Mohammed. Op.cit. p 3,4

311 Khrisat, Abdulhafeth Ali. 'Patriarchal Dominance in Virginia Woolf's Mrs. Dalloway, To the Lighthouse, and The Waves: A Study of the Female Characters'. p 141

[312] Khrisat, Abdulhafeth Ali. 'Patriarchal Dominance in Virginia Woolf's Mrs. Dalloway, To the Lighthouse, and The Waves: A Study of the Female Characters'.p 143

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whatever her husband says or does is valorized and idealized. Despite her suffocation and her inability to grasp the meaning of her life she adheres to patriarchy.313

David Powers Corwin who is an instructor in George Mason University, argues that women maintain the patriarchal systems which oppresses them. In *To The Lighthouse*, Mr. Ramsay and Mrs. Ramsay, represent the typical Victorian couple. Mrs. Ramsay is "The Angel of the house" always taking care of her family and her guests, while Mr. Ramsay is the patriarch whom everyone admires and fears. Mrs. Ramsay is not happy with her husband who expresses his emotions. Mrs. Ramsay wrestles with her own frustration about her husband: "Why could he never conceal his feelings? (...) wonder if Augustus Carmichael had noticed. Perhaps he had; perhaps he had not" (TTLH p 55). She does not like her husband expressing his emotions because it is contrary to men's attributes of true virility. According to her true masculinity is through a lack of emotions. Here is the example of Carmichael who is emotionally unavailable, made her admire him. Regarding Victorian era, the lack of expressions is an attribute of men and hysteria is typical attribute of women.314

The system relies on women to perpetrate patriarchy and its interest. This is the case of Mrs. Ramsay, despite all the harms patriarchy does to her. She is strengthening the system that is taking her agency as a woman and as a human being.

Virginia Woolf Tackled the issue of patriarchy throughout her writings. In her novel *Jacob's Room*, she sheds light on the position of female characters and the way they are controlled by patriarchy[315]. The female character Ellen Barfoot was humiliated and

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313 Khrisat, Abdulhafeth Ali. op.cit .p 144

314 Powers Corwin, David. 'Women as Part of the Patriarchy: Masculinity, Women, and Relationships in Virginia Woolf's Novels'. p 208, 209

315 Mahmoud Hassan, Mohammed. Fattah Rashid, Mohammed. 'Patriarchy in Virginia Woolf's Jacob's Room'. p 5

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forbidden from attending certain shows, she was a prisoner uncapable of acting freely as men did[316].

Woolf argues that the crucial difference between men and women historically stems from their limited access to the means of literary production. Their education was frequently scarified in favor of that of their brothers, they had no access to publishers and struggled to disseminate their works; they could not make a living by writing like men did, not even the right (before the Married Women's Property Acts) to have their income if they were married. Written literary productions by women were marginalized. In Jacob's Room, Mrs. Flanders wonders about the low chances of reading women's writings, and Miss. Julia Hedge questions the reasons behind the absence of publication of her works.[317]

Relative poverty and lack of access to an artistic education constituted specific constraints for the creative work of bourgeois women: Woolf suggests that one of the reasons why women were more present in literary production and almost absent in other forms such as musical composition or visual art is that the latter require greater financial resources than a pen and papers "With barely ten shillings, one can get enough paper to write all Shakespeare plays"[318]. In a less plausible and more debatable way, she affirms that the very choice of the literary form was affected by the social position of women: they opted for the new form of the novel rather than poetry or theater, because that required less concentration and this was therefore more compatible with the inevitable interruptions caused by domestic obligations[319].

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[316] Woolf. Virginia. *Jacob's Room*. p12

[317] Mahmoud Hassan, Mohammed. Fattah Rashid, Mohammed. 'Patriarchy in Virginia Woolf's Jacob's Room'. p 6

[318] Woolf, Virginia. 'Professions for Women, National Society for Women's Service'.p.1
[319] Michèle Barrett, Op.cit.

For Virginia Woolf, Women are the subject of both tyranny (public sphere) and servility (private sphere). Both spheres are "inseparably connected. She argues that a crucial difference between men and women has lain historically in the restricted access of the latter to the means of literary production.

It is possible to analyze this link in straightforward materialist terms, Virginia Woolf saw women's struggle for mental independence from men as directly related to the difficulties of shaking off the burden of financial dependence. Woolf's analysis, was explicitly couched in terms of the bourgeoisie, and cannot be transferred onto the case of working-class women who have traditionally played an important part in the financial support of the household. Virginia Woolf once said 'a republic might be brought into being by a poem and indeed it is possible, if unlikely, a powerfully wrought poem could goad an exploited proletariat into successful seizure of the means of production.

Patriarchy is viewed in terms of Virginia Woolf's writings, as an attempt to show how society looks at women as mere weak helpless creatures, whose main aim is to serve men. This is illustrated in Virginia Woolf female characters such as Mrs. Ramsay. Woolf revolted against patriarchal dominance which existed in Victorian society.

Section 3: Androgyny: reality and evolution of the phenomenon

The androgynous is the individual who has both sexes. Etymologically, people who are called androgynous seem to be both male (andro) and female (gyne). Androgynous will not be confused with hermaphrodite, a rare genetic abnormality which causes some individuals to have male and female sexual organs at the same time; they are therefore both man and woman.

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3.1. The Myth of Platonic Androgyny

Historians agree to relate the primordial androgyny to Plato in the banquet. This story is the best-known testimony to the myth: during a meeting where several friends were trying to define love, Aristophanes makes the following speech: In the origins of humanity, beings were double and spherical, they had four arms and four legs, their faces were identical and their sexual organs were doubles: either female, or male, or both.

These beings had incredible strength, which prompted them to attack the Gods. To punish them, Zeus split them in two. Apollo was instructed to turn their faces to the side of the cut so that they constantly had the memory of their fault before them. The divided beings began to seek their halves to unite again, but, once this one found, they could not melt in it because of the position of their sexual organs and died irreparably of hunger. Zeus ended up taking pity on them and moved their genitals to where they are today. It is from this day that human beings could henceforth unite and procreate. This myth therefore offers an explanation of sexual differentiation and mythically bases love desire as the desideratum of a lost state of completeness.

This Greek myth, reported by the playwright Aristophanes in the banquet of Plato, reported that originally there were three human types: men, women, and androgynous, both men and women. The androgynous are said to have been split into two halves by Zeus as punishment. Since then, each androgynous half has been looking for their double, their "soul mate", which would be at the origin of the romantic process. In the famous book of Plato « The Republic", each guest at the banquet takes turns giving his vision of love. Much is made of the conception of Socrates, the master in philosophy of Plato.

Other versions of the myth are offered in various stories such as the Genesis, God created man in his image, in the image of God he created him; man and woman he created

them[320] , or even within the Ovidian[321] work, more particularly in the account of Salmacis and Hermaphrodite[322], intervening in book IV of Metamorphoses. Hermaphrodite, son of Hermes and Aphrodite, leaves his native Ida for Caries, where he lands on the shores of a lake with magnificent waters. As soon as she sees the young man, Salmacis, the nymph of the spring feeding the lake, falls in love with him and makes advances. Ignoring things of love, Hermaphrodite takes fear and shies away. But the nymph does not give up and, taking advantage of the bath of the beautiful young ephebe, she dives into the water and clings desperately to him.

Faced with the coldness that the young man gives off, she implores the gods to unite them forever and is answered, the two beings sharing from this moment the attributes of the two sexes in one and the same body but becoming at the same time asexual. These two examples present an identical scheme and express the man's deep desire to find his lost half to finally feel whole. On the medical level, some people, men or women, have a slightly ambivalent physique, which leaves the doubts about their sex hanging, whether voluntarily or not.

For the romantics, the androgynous has an explanation: the history of the world began with a golden age, where men had much more magical powers. This is the meaning of one of the myths, namely: the androgynous. The idea of the "androgynous" appears in Greek

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[320] Genesis, 1, 27. https://www.biblegateway.com/passage/?search=Gen%C3%A8se+1%3A27&version=LSG

[321] Ovid was the first major Roman poet during the reign of Augustus, he is today best known for the *Metamorphoses*, a 15-book continuous mythological narrative written in the meter of epic, and for works in elegiac couplets such as *Ars Amatoria* ("The Art of Love").

[322] Aphrodite and Hermes had a son together. He grew up to become an incredibly beautiful and masculine man. One day while he was in the woods, a nymph named Salmacis saw him and became so infatuated with him that she grabbed hold of him and refused to let go. She made a prayer to the gods to make them never part, and POOF! VOILA! A hermaphrodite! A man with breasts, or alternative a woman with a penis. Either way it was the Greek way of explaining why one out of every fifty people was a hermaphrodite. Hermaphroditus later became friends with Dionysius and the two gods are considered to be the patron gods of all hermaphrodites. Many artists like to portray Hermaphroditus as a woman raising up her skirts/robes to reveal a penis. Others like to portray the actual scene in which Salmacis sees and tackles Hermaphroditus, in a narrative format http://www.lilithgallery.com/library/hermaphroditus/index.html

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mythology. Person who, (by his/her moral nature), possesses behavior or qualities generally characteristic of the opposite sex.

The artist, and especially the poet, must be a kind of androgynous who unites in himself serenity and sensitivity, strength and tenderness; man by intelligence, woman by heart, hero by his invisible courage, he must always hover above his passions, like the petrel above storms: they must increase his power instead of debilitating it; his heart must be subordinate to his brain, and even in those divine moments when ecstasy prevails on his golden wings, he must keep his calm, his placidity, his wisdom to compare, learn and remember.

Androgynous, would be, as claimed by Baudelaire:

> Man who, from the beginning, has long been bathed in the soft atmosphere of a woman, in the smell of his hands, of her breast, of her knees, of her hair, from his flexible and flowing clothes, he contracted a delicacy of epidermis and a distinction of accent, a kind of androgynous, without which the most bitter and virile genius remains, relatively to perfection in art, an incomplete being.

2.2. Androgyny in Arab culture

Till the advent of Islam, the society of Hijaz used to live with the presence of five manifestations of "gender ambiguity"[323]: the khasi (eunuch), the hijra, the mukhannath, the mamsuh and the Khuntha[324] (hermaphrodite/intersex). Khasis (eunuchs) were employed as guards and servants in harems and as chamberlains to kings. In fact, khasis are people who

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[323] M. Alipour « Islamic shari'a law, neo traditionalist Muslim scholars and transgender sex-reassignment surgery: A case study of Ayatollah Khomeini's and Sheikh al-Tantawi's fatwas, International Journal of Transgenderism » (2017)
https://doi.org/10.1080/15532739.2016.1250239

[324] khasi: a eunuch—a person born with male sex organs and raised as a boy until castrated khuntha: hermaphrodite/intersex—a person who possesses both male and female sex organs or genitals hijra: a person born with male sex organs and raised as a boy who assumes a female identity and voluntarily undergoes ritual castration to remove his testicles and penis mutarajjulat: a girl or a woman who behaves like a man in dress, speech, and so on mamsuh: a person who lacks either male or female genitals

have male sex organs and are raised as boys until castrated. By this operation, khasis do not change to female, but are left in an in-between position legally and socially.

The mukhannath, conformed to later Muslim lexicographers, mostly identify "as a man who resembles or imitates a woman in the languidness of his limbs or the softness of his voice". Mukhannaths, are people who are born with male sex organs[325]. Therefore, "mukhannathun were so called on account of their languidness ... while a languid woman was called khunuth." Though this meaning of mukhannath somehow concurs with prophetic traditions (hadiths). A mukhannath is a hermaphrodite/intersex person; he is a male with effeminate behavior. Whereas, mamsuhs are persons who lack either male or female genitals, khunthas (hermaphrodites/intersexes) are people who possess both male and female sex organs and genitals. All the groups described above have had a hard time living in their respective Islamic patriarchal cultures and societies. Indeed, traditional Muslim scholars and jurists often just ignored them.

Of the five groups, scholars only discussed khuntha and mamsuh because, in their opinion, these two groups, unlike the other three, are biologically ambiguous. Scholars discussed them because their ambiguous nature had to be defined in relation to Islamic duties. Therefore, Muslim jurists mostly talk about mandatory practicing of khuntha and mamsuh in different contexts of Islamic jurisprudence (fiqh), such as purity, prayer, pilgrimage, marriage, inheritance, and penalty. However, even though these practices were discussed by traditional Muslim scholars, who were usually raised in patriarchal cultures and believed in Islamic theological patriarchy, this clearly did not mean that khuntha and mamsuh could live in Islamic societies with honor and without suffering from discrimination and oppression.

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[325] This was also the understanding of the term held by the early Muslim lexicographers who believed that the term mukhannath was derived from khanatha, which means "to fold back the mouth of a waterskin for drinking." Alipour, op cit. p91.

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The word khunta (translated as « intersex ») applies to a person who cannot be easily characterized as male or female, or the one who has both male and female anatomy. The word is derived from a root referring to softness, gentleness and tenderness. In sharia, the terminology refers to a person who has the anatomy of both male and female, or one who has neither, still he has a hole through which he urinates.

The word khannath (« effeminate ») refers to a person who behaves like a woman in gentleness, speech, appearance, movements and so on. Effeminate people are of two kinds. 1/ those who are created that way; there is no sin on them. 2/ those who were not created that way; rather they choose to imitate women in their movements and speech. This type is cursed in the saheeh haddeths. (The mukhannath or effeminate man is the one who is obviously male, unlike the khuntha (intersex).

The prophet Muhammad had to deal with those manifestations of "gender ambiguity" and especially the group of effeminate men in Medina called "Mukhannathun"[326]. However, while this group of Mukhannathun did possess qualities of modern gay men, it cannot be said that the Mukhannathun fully represents modern gay men, as they were involved in practices not common to contemporary gay men. The prophet went as far as prohibiting some of them to work in women's chambers in Muslim homes and banishing some of them out of Medina. These were all done on the basis of their immoral and irreligious actions, but never on the basis of sexual orientation.

This attitude towards the "Mukhannathun" and other effeminate men spread into the Umayyad (661 – 750) and Abbasid (758-1258) periods, for approximately 600 years after the demise of the Prophet Muhammad. Hence, we find a tolerant attitude towards homosexuality

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[326] Said and heard at ILGA's preconference on Religions Islam and Homosexuality
by Imam Muhsin Hendricks, President The Inner Circle – South Africa

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in these periods. Homosexual poetry like those written by the homo- sexual Abu Nawas[327] (813), flourished during this period. "The prophet Muhammad (pbuh) never dealt with homosexuality in a direct way. Neither did he call for the punishment or persecution of homosexuals on the basis of sexual orientation."

Without the story of Sodom & Gomorrah[328], which is believed to refer to "the evil homosexuality", it would be difficult for Muslims to formulate an opinion about homosexuality. If it can be proven beyond doubt that this story refers to male-to-male rape or anal sex without consent, then the argument that homosexuals deserves the same punishment as that of Sodom and Gomorrah, will fall flat.

In a Hadith by Abu Hurairah recorded by Abu Dawood....One day a Mukannath, who was a practicing Muslim but who was obviously dressed in woman's clothes and had henna paintings on his hands, was brought to the Prophet and the companions asked the Prophet's permission to kill him but the Prophet refused saying: "*I was forbidden to kill those who pray*", instead he was banished to Al- Naqi, a few miles outside Medina. Even after his banishment the Prophet allowed him to enter Medina once a week for his personal needs. This Hadith should be taken into consideration by those who feel it justified to kill homosexuals or even transgender people.

We also note in Sahih Bukhari and Sahih Muslim, which are regarded as the most authentic compilations of the sayings and actions of the Prophet, who did not condemn this particular group of Khanatha at all. "The Prophet (May peace be upon him) cursed effeminate

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[327] Abu Nuwas (ca. 756-813) was the most famous Arab poet of the Abbasid era. His style was extravagant, and his compositions reflected well the licentious manners of the upper classes of his day. Abu Nuwas was born in Ahwaz on the Karun River in western Persia.

[328] According to Islamic tradition, Lot was born to Haran and spent his younger years in Ur, later migrating to Canaan with his uncle Abraham. He was sent to the cities of Sodom and Gomorrah as a prophet, and was commanded to preach to their inhabitants on monotheism and the sinfulness of their lustful and violent acts (…) He explains that the sin of Sodom was that "thy sister, Sodom, pride, fulness of bread, and abundance of idleness was in her and in her daughters, neither did she strengthen the hand of the poor and needy. And they were haughty, and committed abomination before me: therefore I took them away as I saw good." https://www.google.com/search?q=sodom+and+gomorrah+in+arabic&oq=Sodom+%26+Gomorrah&aqs=chrome.1.69i57j0j46j0l5.24407j0j8&sourceid=chrome&ie=UTF-8

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men (mukhannathan) and women who imitated men, saying: Put them out of your houses, and put so-and-so out. (That is to say, the effeminate men)" (Ibn 'Abbas said[329])

2.3. Androgyny in India (Hijra)

Traditional social organization, is part a cult and part a caste. 'Hijras', worship the goddess Bahuchara Mata[330]. Hijras may be eunuchs with partial surgical sex reassignment; their erotic role is as women with men[331]. The Hijras are people who are born with male sex organs and raised as boys, but after becoming adults, they assume a female identity. Many voluntarily undergo ritual castration to remove the testicles and penis. Hijras wear female clothing, grow their hair long, use makeup and wear jewelry. They are conceived as "third gender" (neither male nor female) in their societies.

The Hijras are a religious community of men, one of the many versions of the Mother Goddess worshiped throughout India. In connection with the worship of this goddess, the hijras undergo an operation in which their genitals are removed. The hijra emasculation operation consists of surgical removal of the penis and testicles, but there is no construction of vaginas. This operation defines them as hijras—eunuchs—neither men nor women. It is

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[329] Narrated Um Salama:"The Prophet (pbuh) came to me while there was an effeminate man sitting with me, and I heard him (i.e. the effeminate man) saying to `Abdullah bin Abi Umaiya, "O `Abdullah! See if Allah should make you conquer Ta'if tomorrow, then take the daughter of Ghailan (in marriage) as (she is so beautiful and fat that) she shows four folds of flesh when facing you, and eight when she turns her back." The Prophet (pbuh) then said, "These (effeminate men) should never enter upon you (O women!)." Ibn Juraij said, "That effeminate man was called Hit."

Narrated Hisham: The above narration and added extra, that at that time, the Prophet, was besieging Taif.
General Behavior (Kitab Al-Adab) Chapter: The ruling regarding effeminate men
 http://sunnah.com/abudawud/43/158
Narrated Abu Hurayrah:
Am effeminate man (mukhannath) who had dyed his hands and feet with henna was brought to the Prophet (pbuh). He asked: What is the matter with this man? He was told: "Messenger of Allah! He imitates the look of women." So he issued an order regarding him and he was banished to an-Naqi'. The people said: Messenger of Allah! Should we not kill him? He said: I have been prohibited from killing people who pray.

[330] Bahuchara (Bahucharaji) Mata The goddess "worshiped by the hijras; one of the many forms of the Indian Mother Goddess.

[331] Serena Nanda "Neither Man nor Woman : The Hijras of India.   Second edition Hohn Jay College of Criminal Justice, City University of New York. 1999.

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through their identification with the Mother Goddess, that the hijras are given a special place in Indian culture and society. Hijras, as neither men nor women, they function as an institutionalized third gender role: the hijras are of interest not only in themselves, but also for their significance to the study of gender categories and human sexual variations.

In Indian languages, there are three kinds of gender pronouns: masculine, feminine, and a formal, gender-neutral form. Hijras, in their conversations, use these forms in variable though patterned ways. There is a widespread belief in India that hijras are born hermaphrodites and are taken away by the hijra community at birth or in childhood, "(…) *but I found no evidence to support this belief among the hijras I met, all of whom joined the community voluntarily, most often in their teens*". (*Serena Nanda, Introduction).* The hijra role and identity appear to be adopted by people whose sexual impotence has a psychological rather than an organic basis, but this, of course, does not make it less real.

Hindu society deals with the hijras, as sexually ambiguous figures, although hijras have a favorable presence, they also have an adverse potential. The sexual ambiguity of the hijras as impotent men eunuchs represents a loss of virility, and this undoubtedly is the major cause of the fear that they inspire.[332] Hijras also take female names when they join the community, and they use female kinship terms for each other, such as "sister," "aunty," and "grandmother" (mother's mother).

In some parts of India, Hijras have also a special, feminized language, which consists of the use of feminine expressions and intonations[333]. In public transport or other public accommodations, hijras request "ladies only" settings, and they periodically demand to be counted as females in the census. "*The hijra role is a magnet that attracts people with many different kinds of cross-gender identities, as eunuchs, homosexuals, transsexuals,*

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[332] Serena Nanda "Neither Man nor Woman: The Hijras of India"p6
[333] Freeman, James M. Untouchable: An Indian life history. Stanford, CA: Stanford University Press. 1979

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hermaphrodites, and transvestites".[334]It is the emasculation operation that links the *hijras* to two of the most powerful figures in the Hindu religion, Shiva and the Mother-Goddess335.

"The hijras call the emasculation operation nirvana". Nirvan336 is a condition of calm and absence of desire; it is liberation from the finite human consciousness and the dawn of a higher consciousness. The Hindu scriptures call the beginning of this experience the second birth, or the opening of the eye of wisdom. The *hijras*, too, translate Nirvan as rebirth".[337]

The power of emasculation in Indian culture is a phenomenon that has to do with "creative ascetism". In Hindu mythology, impotence can be transformed into the power of generativity through the ideal of *tapasya[338]*, the practice of asceticism. *Tapa,* the power that results from ascetic practices and sexual abstinence, becomes an essential feature in the process of creation[339]. In India, the hijras are evidence that the Hindu Indian cultural system not only acknowledges multiple genders, but also incorporates them.

2.4. Virginia Woolf and Androgyny

Virginia Woolf in *A Room of One's Ow*n argues that « *A great mind must be androgynous*[340]». In this essay she describes an ordinary street scene, in which a young man

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[334] Serena Nanda "Neither Man nor Woman: The Hijras of India"p19

[335] Shiva: A deity of the Hindu Triad; god of destruction and creation represented in a half-man/half-woman form.

[336] Nirvan A state of extreme calm and passivity, the "extinction" of desire. The name of the hijra emasculation ritual that precedes the "rebirth" of an individual as a hijra.

[337] Serena Nanda "Neither Man nor Woman : The Hijras of India"p26

[338] Tapas Heat; the power generated by ascetic practices. Tapasya: The practices of asceticism, including emasculation

[339]Amba Ji Sepi « Gender Twists: Mythology and Goddess in Hijra Identity
file:///Users/pc/Desktop/Androgyne%20fr.%20/SepieGenderTwistsHijira.pdf

[340] Virginia Woolf, A Room of One's Own (1929 ; Oxford : Oxford University Press, 1992)
file:///Users/pc/Desktop/Androgyne%20fr.%20/Virginia_Woolf_-_A_Room_of_Ones_Own.pdf p82.

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and a girl both come back into a taxi at the same time. This scene takes on an epiphanic

dimension for Woolf:

> But the sight of the two people getting into the taxi and the satisfaction it gave me made me also ask whether there are two sexes in the mind corresponding to the two sexes in the body, and whether they also require to be united in order to get complete satisfaction and happiness? Coleridge perhaps meant this when he said that a great mind is androgynous[341]. (A Room of One's Own 128)

The outline of the soul drawn by Virginia Woolf is composed of the feminine and

masculine principles, with a different ascendancy where the sex of the individual, corresponds

fairly closely to the Jungian theory. Likewise, this conception of the human mind is also

linked to a creative dimension:

> It is when this fusion takes place that the mind is fully fertilized and uses all its faculties. Perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine, I thought [...] It is fatal to be a man or woman pure and simple; one must be woman- manly or man-womanly.[342].

The notions of "fusion" and "collaboration" highlighted in Woolf's essay imply a

greater degree of cooperation between the masculine and the feminine than what was

suggested by Jungian psychology. As such, Marilyn Farwell[343] notes a contradiction in the

very term used by the author: Although Virginia Woolf, along with her critics, ignores the

importance of this distinction for the definition of androgyny and thus creates enough

ambivalence in her essay to prompt equivocation, the difference between balance and fusion

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[341] Rauk. Ingunn. "Some Collaboration Has to Take Place in the Mind" Androgyny and Creative Dialogue in Three Works by Virginia Woolf. A Master''s Thesis Presented to The Department of Foreign Languages University of Bergen Autumn Term 2009. P6.

[342] Woolf. Virginia. "A Room of One's Own", Op cit. p 87.

[343] Marilyn Farwell « Heterosexual Plots and Lesbian Narratives »

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is central to the understanding of androgyny as a practical critical tool, especially when dealing with women writers.

The notion of fusion with the other, which structures the platonic myth of androgyny is highly problematic in what it supposes of insertion of otherness in a regime of sameness. This is why, in her reading of the Woolfian's essays, Marilyn Farwell suggests that the ideas of "balance" and "collaboration" between the sexes supplant for Woolf the fusional movement at the heart of androgyny and hermaphroditism: If androgyny is a balance of male and female principles – and in Woolf's case these principles would be rationality and intuition respectively, then the male and female sides of the brain would interact without either side dominating or subsuming the other

Androgyny as formulated by Virginia Woolf has the distinction of rethinking intuition and reason, the masculine and the feminine in a joint relationship, and not of subordination or subjugation. Neither side is reduced to the other in defeat, but each contributes to a dynamic tension which defines the unity. It is in this pattern of androgyny that we will discover the criterion of the width of experience and perception. This link between androgyny and creation, between collaboration of the sexes and literary production is found in Orlando, biography of the eponymous fictional character, dedicated to Vita Sackville-West. Orlando, wakes up one fine morning to discover, without further emotion that he has become a woman.

Androgyny has figured in works of fiction from earlier times, and it has been a theme in numerous twentieth century authors' writings. In Shakespeare's *Macbeth*, the three strange sisters who look like women but have beards, in accordance with their role as equivocatory. Macbeth's sisters are said to be androgynous because of their physical appearance, and yet we cannot state that Shakespeare intended to introduce such androgynous creatures in his work for a given reason. Unlike Shakespeare, Virginia Woolf is known to be one of the pioneer woman authors who had, artistically, dealt with the concept of androgyny in her writings.

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Virginia Woolf's *Orlando* is considered by critics to be the most famous androgynous character. Orlando starts the story in the 16th century as an androgynous boy, but over the course of more than 300 years life, he becomes a woman. His life could mainly be divided into three stages: the womanly-man stage, the manly-woman stage, and the being stage. To catch Orlando as a man or a woman is a futile endeavor, for he/she vacillates between two sexes. He may be a physical man but inside his mind could be the opposite of the surface, and vice versa. Orlando is just a being, the union of man and woman, is a symbolization of a modern literary and sexual revolution.

> No human being, since the world began, has ever looked more ravishing. His form combined in one the strength of a man and a woman's grace. [...] Orlando had become a woman – there is no denying it. But in every other respect, Orlando remained precisely what he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. (*Orlando* p75)

The character of Orlando, who retains a masculine identity despite his change of biological sex, foreshadows in many ways the transformation of Evelyn in The Passion of New Eve. The fantastic spring of metamorphosis also makes it possible to initiate a reflection on the development of cultural identity detached from a biological given. This androgyny is part of a general context of fluctuation and sexual uncertainty: Sasha, the Russian princess with whom Orlando falls in love, is first described as a figure of uncertain sex, that a long unisex tunic does not allow to be identified as a boy, the hesitation persists: Legs, hands, carriage, were a boy's, but no boy ever had a mouth like that; no boy had those breasts; no boy had eyes which looked as if they had been fished from the bottom of the sea. [...] She was a woman[344]». Despite the final assertion, the character, with both male and female

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[344] « When the boy, for alas, a boy it must be – no woman could skate with such speed and vigour – swept almost on tiptoe past him, Orlando was ready to tear his hair with vexation that the person was of his own sex, and thus all embraces were out of the question » (Virginia Woolf Orlando 1928, 36).

characteristics, remains ambiguous. Likewise, Shelmerdine and Orlando seem to occupy interchangeable positions:

> Are you positive you aren't a man? He would ask anxiously, and she would echo « Can it be possible you're not a woman? » and then they must put it to the proof without more ado. For each was so surprised at the quickness of the other's sympathy, and it was to each such a revelation that a woman could be as tolerant and free-spoken as a man, and a man as strange and subtle as a woman. (*Orlando* p150)

Clothing is perceived, in this context, as binding elements determining personality. Cross-dressing becomes a pretext for questioning this patriarchal order. From the Woolfian's perspective, it is a good idea to denounce the social oppression experienced by women and in particular the female writer. According to Woolf in every human being there is a vacillation from one sex to the other which takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what is above.

Orlando, like "A Room of One's Own", illustrate a new version of psychological androgyny, which suggests a psychological duality based on an equal collaboration of male and female with a creative and poetic goal. The cross-dressing and the fiction make it possible to put into action a feminist policy of the genre and the myth of androgyny: the character crosses countries and eras, as if his androgyny conferred on him an immortality similar to that of the myth that he embodies. Carolyn Heilbrun's essay on literature[345] is equally complimentary. Heilbrun associates androgyny to a veritable "hidden river" which has underpinned Western literature from its Greek origins to the Bloomsbury group. She endeavors to show the punctual resurgences of the androgenic schema in literature, while

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[345] Best known in academic circles as a pioneering feminist literary scholar and a specialist in British modernist literature with emphasis on the Bloomsbury group, Carolyn Heilbrun also wrote a series of erudite detective novels under the pseudonym Amanda Cross. Heilbrun first came to prominence in 1973 with the publication of Toward a Recognition of Androgyny: Aspects of Male and Female in Literature, which the New York Times called a "frank, passionate plea to move away from sexual polarization and the prison of gender"

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emphasizing the absence of a true "androgynous" novel, which she distinguishes from the feminist novel.

June Singer[346], an American Jungian psychoanalyst, underlines the link between feminism and androgyny. For Singer androgyny appeared in the early stages of Women's Liberation Movement. The leaders of the Movement foresaw the possibilities for greater numbers of women to discover their independent identities and individual strengths. In other words, woman had before her an opportunity to develop her '*animus*'.

Coleridge[347] envisions androgyny on the ontological or psychic level, as a harmony in itself of male and female principles. This is how the sentence made famous by the reinterpretation is understood, despite the fact that there are very few androgynous characters to be found in his poetic work. Quite naturally, this exaltation of desire as the engine of imagination and creation, as a power to transcend the opposites of real life is also transcribed by a re-evaluation of eroticism and carnal union, which take on metaphysical importance.

A series of critical works, written by the end of the 1980s, both in philosophy and in literature, cast doubt on the generally accepted interpretation of the myth of the platonic androgyny as a symbol of harmony and equality between the sexes. Patrick Tort[348] undertakes a tight methodical rereading of the two ancient texts. He defends the idea that the theme of perfection originating from androgyny is in fact a secondary and parasitic myth which develops from the Greco-Latin texts and which must be attributed to poets and exegetes. Tort demonstrates in particular that the platonic myth is not only eminently political, that is to say,

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[346] June Singer, Androgyny : The Opposites Within (1976 ; Boston : Sigo Press, 1989)

[347] Samuel Taylor Coleridge is the premier poet-critic of modern English tradition, distinguished for the scope and influence of his thinking about literature as much as for his innovative verse. Active in the wake of the French Revolution as a dissenting pamphleteer and lay preacher, he inspired a brilliant generation of writers and attracted the patronage of progressive men of the rising middle class.
In 1832, poet, Samuel Taylor Coleridge said, "The truth is, a great mind must be androgynous."
http://www.apriljmoore.com/a-is-for-androgynous/

[348] P. Tort, La Raison classificatoire. Quinze études. In: L'Homme, 1990, tome 30 n°114. pp. 146-149;
https://www.persee.fr/docAsPDF/hom_0439-4216_1990_num_30_114_369248.pdf

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intended to serve as a model for the proper functioning of the city, but also the distribution of the sexes which results from it, is fundamentally unequal.

Indeed, Tort notes that the second modification of androgyny, which consists in bringing back to the front the reproductive organs, which they had at the end of the cut, aims to turn towards life, and towards action. The desperate and destructive desire for human life, makes it possible to convert desire into reproductive and productive value, and to restore the proper functioning of the city. On the other hand, Tort underlines the androcentric dimension of the myth, which subsumes the feminine under the masculine. This sociological conclusion of the myth is what gives the key to its ontological premises: the distribution of the sexes. For Patrick Tort, the theme of perfection originating in hermaphrodite appears itself as a parasitic myth which is important to restore to the exegetes.

The same goes for the myth of Hermaphrodite in Ovid: what is beyond these elementary observations of the current interpretation of this legend is once again the disappearance of women. After the merger, it is no longer a question of Salmacis[349], but rather of Hermaphrodite, who derisively compensates for the loss of his strength. He has certainly gained in this mixture, to which he dreamed so much of escaping, some secondary sexual characters. The re-reading of Patrick Tort is without appeal: the myth of androgenic unity and perfection is a secondary myth stemming from the poetic imagination, which masks the essentially political and androcentric character of the original texts, "naturalizing the statutory inequalities linked to sex".

Similarly, if we refer to Emmanuel Lévinas[350]: the myth of Aristophanes in the Banquet of Plato, where love brings together the two halves of a single being, interprets

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[349] In Ovid's Metamorphoses, she becomes one with Hermaphroditus and Hermaphroditus curses the fountain to have the same effect on others.

[350] Emmanuel Lévinas, *Totalité et infini : essai sur l'extériorité* (1971 ; Paris : Livre de Poche, 2001) 285.

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adventure as a return to oneself . In the Levinassian perspective, the other is separated from the same (or in other words from the Ego) by a radical and absolute distance, and the ethical relationship presupposes respect for this radical heterogeneity of the other. This is why androgyny is the object of suspicion in the thought of Levinas: "by abolishing the distance which separates me from the Other, I subsume it under the same, in an anti-ethical movement".

The end of the 20th century, under the combined impetus of feminism and gender studies, was not only an opportunity to re-read the myth, but also the subsequent texts which illustrate it, in a feminist perspective. For example, the works of Elaine Showalter, and Julie Carlson[351] warns us about the modernist, romantic and Victorian representations of androgyny. Julie Carlson describes the treatment of women in Coleridge's poetry as follows:

> Most of Coleridge's comments and gender supported the social conservatism that usually follows from essentialist claims. They positioned women in the private sphere, viewed love as women's primary preoccupation, and characterized femininity as maternal, nurturing, dependent and domestics[352].

We must beware of reading in romantic androgyny, an ideal of equality between the sexes. In romantic poetry, a woman is seen as an essential complement to the creative balance of the poet, but confined moreover to a very precise function: the eternal feminine embodies softness, maternity, domesticity, but also the body while for a man, here the poet embodies reason, strength, etc. Discussions about androgyny remain phallocentric, and has often been called misogynous by feminist critics.

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[351] Julie Carlson, «Gender», The Cambridge Companion to Coleridge, ed. Lucy Newlyn (Cambridge : Cambridge University Press, 2002) 203-217

[352] Julie Carlson. 'Gender'. The Cambridge Companion to Coleridge, ed. Lucy Newlyn (Cambridge : Cambridge University Press, 2002) op cit. p 203
https://dl1.cuni.cz/pluginfile.php/415000/mod_resource/content/1/Cambridge%20Companion%20to%20%20%20Coleridge.pdf

Dorothy Mermin[353] comments on the motif of androgyny in Tennyson's poem 'The Princess', if gender oppositions seem to blend into the poem, this fusion remains formal, uneven and fundamentally hierarchical:

> Attempts to revise conventional gender roles appear most obviously in poems that work towards an androgynous ideal, which generally turns out to mean appropriating almost all desirable qualities and powers to one's gender, leaving very little for the other.[354]

Mermin also offers an interesting study of Swinburne's poem "Hermaphroditus" as a direct evocation of homoerotic desire (op cit p 156). Tennyson's poem "On One Who Affected An Effeminate Manner", taken from Demeter and Other Poems, confirms the idea developed by Dorothy Mermin that women are seen as an essential complement to the poet without ever equaling them.

In consistence with feminist criticism, Victorian androgyny appears as an ultimately misogynistic model, which does not question the very definitions of masculine and feminine, but takes them as immutable categories that should ultimately serve to improve the masculine. Finally, Elaine Showalter[355] questions Virginia Woolf's androgynous ideal:

> Androgyny was the myth that helped her confrontation with her own painful femaleness and enabled her to choke and repress her anger and ambition" (p 264). She pursuits: "The androgynous mind is, finally, a utopian projection of the ideal artist: calm, stable, unimpeded by consciousness of sex. Woolf meant it to be a luminous and fulfilling idea; but, like other utopian projections, her vision is inhuman[356].

In the second half of the 20th century, changes such as sex reassignment surgery and psychotherapy, gender theory and feminism, the so-called queer movement theory,

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[353] 122 Dorothy Mermin, « 'The Fruitful Feud of Hers and His': Sameness, Difference, and Gender in Victorian Poetry. » Victorian Poetry 33.1 (1995): 149-168.

[354] Mermin. Dorothy. "The Fruitful Feud of Hers and His': Sameness, Difference, and Gender in Victorian Poetry ". Victorian Poetry p 123

[355] Showalter, Elaine. *A Literature of Their Own: From Charlotte Brontë to Doris Lessing*. 1978. Londres: Virago Press, 2003.

[356] Showalter, Elaine. Op cit. p289

profoundly changed and broadened the scope and thinking of androgyny and hermaphroditism. It is in the light of these paradigmatic changes, both in sociology and in psychology and medicine that we will ask ourselves the question of the literary and poetic representation of the figure of the androgyny.

Eve Sedgwick[357] in « Epistemology of the Closet", has made a distinction between biological "sex" - also called "chromosomal sex" - perceived as a given "immutable and immanent", determining a set of secondary sexual characteristics (such as hairiness or muscle mass) and "gender", conceived conversely as a cultural, and social construct around the notions of masculinity and femininity which are extremely variable and circumstantial.

Jean-Jacques Lecercle, studies what he calls "feminine writing"[358], defined after the work of Virginia Woolf. It is necessary to emphasize, as Jean Jacques Lecercle does, that counter examples abound, and that feminine writing or phrase must be historicized and placed in context. However, we take these characteristics as the basis of work, in the same way that we accepted stereotypes of gender[359]. Jean-Jacques Lecercle reformulates the philosophy of language implicit in Woolf's feminine sentence, in order to make it more explicit. The feminine sentence "aims to capture the real, in the emergence of the figure" and is opposed to the masculine sentence, which is "characterized by doxa, that is to say common sense and sense common.

Winterson, more subtly perhaps, proposes with lyricism a fluid and fluctuating discourse where the traits culturally associated with male speech - assertion, brevity -

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[357] Eve Kosofsky Sedgwick « Epistemology of the closet » University of California Press. Berkeley –Los Angeles. 1990.
https://shifter-magazine.com/wp-content/uploads/2014/11/Sedgwick-Eve-Kosofsky-Epistemology-Closet.pdf

[358] Jean-Jacques Lecercle "L'écriture féminine selon Virginia Woolf", (Université Paris X, Nanterre). (Réf. Etudes Britanniques Contemporaines n° Hors-Série. Montpellier : Presses universitaires de Montpellier, 1997)
http://ebc.chez-alice.fr/ebc10b2.html

[359] Jean-Jacques Lecercle, Op.cit. p 20.

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alternate with biases of writing, more evoking an operation of the feminine: syntactic unbinding, lengthening of the phrasing, the place made for silences[360].

The question of gender is of paramount importance within *Orlando*, the gender of the protagonist transforms male to female and shows that, while there may be legal and social restrictions attendant upon one's gender, there are no such boundaries in love. Winterson has taken Woolf's playfully transgendered lover and replaced him/her with a decidedly genderless lover. While much of the discussion on the work has determined the discovery of gender of this protagonist from supposed clues in the text, the point has been missed; both Woolf and Winterson were arguing that gender is irrelevant to love. And what has to be highlighted is the human as such who could be male, female as well as androgynous.

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[360] The Wisest Sappho: Thoughts and Visions of H.D. in Jeanette Winterson's Art & Lies
Karen L Morian. Electronic Theses, Treatises and Dissertations the Graduate School
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Conclusion of the chapter

Patriarchy is a system in which power in a broader sense of the word belongs to men. In fact, there is an accumulation of three powers in the hands of "men as a social class": the power of political decision (occupation of the public sphere), the power of economic decision (distribution of the surplus of production), and the power of symbolical decision. Of course, some women on the planet have political power, others have economic power, and some inherit family land just like their brothers. But, according to Nicole Claude-Matthieu, there is no society where the three powers combined are in the hands of the social class of women. In most societies, these three powers are in the hands of men.

Many discourses have been developed over the centuries and still today to justify this state of affairs, this system of domination: physical weakness and moral inconstancy of women, various disabilities linked to their sex, maternity, and incompetence in scientific matters notably. In short, the differences are brought to the rank of justification and serve as an argument to maintain hierarchies while omitting analysis in terms of social class, access to studies, socio-economic levels, mental burden linked to household chores and other theories that are far too complicated. All this plural inequality is the outcome of a historic accumulation of behavior and has nothing to do with the nature of things.

If there exist many matrilineal societies (where filiation, kinship, is transmitted by women), matriarchal societies signifying real relations of power, of domination of women over men are in the domain of legends and myths. Anthropologists and ethnologists seem to agree fairly on this subject. Furthermore, this belief in the immutability of things but above all in a "natural" origin of the patriarchal system is, like all beliefs, very difficult to evolve.

Historically, we can say it is a societal system presided by male discourse that justifies the organization of society via well-defined roles. These roles are, it should be noted, sometimes as enclosing for men as for women. This division of labor consists of the

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obligation of men to materially support the family and, for women, to confine themselves to the private sphere, the care of children and homes.

Regarding the questions of power, power relations, "social sex relations", inequalities are above all linked to the class systems (nowadays capitalist system). It refers to concepts developed by the Marxist analysis of social relations.

The "sexual division of labor" highlights the allocation of different tasks to men and women and the prioritization between these tasks. Men are assigned priority productivity tasks (professional work) while women are assigned reproductive tasks (domestic work). Between these two domains, these two spheres - public and private - a hierarchy is established, which attributes to "men's work" a value higher than that attributed to "women's work". Reproductive tasks, although essential for the proper functioning of the capitalist system, remain secondary to production.

It is important to note that from this perspective, relationships between men and women are not simple inter-individual relationships. They are part of social relationships that transcend individuals. These relationships are not naturally defined but historically and socially constructed. They have at stake sexuality and proceed through mechanisms of exploitation and devices of domination, production and internalization of the differences. They translate all over the world with more or less intensity, violence, inequalities of all kinds, subordination, and partial or total exclusion from politics.

It is for sure that "The archaic male model is universal but not eternal" (Michelle Perrot). Humanity today comes from the same strains that have given the same questions the same answers. But it is a model created by the mind. It is not there by biological necessity. It can therefore be replaced. So, it's a question of actions to clarify concepts, to put words on realities, to take part in the construction of a knowledge which makes it possible to see more clearly, which makes it possible to develop forces to put an end to the oppression many

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women undergo the possibilities of reflections or abdication are at stake. It is all about the conscience of the oppressed.

Concerning the relationship between capitalism and patriarchy, beyond the two main approaches (conventional and materialist), it is worth noticing that capitalism is a contradictory, versatile whole, constantly in motion and whose relations of exploitation, domination and alienation are constantly changing. Capitalism is a living set of social relationships within which class relationships draw lines and put limits that rub off on all other forms of relationships. And among these relationships we find power relationships related to gender, sexual orientation, "race", nationality and religion, and all are put to the service of capital accumulation and its reproduction, often in a contradictory, inconsistent and variable manner.

The postmodern model has to be distinguished from the previous model called 'traditional' sometimes 'patriarchal' or even 'Aristotelian'. This latter, regarding androgyny, adhere to binary division of the sexes, which in turn leads to a division of social roles and a hierarchy of symbolic values. According to the postmodern model, God, nature and society made men and women as they are and must remain: the first, rational, intended for the public life, associated with culture and spirit; the latter is the "second" sex, the lower sex, emotional, devoted to domestic life, linked to nature and body. While saying that the sexes are complementary to each other, we oppose them in almost everything; in the resulting dual scheme, it is always the male pole, which is valued. Social and cultural representations change when women cease to be the other, i.e. with the advent of the modernist model. It is now a question of revaluing the feminine in a quest for equality and questioning the idea of a feminine essence that would justify domination.

Unlike the previous model, which is only naturalist, in some cases it comes from an essentialist conception (i.e. it attributes to men and women a set of traits that are said to be

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innate); in a culturalist vision (which emphasizes the influence of society in the formation of sexual identities) the modernist model finally emerged, which refuses to automatically associate the masculine with a male body and the feminine with a female body.

The postmodern model is based on the observation of the irrelevance of granting meanings and intrinsic values to sex with gender, whether positive or negative, "pro-masculine" or "pro-feminine" human diversity cannot be reduced to such a simple binary assignment system. This position has the effect of opening up to infinity the axis of possible identities. What is needed is maximum permeability between the different fields of meanings and the activities associated with them. Thus, it is possible for individuals to develop faculties they can and want to invest and not those that they inherited.

The postmodernist model highlights the constructed character of sex. Certainly, sex is "natural": it is an organ of the body. However, the thought of sex as a determinant of identity is itself cultural; it is this kind of thinking that gives a name to the human being carrying the male sex: "a man", and another name to the human being carrying the female sex: "a woman", by "a kind of metonymic process making anatomical sex the whole person. This thought, which categorizes and identifies is indeed the fruit of a cognitive operation; it is therefore cultural (like any sign, sex, as we think, also results from a reflexive elaboration, that is to say, it comes from culture). For this current, the differences have no meaning in themselves; induced by discourse, they are always contextual.

From this perspective, transvestites and transsexuals' interest certain theorists because they show, as borderline cases, that gender is a game, besides being a constraint and that the boundaries between the sexes are only conceptual: they can therefore be crossed, contested, and even abolished. The current horizon being marked by the emergence of subjects outside of sexual norms: intersex, transsexual, transgender, homosexual and lesbian, bisexual is squarely the system, which assigns gender identities to sexual identities, themselves built to

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keep hetero normative order.

In other words, the postmodern model, far from proscribing a rigid standard, abolishes all constraints and invites self-definition. It is no less political than feminist thought, as it is sometimes suggested (Bourcier, Marie-Hélène, op cit). On the contrary, politically, this model is even more radical than the previous one, since it calls into question the very relevance of basing social organization around the thought of the sex of the individual - a trait that has no meaning or value in itself, which is random and independent of the will of the people.

As we can see, it is not so much the question of difference that is problematic here as that of the differential system itself. Because it is not a question of denying the real existence of different traits, but on the one hand, it is questioning the political use that has been made historically from these differences - thereby continuing the feminist program - and, on the other hand, to consider them in a new framework, axiological rather than binary. This reframing gives way to a configuration of diversity, which influences not only the way of thinking of sexual groups but also the very constitution of groups, yet formed on the basis of the same.

Paradoxically, this fragmentation finally brings out the ultimate common denominator: in fact, under the infinite ways of being a male or a female, "there is the same, the human". One, sometimes disoriented by the different identity injunctions, even torn between these injunctions and his/her own aspirations, is of the same material as the other. Thus, according to this conceptual framework, it is by losing its particular character that the feminine could reach the universal. There is no species per se, but human species. The rest is the mechanics of reproduction, which, as we know, can take many forms. It is only in this context that the specificity of the reproductive system is relevant. Therefore, the non-consideration (and not the negation) of this sexual specificity can lead to holding the feminine for human, for universal.

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Thus, from this position, the criticism is made on the basis of the relevance of sexual identification, to the extent that sexual difference is passed on even where it is not relevant (primarily in the language itself), raising at the same time the question of the fields of relevance: indeed, once the constructed dimension (therefore relative and arbitrary) of sex and gender is revealed, we understand that it is only in the context of " a policy of representations with heterosexists aims that it is relevant to specify sex/gender.

Therefore, the question arises: are there times and contexts where it is really relevant to indicate the sex and gender of a person? And in what purpose are these indications delivered, what is the use of this information and, above all, what normative purposes it serve? The questioning of the relevance of sexual identification in the third model provokes a more equitable distribution of values since it is not linked to an arbitrary a priori which foresees or even imposes asymmetry. The same is true for social relationships; the possibilities are more numerous than those foreseen by the other two models. They go beyond the hierarchical structures and allow not only to establish reciprocity between two subjects but also to consider the relationship itself as a changing, dynamic process, rather than static.

The postmodern conception of sexual identity and textuality is actualized in multiple ways in terms of literary representations. It is still possible to highlight certain features that emerge. Among them, a disarticulation between the particular traits of a character and his gender: there is no longer any clear opposition between men and women, but scrambling meetings. Regarding The figures of androgyny, undifferentiation and indeterminacy are multiplying, as it is the case in some of Virginia Woolf's novels.

Chapter 5. The Contribution and Heritage of Virginia Woolf.

This chapter sheds light on Virginia Woolf's literary Contribution. It is composed of three sections. The first section deals with Virginia Woolf as an unclassifiable writer, the second section tackles single mothers as the unthinkable issue in Woolf's writings, and finally, the third section discusses Woolf's heritage in the 21th century.

Section 1: Woolf the "unclassifiable" writer

A "Room of one's own" distils a major thought that will influence a generation of English women, by anticipating with skill the evolution of their roles in society: anything will happen when being a woman will no longer mean to exercise a protected function. At the center of her novel, Orlando[361], Virginia Woolf evokes a poem: "The Oak". It is a manuscript in what is most carnal, traced over the centuries by a being, who was a man at dawn, then a woman at dusk. 'The Oak' is a poem that contains everything, the life, the hours, and all the blood of its androgynous author.

Orlando was a man up to thirty years old. At the cursed hour, he became a woman forever. The irremediable against which we will have to fight just happened, a sort of judgment before the hour, which will make the divine being the androgynous, a simple creature. The sexual envelope, as charming as it is, does not interest the author. In fact, if Virginia writes "he" or "she" it is only by "convention".

For the poetic subject, the work of art of genius, if we read carefully Orlando, he is asexual, as its author:

> In each of we dominate two forces, one masculine, the other feminine... The normal and satisfactory state is one where the two sexes live in harmony and cooperate in the spiritual order ... It is when this

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[361] Orlando, A Biography by Virginia Woolf. This edition was created and published by Global Grey. 2018 ebooks.com.

fusion takes place that the spirit is fully fertilized and can make use of all his faculties[362].

The writer when he/she writes is of no sex[363], advances Yourcenar under the pen of the Emperor Hadrian. For Virginia Woolf a writer, is asexual when he or she writes. However, these two authors are undoubtedly too aware of the social fatality that relegates women on the side of the procreation and men on the side of the creation. It is an androgyny of the mind and not of the body. The psychology of authors and their obstinacy in erasing their sex by means of writing, allow us to raise the hypothesis of an androgynous writing. The phenomenon has been observed most often in women. And, on this aptitude for transparency, Virginia Woolf already wrote that the spirit of genius, the androgynous spirit, is "resonant and porous"[364].

The time of writing which Virginia considers as an act of procreation is no longer that of men. The androgynous and its text have gone through all the metamorphoses through the prism of centuries, in order to remain the same. The androgynous, by inventing a work, did not procreate it generated itself. And it has never been a question of writing in the feminine or the masculine. It was about writing.

Vanessa managed to be a mother, unlike Virginia, who was deprived of it. Virginia postponed her maternal instincts on her nephews and nieces. She had the impression that her sister had a more fulfilling life than her. With her husband Duncan Vanessa had two sons with her first husband Clive Bell (Julien and Quentin) and a girl (Angelica) with her second husbandDuncan.

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[362] About V. Woolf reported by J. LIBIS in "Androgynous Bliss", The Myth of the Androgynous, Berg International 1980, p. 162.

[363] About V. Woolf reported by G. FRAISSE, La Controverse des sexes, PUF, « coll. Quadrige » 2001, p. 118.

[364] Woolf. Virginia. "A Room of one's own".

Because of her madness and whimsical character, Leonard, Virginia's husband still refused to give her a child. The relationship to her mother and sister Vanessa - and the strong sense of jealousy towards her sister - could not fail to influence Mrs. Ramsay's psychology portrayed by Virginia in *To the Lighthouse.*

Woolf's first novel, T*he Voyage Out*[365]*,* deals with ambivalence regarding motherhood. Its strong autobiographical character led to discussions of the novel in its relation to Victorianism, particularly marriage and motherhood. *The Voyage Out* reveals her rejection of motherhood as well as her will for a career. In Woolf's memory, a fertile image of the sea is associated with her mother, who was always surrounded by many children.

In *The Voyage Out*, during the journey, Rachel meets many people, including a married politician, Richard Dalloway. Rachel's temporary relationship with Richard, whom she met on the ship, symbolically ended at the end of the voyage and was definitely non-productive. However, their conversations indicate the infinite potentiality of a young woman. This relationship represents Woolf's ambivalence toward the sea as a maternal symbol and reveals her attitude towards her non-maternal life.

In her essay 'Three Guineas' (1938) Woolf argues that marriage is a social system that places a woman physically and spiritually under the control of a man :

> It was with a view to marriage that her body was educated; a maid was provided for her; that the streets were shut to her; that the fields were shut to her; that solitude was denied her—all this was enforced upon her in order that she might preserve her body intact for her husband[366].

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[365] Virginia Woolf The Voyage out, (1915)
https://www.fulltextarchive.com/pdfs/The-Voyage-Out-by-Virginia-Woolf.pdf

[366]Virginia Woolf "Three Guineas" p36
http://www.blackwellpublishing.com/content/BPL_Images/Content_store/Sample_chapter/9780631177241/woolf.pdf

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In *The Voyage Out*, Woolf represented her early vague anxiety about motherhood as well as the emotional turbulence caused by conflicting views of herself as an ideal mother and as an aspiring writer. The second novel, *Night and Day*[367], represents Woolf's anxiety about childlessness related to the motherhood of Vanessa. Woolf was highly concerned about Vanessa's maternity and her children. As the novel is dedicated to Vanessa, Woolf expressed her feeling for her sister rather than simply illustrate Vanessa's life.

The novel *Night and Day* includes the voices hidden in Woolf's mind and expresses her anxiety about her sister's happiness as a woman. Her feelings for Vanessa are mixed with envy and jealousy, which are eventually expressed as despair and sorrow over a childless life and are shown in the ironical representation of children, particularly in matters of marriage and parent- child relations, in *Night and Day*.

In *Night and Day*, Woolf expresses her ambivalence towards Vanessa's married life and questions the conventional sequence of marriage and bearing children. Woolf created Katherine as an ideal representation of Vanessa and portrayed the process of Katherine's awareness of unreasonable conventionalism to criticize Vanessa's conservative roles in married life and in motherhood. Katherine, who tries to live a life independent from her mother and conventional marriage, is described as a character that justifies Woolf's childless married life. Woolf reflects her expectations of her married life without children in Mrs. Melvin's childless life, and at the same time, it voices her criticism of Vanessa's married life.

Woolf gives her own voice to Katherine, thus opposing conventional marriage and finds her own way of life without children. *Night and Day* describes motherhood realistically, as represented by Vanessa. Woolf's novels were products of her anxiety about maternity, which ironically deepened her writing life. Although Virginia suffered from her own

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[367] Woolf. Virginia. *Night and day*
https://onemorelibrary.com/index.php/en/?option=com_djclassifieds&format=raw&view=download&task=download&fid=10219

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imperfections as a woman according to the values of her time, she transformed the barrenness of her anxiety into her fertility as a writer.

Section 2: Single mothers: the unthinkable issue in Woolf's writings

Woolf never mentions the case of "single mothers" in all her writings. She does not conceive motherhood out of marriage[368]. It is in this sense that she is, whatever one may say a middle-of-the-road writer. Obedient with regard to Victorian society, in which she conducted her reflections.

Motherhood, *per se*, should be reflected in and out-of-wedlock setting. Best of all, this could be a testament to women's independence from the establishment of marriage, which subject their bodies to a battery of rules and values.

It is strange that Woolf did not pay attention to important writings regarding single mothers and their societal status in Victorian society. It is about Elizabeth Gaskell's Ruth (1853), Olive Schreiner's The Story of an African Farm (1883), Margaret Harkness' A City Girl (1887), and George Moore's Esther Waters (1894)[369]. All those four texts describe the perception of these women and their peculiar status in then Great Britain society.

During the Victorian era the "purity" of a woman was held in extremely high regard. Without sexual purity a woman was viewed as an outcast. When a woman falls from purity-there is no return for her[370]. On the contrary men's sins could be forgiven and forgotten, but women's sins may not. Actually, The Victorian era, while being a period of prosperity, was

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[368] Unless the conception according to which, a woman's creations (arts, paintings, writings) could be seen as her children. Cf.

[369] Steven T. Raines II the evolution of single motherhood in Victorian England: Tracking novels and social reception from 1853-1894 A thesis submitted in fulfillment of the requirements for graduation with Honors in the Department of English Professor Florence Boos Thesis Mentor Fall 2016

[370] In her book The Fallen Angel: Chastity, Class and Women's Reading 1834-1880, quoting William Gayer Starbuck's A Woman against the World,

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also a time of great social injustice. What was essential to Victorian England[371] was that women stayed "pure" (there was, unsurprisingly, no parallel narrative of a "fallen man") and when it happened to women to give birth outside of the marriage institution, they used to give their babies to Foundling hospital

The number of illegitimate children in England was enormous. Historian Ann Higginbotham notes "some 35-40,000 women [gave] birth to an illegitimate child in England each year during the mid-19th[372]. If single mothers in general belonged to the lower class, it is not the case of the father who belonged to a higher class.

What is awful is that very often, single mothers killed their own children to avoid being ostracized or starving to death. At mid-century, an estimated 12,000 London mothers had killed their infants without detection[373]. The death of illegitimate children could be easily explained by the severity of the treatment of single mothers by English society then. The two main choices given to single mother regarding their children are killing them or being prostitute[374]. Unmarried mothers and their children constituted one of the largest single groups seeking shelter in Victorian workhouses.

During Victorian era[375], other unmarried mothers had to hand over their babies to foundling hospitals. A new exhibition looks at what became of these women[376]. Unmarried women who became pregnant had extremely limited choices and, for many, the only possible

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[371] Ben Gwalchmai How the legacy of Victorian times still looms over single mothers "No single mother I've known could be called a "shirker" - and yet the discriminatory influence of the 19th century continues". https://www.newstatesman.com/society/2013/11/how-legacy-victorian-times-still-looms-over-single-mothers

[372] Higginbotham, Ann. "The Unmarried Mother and Her Child in Victorian London, 1834-1914." Diss. Indiana University, 1985. Op cit. by Steven T. Raines II.

[373] Higgin Botham p319.

[374] Acton used the birth of illegitimate children as a basis for counting the number of prostitutes.

[375] Victorian era from June 1837 to January 1901. Op cit.

[376] Joanna Moorhead. The Victorian women forced to give up their babies, Sat 19 Sep 2015 06.29 Blast modified on Thu 22 Feb 2018.

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route was to give up their child to the Foundling hospital and then attempt to claw their way back to their "respectable" lives as governesses or servants.

To get their child accepted, the mothers needed to submit a written petition to prove they were of previous "good character", and that they had only "fallen" into a "criminal conversation", as it was euphemistically called, on this one occasion. In front of a panel of middle-aged and elderly men, young women were forced to describe the details of their sexual lives and histories. Many of these women were illiterate, so someone else wrote down their petitions.[377] Of the thousands of women who deposited their children at the hospital during the 19th century, very few seem to have been in a position to claim them back378.

In fact, before 1834, in Great Britain, if a single pregnant mother wanted to claim poor relief, she had to go before two judicial officers and swear on the paternity of her child's father under oath. She would then receive benefits up and officials would try to reclaim money back from the father[379]. Welfare expenditure was a topic of fierce debate in the early 19th Century. After the Poor Law Amendment Act of 1834, it became much harder for a single mother to claim money for her child. Identifying the father under oath was no longer enough.

Lately, The British Library has unearthed a Victorian self-help book for single women that covers the benefits of marriage, shatters 'old-maid' stereotypes, and tackles the dangers of

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[377] "Susannah Jane Keys, who had recently given birth to twins, explained that the father of her children was a lodger at the home of friends. He seemed respectable and came to visit her at her father's house, but raped her there. She "resisted and cried out", but there was no one to hear".
Another case: "Harriet Hooper met the father of her child at a singing class run by a church organist; he offered to take her to a house where there was a piano, so she could sing there; but on arrival it transpired "there was no pianoforte but a bed. I wished to leave but he prevented me and kept me for some time," she explained. She never saw him again". Op.cit. Joanna Moorhead.

[378] Cf. the literature of the times (Lady Dedlock in Charles Dickens' Bleak House and Elizabeth Gaskell's 1853 novel Ruth).

[379] Melissa Hogenboom BBC News, Were single mothers better off in the 19th Century? 6 March 2012.

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vicious sex[380]. Written by Haydn Brown[381] (a man, naturally) in the last years of Queen Victoria's reign and published in 1899. It is a set of principles that unattached Victorian women could possibly need to know. Some of his words were so relevant that the British Library had decided to republish it. This book supports the idea that feminism is dangerous. Though women were starting to fight for their rights in the late 19th century, Brown was not a supporter. To him, gender equality had its downsides.

To deeply understand this phenomenon of single mothers and its perception, it is useful to confer to "Conflict Theory" as a very flare theoretical framework. Conflict theory is a pertinent framework, which highlights the maintenance of power status of some social groups. Conflict theory emphasizes societal fragmentation into groups competing over economic resources and social order. These two components serve the dominant groups' interests. Economic resources allow the preservation of social order of a group of people having the same benefits; they make agreements to serve their interests, which are in opposition to other groups' interests. According to Karl Marx, father of the conflict theory, the consensus takes form in the framework of the 'superstructure' of society. This superstructure should be understood as a cultural hegemony (Antonio Gramsci[382]), which is reached through laying down certain norms and values by the dominant group on the dominated group to serve their interests.

Conflict theory puts into question the status quo; the inequalities societies undergo, and militate in favor of social change and a fairer society. Inequalities in a society exist

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[380] By Radhika Sanghani Advice to Single Women in the British Library. May 2015.

[381] Advice to Single Women by Haydn Brown is on sale at the British Library

[382] Italian Communist thinker, activist, and political leader Antonio Gramsci (1891-1937) is perhaps the theorist most closely associated with the concept of hegemony. As Anderson notes, Gramsci uses "hegemony" to theorize not only the necessary condition for a successful overthrow of the bourgeoisie by the proletariat and its allies (e.g., the peasantry), but also the structures of bourgeois power in late 19th- and early 20th-century Western European states (SPN 20). In http://postcolonialstudies.emory.edu/hegemony-in-gramsci/

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because the dominant group defends its properties and its leading rules vis-à-vis the remaining groups of the society. Through the use of economic resources, social inequalities are confirmed and lead to social control.

The efficiency of ruling norms depends on the obedience of dominated groups and not only on the will of the dominant group. This implicit mutual behavior cannot be overlooked. This brings to mind the contribution of Etienne de la Boétie in this regard. In his book,

> This fundamental insight was that every tyranny must necessarily be grounded upon general popular acceptance. In short, the bulk of the people themselves, for whatever reason, acquiesce in their own subjection. If this were not the case, no tyranny, indeed no governmental rule, could long endure[383]

Ralph Dahrendorf, a reforming Marxist, claims that constraint approach, stipulates that norms and values of society are established and imposed through authoritative powers. Norms and values imposed on citizens are the results of misconceptions. They are a natural result of decision-making's line of thoughts, which is biased since it takes shape in the light of patriarchal ideology. Single mothers are recluse from patriarchal perspectives as if single mothers were the sole responsible for their existence. According to him social inequalities supported by the state take their strength from political power.

People in high positions maintain the weight of cultural beliefs and maintain patriarchal policies. This latter is used nowadays to serve men's interests and any attempt to change this social order is seen as a direct attack against them. To the vested interests, an attack against their position necessarily appears as an attack upon the social order. Those who derive privileges from a given system of allocation of status, wealth and power will perceive an attack upon these prerogatives as an attack against the system itself.

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[383] Etienne de la Boétie « The Politics of Obedience » Introduction by Murray N. Rothbard. P 13-14. https://cdn.mises.org/Politics%20of%20Obedience.pdf

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Conflict theory is implicitly inserted in society through modes of orientation, such as cultural belief systems, expressive symbols, and value orientations. Dahrendorf maintains that cultural beliefs reflect the elite's interests[384]. Cultural beliefs are constructed to serve the dominant group. A pertinent concept is the Pyramid structure, theory where the elite controls, disseminates ideas, behaviors and concepts.

The pyramid structure sets up people's traditions and laws in order to flourish its gain. Those in power seek to keep and extend their wealth while those in precarious and poor conditions seek to improve their situations: that is why anything or anyone who may disturb or threaten the elite's thoughts and behavior systems is portrayed as abnormal and socially misfit, for not fitting the pyramid structures. In conflict theory, "Quasi-groups" are individuals who are involved in a dichotomy of power. In spite of the fact that women suffer a great deal from men's domestication and downgrading, women reproduce the same ideas about the supremacy of men when they have to take stance towards single mothers.

Single mothers' mistreatment is controlled by mentalities, and citizens are indoctrinated to believe women transgressing cultural norms are abnormal and deserve punishments. These cultural beliefs' systems are human made; more specifically men constructed them purposely to keep their status of supreme beings and to domesticate women who would dare transgress cultural norms manly made.

Feminists used conflict theory in order to explain the injustices and inequalities existing between men and women. Conflict theory, which is the domination of a group over the remaining groups, is used by feminists to explain the injustice women experience, and

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384 Ralf Dahrendorf "Class and Class Conflict in Industrial Society" Stanford University Press, Stanford, California. 1959. https://scholar.google.com/scholar?hl=en&as_sdt=0%2C5&as_vis=1&q=ralf+dahrendorf+conflict+theory+type+pdf&btnG=

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became the Gender conflict theory[385]. Gender conflict theory argues that women's subordinate position in the society is due to the crucial need of men to be in position of power and the only way they found was women's domestication. All in all, single mother's negative image is due to patriarchy.

Single mothers' negative perceptions and mistreatments is patriarchal in its roots to serve men's benefits. Female domesticity came to existence through a history of women's obedience to patriarchal norms. This obedience paved the way to their marginalization. If women become aware of their rights and militate to improve their situations there would be no marginalization.

Mothers, unconsciously, reproduce the same patriarchal patterns. Much of what we see is because we have been trained educated and socialized to see it in certain ways. This means there are things we do not see, question, and insights to which we are blind, paths not taken, whole areas that are concealed to us. People perceive the world around them according to their values and single mother phenomenon was out of Virginia Woolf thinking horizon.

Section 3: Woolf's today: what remains of her heritage?

Recent guides to modernism reflect the more substantial role Woolf played in the formulations of modernism[386]. In fact, Woolf belongs to the "big four" writers concerning modernism beside Joyce, Eliot, and Pound. Yet the revival of interest in Woolf's writing in the wake of feminism that has developed into trauma theory constitutes a significant displacement of the view of Woolf as the quintessential English "modernist[387]. Virginia

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[385] Ammor Rim. 'Single mothers in Morocco: their images in Literature and in Civil Society'. Faculty of Letters and Human Sciences. Ibn Zohr University.June 2015

[386] Bryony Randall "Woolf and Modernist Studies" Chap 3. P28-29
https://www.cambridge.org/core/terms. https://doi.org/10.1017/CBO9780511777103.005

[387] 14 Jameson, A Singular Modernity: Essay on the Ontology of the Present, p. 104.
https://thecharnelhouse.org/wp-content/uploads/2017/09/Fredric-Jameson-A-Singular-Modernity-Essay-on-the-Ontology-of-the-Present-2002.pdf

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Woolf is a cultural and global icon. According to Brenda R. Silver she is an "icon's icon". Her image is conflicting. She continues to make numerous cameo appearances in films, plays, TV sitcoms, and fashion magazines[388].

Many sites are devoted to her writings. According to the Detroit Free Press, Virginia Woolf appears as number 5 and is the only woman in Hot Bot's list of most actively sought writers; the others are Joyce, Orwell, Steinbeck, and Hemingway. Virginia Woolf "remains a potent figure today. An icon claimed by feminism, the bisexual activists of young women and men seeking identities outside the collapsing walls of the once great land of 'normality.'

To understand Virginia Woolf writings, one should come back to Victorian Period (1832-1898) against which the writer conceived her writings. The rise of the middle classes in England and America, following the American Revolution (1775), and the French Revolution (1789). In this context a new emphasis on individualism following the industrial revolution and urbanization has become a social rule.

The Victorian novel distances itself from the "exotic experimentation of romantic poetry and offers a critique of romantic ideals. The main middle-class values are: domesticity, duty, responsibility, work, conservative social reform, empiricism, utilitarianism, realism. According to Victorian architecture we find the centrality of the hearth is the separation of rooms by hallways (private identity).

For Virginia Woolf as for modernist writers, the beginning of the XX century, noticed the spark of revolutionary political movements such as fascism, Nazism, communism, and anarchism. So, things have gone off track. Some of the features of modernist aesthetic work include: radical experimentation in the form of poetic prose, the fragmentation in form and representation, and the extreme ambiguity and simultaneity in structure. Virginia Woolf, a

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[388] Brenda R. Silver, World Wide Woolf. https://www.press.uchicago.edu/Misc/Chicago/757463.html

much less radical modernist mind, who kept many elements of the cultural tradition in her work, pointed out that the most important processes of realist narration are fallen into disuse, their conventions are, in somehow, dead.

Since their first appearance, Virginia Woolf's novels have generated multiple reactions among critics and readers[389.] The critics tackled many aspects of Woolf's writings starting from her techniques and themes to the nature of her fiction, the mode of representation adopted for fictional purposes, the mode of narration in fiction, Woolf as "feminist" and feminism, and the femininity experience / women characters, the experience of the female subject in the novels of Virginia Woolf, Woolf's fiction and the aesthetics of representation, the reality of fiction vs. the reality of life, the modern and post-modern dimension of Virginia W's arts, the limits of conventional fictional practices, and the principals of narrativization

Feminism has provided its own critique of essentialist and foundationalist assumptions. Arguably, however, even if it draws upon postmodern aesthetic forms of disruption, it cannot repudiate entirely the framework of enlightened modernity without perhaps fatally undermining itself as an emancipatory politics [390]

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[389] Chapter one Situating Virginia Woolf Cf.
https://shodhganga.inflibnet.ac.in/bitstream/10603/67140/6/06_chapter%201.pdf

[390] Chapter one "Situating Virginia Woolf", p18
https://shodhganga.inflibnet.ac.in/bitstream/10603/67140/6/06_chapter%201.pdf

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Conclusion of the chapter

Virginia Woolf is part of the movement of the early twentieth century where the character of the novel is attacked from all sides. The novel is criticized for its artificial and schematic nature. It also aims to highlight the intimacy of the characters which does not exist in reality. These characters are reduced to a voice, a look. It is, in fact, up to the reader to do the work of restitution of the characters' characteristics. The character is brought back to his/her consciousness. His/her actions do not obey to any explanation. They remain an enigma, an indeterminacy for the reader, a kind of misguidance, of function produced by the text.

Virginia Woolf's familiarity with Freud's writings led her to make use of psychoanalysis and especially the unconscious sources of our behavior. The contribution of psychoanalysis and the misfortunes of the world at the beginning of the 20th century (the First World War, the revolutions, and the genocides) have strongly impacted the work of Virginia Woolf to give the image of this chaotic and incomprehensible world. There is no more history, but fragments of history, no chronology, but chronologies. The author sets up the right to set about designing a character of sensations, and inner thoughts, this kind of complex writings were harbingers of the coming postmodernism. The chronology is upset or disappears completely; the novel no longer tells a story, but it shreds and fragments history; the traditional narrator is replaced by multiple voices.

Virginia Woolf's main aim is to have a learning novel in a single-day story. On the one hand, the novelist imposes on herself the constraint of radical place and time units: a day in June 1923 in a small part of central London (the historic district of Westminster, St James's Park, Bond Street, Regent's Street, Regent's Park and West Bloomsbury). But on the other hand, she proposes to follow the psychological evolution of her characters from their youth to adulthood. To succeed in this challenge, she had to invent a mode of writing that provides an opening to the past in the currents of consciousness tied to the present: a progressive

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unveiling spared backward digging gradually digging the past and bringing to the surface portions of memories, experience. This is what Virginia Woolf calls her "sapping process", which took a long time to develop: "It took me a year of trial and error to discover what I call my undermining process, which allows to tell the past in fragments, when I need it. This is my most important discovery so far [...]" (Journal of a writer).

The gradual emergence of a fleeting and equivocal complex entity: the intimate. This one joins the domain of the servant, with the double meaning of family life and houses. The houses then promote new values: the nuclear family as a societal and moral foundation, the house as a place of personal fulfillment, the time of everyday life as opposed to great historical facts and events. After the coronation of intimacy in the nineteenth century, after its promotion and worship, the beginning of the twentieth century marks a turning point in the evolution of the concept, which becomes more and more problematic.

The crisis of the subject, whose plurality, opacity and contradictions are progressively recognized, shakes unbeatable faith in the truth of intimacy, as an ethical and moral foundation. The intimate then refers to what escapes to consciousness. This intimacy is complicated by the emergence of the so-called "psychological" sciences (psychiatry, cognitive sciences, psychoanalysis). The various scientific works open the voice to a renewed reflection on the intimate and to modern forms of apprehension of the mental universe. Its field of application integrates hitherto unexplored realities that are the unconscious, mental and pathological diseases, but also the sphere of desire and sexual drives.

With regard to single mother's issue, it is noticeable that Woolf has neglected all about this group of women. In this vein, she remained faithful to the conventional framework of marriage. This allows us to challenge that Woolf has been, may be unconsciously, an elitist voice of Victorian society. Woolf did not pay much attention to lower class and especially the case of maternity out of wedlock. Single mothers were far from her thinking horizon.

According to critics, Virginia Woolf, like Proust, is a writer of interior duration and of the current of the stream of consciousness. This new perspective is particularly illustrated in the way in which the characters are seen in the novel: not categorized once and for all, assimilated to a type, but sometimes seen by one, sometimes by the other, with subjective deformations due to love, hatred, jealousy, etc. The aesthetic project illustrated by "Mrs. Dalloway" underpinning the 1925 masterpiece is revolutionizing the writing of the novel by modifying the structural invariants of the genre as it has been imposed on eighteenth and nineteenth centuries' artists.

Author of numerous novels, articles and essays, an explorer of the English language and its sensations, Virginia Woolf is one of the greatest feminist writers and figures of the twentieth century. Her literary influence is considerable and it continues to grow. Virginia Woolf still inspires many artists today and remains a subject of study and fascination in many fields such as literature and psychoanalysis.

General Conclusion

Motherhood is affordable by all women regardless of their marital status. Women no longer need men to experience motherhood, since motherhood is reachable throughout mothering things other than human beings. Babies are no longer constrained to be little creature coming out of women's wombs since they have, symbolically, taken different shapes depending on women's interests. Virginia Woolf, could not have children because of her psychological handicaps, as a result she mothered her novels as her babies. The same thing happened with Lily Briscoe in the novels To the Lighthouse, where she mothered her paintings like her babies.

Britain in the early twentieth century was confronting various problems both inside and outside the country. Economic conditions worsened, and people were struggling with the effects of the depressed economy. World War I weakened the national power of the British Empire, and the nation began to expect women to strengthen society by adhering to "the principles of good family care and motherhood". Women's motherhood represented their roles and identities. Moreover, it was common to identify womanhood with motherhood. Even a contemporary socialist, such as Beatrice Webb (1858 - 1943), agreed that motherhood was synonymous with womanhood.

While "becoming a mother" was regarded as one of the most indispensable obligations and privileges for a married woman, it strained a woman to sacrifice her health and social life because of the mortal risk caused by childbearing. The exclusive society and inadequate medicine of early - twentieth - century England placed childless women in severe situations. Women who could not fulfill social and domestic obligations had to live with the trauma for the rest of their lives. Women were expected to marry, become pregnant, and bear children. Failure to do so meant that a woman was "improper" since she had not followed the rules that had been laid down by Victorianism.

Victorian women's lives were limited to their houses by fulfilling duties to their husband and children, had become part of social tradition. Women were expected to improve their homes by taking care of their husbands and bearing healthy babies for a happy family life. Since the family unit was the fundamental social and economic unit of the nation, motherhood was looked upon as a fundamental power in reconstructing the nation. Despite the rise of motherhood after the First World War, Britain faced the problem of the great decline in the birth-rate.

Achievement of motherhood primarily represents acquisition of the "mother-power." For centuries, it was only by having a child that a woman could obtain the "power" to overpower men and define her sex as female. Women who had been weak, silenced, and oppressed in a patriarchal society could reach power and respect in their roles of mothers. For most women in history, motherhood was undoubtedly admired and idealized by men. Women's autonomy and sense of identity are acquired almost exclusively through the experience of being a mother. Patriarchal norms teach men to be served, to be strong, to think, and to be violent in special settings, unlike women who are taught to nurture, to serve men, to be passive and to be free from the burden of thinking.

In the early 1900s, the fertility rate dropped dramatically. Therefore, in the national crisis and the following rise of maternalism, motherhood was regarded as the central factor in reconstructing the nation. Consequently, the nation started controlling motherhood by enacting laws. Facing a period of national crisis, Britain tried to exert authority over the female body as a national property. Consequently, being a mother was regarded as an essential part of a married woman's identity. In the post-Victorian era, the British empire expected women to be great mothers in order to save and reconstruct the nation. For married women, becoming a mother was not only an obligation but also a major part of their identities.

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In England, being childless was associated with problems in women's bodies and identities, which placed women in highly critical situations. Childless women such as Virginia Woolf certainly experienced giving up children as traumatic. English women struggled in a post-Victorian society that was still dominated by the Victorian ideology of controlling the feminine body and high expectations of motherhood.

In Virginia Woolf's novel *To The Lighthouse*, Mrs. Ramsay is the perfect example of women who have internalized patriarchal norms. She devotes herself to serve men and care for them. Despite the burden and monotony of her constant support for her husband she continues to do it. Mrs. Ramsay is such a powerful person, but because she was educated with the idea that women were useless and worthless, she is not aware of her capacities.

Virginia Woolf classifies women's historical struggle for rights in three stages, using three characters. The first stage is the passive one, identified by Mrs. Ramsay who embraces the role society deems her worthy of. The second stages of awakening represented by Mrs. Dalloway, who is not satisfied by her role as a housewife, still she acts according to societies requirements. And last but not least the third stage is the stage of challenge represented by Lily Briscoe, where she defies societal norms and patriarchal society.

The trauma of childlessness nevertheless enabled some to achieve positive outcomes. It is the case of Virginia Woolf. She succeeded to turn her childless status to an asset. At the time of her marriage in 1912, Woolf wanted to have children, but was forced to give up this wish in the face of her husband's opposition. Despite her sadness about this decision, it was the period in which she started her writing career and grew into a mature writer.

Woolf writes as a childless woman living in post-Victorian England. Her writings form a history of her anxiety about motherhood. Virginia Woolf's novels trace her emotional development, especially in her relationships with other women, her possibilities as a woman writer, and her spiritual change deconstructing her conception of gender. Woolf started her

writing career with *The Voyage Out* (1915), followed by *Night and Day* (1919), which was born out of the traumatic experience of giving up all hopes of having children and her complex emotions about Victorian motherhood. Although Woolf fought against unreachable motherhood her whole life, in her writings she continued to seek for "love, children, adventure, intimacy, and work". This process formed the art as well as the literary history, of Virginia Woolf.

Creating novels was the process by which she expressed her sorrow, regret, and anger about being childless, which became gradually indispensable elements of her art. As Woolf went through her exploration of life as a childless woman, her novels traced the history of her suffering, awareness, and eventual growth of spirit and creativity.

According to Virginia Woolf, motherhood is no longer linked to biology, rather it is linked to symbolism. She was unable to have children because of her mental state, as a result she experienced symbolic motherhood. In her novel *To the Lighthouse*, there is Lily Briscoe, who is a painter, regardless of never marrying and never giving birth, she was a mother to her paintings. Here Woolf, introduces another kind of motherhood: the symbolic one, where you do not need to marry and put up with the social pressure.

In *to The* Lighthouse, Virginia Woolf showed that motherhood was a choice and it did not have to be the usual kind of mothering but a symbolic one. Motherhood is operated on different things. In to the lighthouse, Lily Briscoe mothered her paintings, while Virginia Woolf mothered her writings. Regardless of the fact that this motherhood was not on human beings it gave these women a sense of motherhood which replaced their lack of biological potential for child bearing.

Virginia Woolf seeks to overcome anxiety about her childless life and expresses sadness, regret, and anger on her barrenness in her novels. Woolf's desire for children was also a factor that compelled her to patriarchy. The idea of wanting children evolves at different stages of a

woman's life. Motherhood is no longer perceived as the most fascinating experience a woman carries out. The idealization of mothering as the most important work in the world benefit to people who want social and economic subordinations of women, and for women who take that as a pride and ego flattering to be the sole controller of their children, to have a mission of producing special children.

Woolf lived in a conservative society, and she reproduced it in her novels by questioning its values. Woolf tried to reveal the distortions in the conservatism of the Victorian society and to calm the anxiety about her own childlessness. Her endeavor conducted her to tackle many sensitive questions of her time and even of our current time such as feminism, patriarchy, androgyny and childless motherhood.

Virginia Woolf could be considered as an atemporel writer, her literary heritage is still the subject of endless debate. Thanks to her forwarded-looking imagination, she can be considered as a precursor of some very important aspects of postmodernism. However, single mothers (mothers without husbands) in spite of their ubiquity in Victorian society, were beyond her thinking horizon.

The inferiority of women's status in England has to do with a variety of factors. Socially, the domination of the patriarchal system is one of the main backgrounds for the perception of women status. For Virginia Woolf, women could, partly, win their independence by earning their livings. The second precondition is related to education. Society does not pay for education as much for men and women. Although Virginia Woolf was dominated physically and spiritually by Post-Victorian ideology, which affected her attitudes towards her femininity, body, and barrenness, she became a feminist writer and a role model for many other childless women.

Women should be men's equal according to Virginia Woolf. In fact, up to the nineteenth century, having a room of one's own was only accessible to either noble or rich families. As

for the remaining families it was impossible to have a room, a quiet one. More than that, women were always interrupted in their lives which prevented them from having a moment to them, a moment to call their own.

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