

**Gender, Genre and the Female Gothic: Resisting
Patriarchal Norms in Angela Carter's "The Bloody
Chamber" and Charlotte Perkins Gilman's "The Yellow
Wallpaper"**

**Toplumsal Cinsiyet, Anlatı Türü ve Kadın Gotiği: Angela Carter'ın "Kanlı
Oda" ve Charlotte Perkins Gilman'ın "Sarı Duvar Kağıdı" Öykülerinde
Ataerkil Normlara Direniş**

Öz

The female gothic reinterprets works by female authors by fusing feminism and the study of gothic literature. In actuality, it represents a significant advancement in the study of gender in Gothic literature. In works written in the gothic style by women, the oppression of women in patriarchal society is reflected, and the destruction of women at the hands of patriarchy is emphasized throughout gothic art; in this sense, the resilience of the female gothic protagonists in the face of adversity symbolizes their maturation as women. Based on this context, this research attempts to compare "The Bloody Chamber" by Angela Carter with "The Yellow Wallpaper" by Charlotte Perkins Gilman from the standpoint of the feminine Gothic fiction. The dark tragedies that await women in patriarchal culture are explored by Carter and Gilman in ways that transcend beyond the normal boundaries of the gothic genre. By contrasting the narratives, this study aims to show how women begin to question and even demolish patriarchal chauvinism and move away from their subservient position in patriarchal society.

Abstract

Kadın gotik, feminizmi ve gotik edebiyat çalışmalarını bir araya getirerek ve yazar kadınların eserlerini yeniden yorumlayarak gotik edebiyatta cinsiyetin incelenmesinde önemli bir ilerleme temsil eder. Kadınlar tarafından gotik tarzda yazılan eserlerde, ataerkil toplumda kadınların yaşadığı baskılar ve ataerkil tahakküm altında maruz kaldıkları tahripler vurgulanır; bu anlamda, kadın gotik kahramanların zorluklarla yüzleşirken gösterdikleri direnç, kadın olarak olgunlaşmalarının bir sembolüdür. Bu bağlamda, bu araştırma, Angela Carter'ın "Kanlı Oda" ve Charlotte Perkins Gilman'ın "Sarı Duvar Kağıdı" eserlerini kadın gotik kurgu açısından karşılaştırmayı amaçlamaktadır. Ataerkil kültürde kadınları bekleyen karanlık trajediler, Carter ve Gilman tarafından gotik türün normal sınırlarının ötesinde keşfedilir. Bu çalışma, iki öyküyü karşılaştırarak, kadın kahramanların ataerkil şovenizmi sorgulamaya ve hatta yıkmaya başladığını; ataerkil toplumdaki ast konumlarından uzaklaşmaya başladığını göstermeyi amaçlamaktadır.

Introduction

The amalgamation of feminism and gothic literature is evident in the notion of the female gothic, which involves a reevaluation of the literary works of female writers. Indeed, it represents a noteworthy progression towards the objective of promoting the examination of gender in gothic literature. As the focal point where gender and genre intersect, "the Female Gothic brought the Gothic to bear on women's vexed experiences of love and romance, and the multifaceted ideology of femininity, particularly the constraining roles advocated for women and the institutions of marriage and motherhood (Davison, 2009: 85-86). The theme of women's destruction under patriarchy is a prominent feature in gothic art. The resilience of female gothic protagonists in overcoming adversity serves as a symbol of their growth and development as women. The literary works of English author Angela Carter's "The Bloody Chamber" (1979) and American author

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Charlotte Perkins Gilman's "The Yellow Wallpaper" (1892) employ the gothic genre as a means of expressing feminist ideals.

In "The Bloody Chamber", Angela Carter "transforms the *fabulas* of traditional fairytales into her own *sjuzhets* with a remarkable feminist twist" (Çokay Nebioğlu, 2019: 327). The narrative of Carter's tale is rooted in the archetypal European folktale "Bluebeard" (1697), which was penned by the renowned French writer Charles Perrault. "While using Perrault's story", Carter "makes a quite of thematic and stylistic changes" (Özüm, 2010: 113) and she aims to "extract and deconstruct the latent content based on the traditional misogynist attitude" (Arıkan, 2016: 118). In this original tale, Bluebeard is a wealthy aristocrat "who is obsessed with killing his wives and hiding their bodies in a hideous room" (Turki and Saeed, 2021: 324). Carter's literary work, "The Bloody Chamber," is a reinterpretation of the classic "Bluebeard" mythos. The narrative follows the story of a young and inexperienced woman who enters into matrimony with a wealthy and mature French Marquis. Despite her limited knowledge of him and her lack of romantic inclination towards him, she relocates to his coastal fortress. This late-19th-century Marquis has been married three times and is a "homo fatale [...] who prey on women and victimize them for different purposes" (Turki and Saeed, 2021: 324). The enigmatic quality possessed by the male protagonist has the ability to enhance the heroine's sense of physical attractiveness. Beneath his outwardly pious demeanor lies a callous and unfeeling disposition. The individual in question expresses a desire to take action against his wife for disobedience, specifically for entering a room that is prohibited while he is absent, in order to safeguard his rights as a husband. The main character exhibits composure as she approaches Marquis, despite experiencing apprehension regarding her personal well-being. At the conclusion of the narrative, the protagonist's mother successfully intervenes to prevent Marquis from perpetrating the act of homicide upon her offspring. The young woman initiated a small music school in the outskirts of Paris with the assistance of her mother and Jean-Yves, who is a piano tuner at the castle and has been a constant support to her. She subsequently donated a significant portion of her inheritance to diverse charitable organizations and transformed the castle into an educational institution for the visually impaired.

Similar to Carter, Charlotte Perkins Gilman is a notable feminist author, and her literary work titled "The Yellow Wallpaper" is widely recognized as a seminal masterpiece of American feminist literature. The story is narrated by a woman named Jane who is "treated as a helpless dependant in need of protection by an all-knowing husband" (Roszak, 2022: 1), John, a famous doctor. In order to facilitate his spouse's recuperation from postpartum depression, he procures a three-month tenancy of a historical colonial estate for the duration of the summer. He directly proceeds towards the nursery, disregarding all other rooms in the house. According to her spouse, who is a medical professional, preventing her from engaging in work may lead to a resolution of the nervous depression she is currently experiencing. Due to her apprehension of being held accountable for her overwhelming workload, she conceals her journals from her spouse and his sibling, who serves as the household caretaker. Bars have been installed to deter children from accessing the windows. The individual in question expresses a desire to renovate an additional space, yet encounters a lack of concurrence regarding her dissatisfaction with the present yellow wallpaper. The protagonist experiences a sense of affinity towards the female figures she envisions surreptitiously moving about in the vicinity of the yellow wallpaper. Following the conclusion of the summer lease, she withdraws to the sole chamber within the estate where she experiences a sense of safety and steadfastly declines to vacate. As the husband remains unconscious due to shock, she cautiously navigates the room, carefully maneuvering around his inert form.

Conducting an investigation into the literary contributions of these two writers and their seminal works, as well as the wider influence of Gothic literature on women's writing, is of paramount importance and yields significant benefits. This study aims to conduct a comparative analysis of Angela Carter's "The Bloody Chamber" and Charlotte Perkins Gilman's "The Yellow Wallpaper" within the context of feminine Gothic fiction. The analysis will be based on an in-depth examination of both works. Carter and Gilman's literary works transcend the conventional confines of the gothic genre to explore the ominous fates that women face within patriarchal society. Through

a comparative analysis of narratives, this study provides valuable insights into the ways in which women navigate their subordinate status within patriarchal societies.

1. Gender and Genre: The Female Gothic

The term Gothic is derived from the Goths, "a Germanic tribe who settled in much of Europe from the third to the fifth centuries AD" (Smith, 2007: 2) and "precipitated the fall of the Roman Empire" (Clergy, 2002: 21) in the fifth century. More than a millennium after the fall of the Western Roman Empire, an Italian named Giorgio Vasari (1513-1574) unearthed the term Gothic from the dust of history to describe "revival [...] of a medieval aesthetic" (Smith, 2007: 2) and architectural "design mode" (Bork, 2019: 59) that "he despised [...] and dismissed [...] as barbaric" (Pearsall, 2001: 2). This type of "architecture is distinguished by its innovative use of the pointed arch and the relatively slim column to produce taller and more theatrically illuminated ecclesiastical buildings" (Hughes, 2018: 80). During the period spanning from the 12th to the 16th centuries, Gothic architecture was the predominant style of construction in Europe, particularly for the erection of churches and castles. The Renaissance intellectuals, who held the ancient Greek and Roman civilization in high esteem, perceived this particular form of structure as a symbol of primitiveness, savagery, and obscurity. Thus, it can be argued that the nomenclature of the architectural style in question is better suited to reflect the ruthless, savage, and violent nature of the tribe responsible for the downfall of the ancient Roman civilization. Under the influence of Renaissance thinkers, the term Gothic has gradually acquired "a derogatory synonym for barbarism and vulgarity" (Hughes, 2013: 1).

By the late 18th century, the term Gothic is associated with a novel genre that oscillates "between the earthly laws of conventional reality and the possibilities of the supernatural" (Hogle, 2002: 2) which is typically set against the backdrop of an ancient castle, ruins, or wilderness. According to William Hughes, "this mode of writing [...] dwelled lovingly on the details of death -the churchyard, the monument, the grave, and ultimately the dissolving boundaries of the cadaver itself" (2013: 7). Its tales frequently take place in "archaic settings" (Punter, 2013: 1), have "a direct past to deal with" (Punter, 2013: 165) and are filled with murder, violence, vengeance, rape, incest, and the frequent appearance of goblins or other supernatural phenomena, as well as a sinister, horrifying atmosphere that is full of suspense. In this classical perspective, "Gothic fiction is the fiction of the haunted castle, of heroines preyed on by unspeakable terrors, of the blackly lowering villain, of ghosts, vampires, monsters and werewolves" (Punter, 2013: 1). However, during the 19th century, as in the works of Edgar Allan Poe, the Gothic novel evolved into a form of dark romanticism that not only depicted violence and horror, but also delved into the darker aspects of human nature. This was achieved through a thorough exploration of morality, with a particular focus on exposing the corruption present in society, politics, the church, and morality itself. The realism prevalent during the Victorian era served as a valuable tool for gothic writers in their efforts to bring to light societal maladies and offer critiques of the prevailing social conditions.

The locus of Gothic fiction's evolution transitioned from Britain to the United States, with a particular emphasis on the Southern region, "certain unique cultural pressures led Americans go the Gothic as an expression of their very different conditions" (Lloyd-Smith, 2004: 4). Subsequently, the Gothic genre has progressively extended its boundaries across diverse cultural domains, and the Gothic legacy has evolved into an essential component of the literary accomplishments of the Southern region. In the latter half of the 20th century, Gothic Ghost underwent a significant transformation from a state of prolonged reliance to becoming discernible entities that are observable through postmodern mass media. This has resulted in an unparalleled level of attention, owing to its versatile external manifestations. Over time, the analysis and interpretation of Gothic literature developed into a prominent area of research within the realm of Western literary scholarship and cultural studies.

While previous commentary included Gothic literature authored by women as a component of the broader Gothic literary canon, modern feminist scholars are increasingly inclined to dissociate it from the aforementioned framework and study it "as a separate literary category or genre" (Wallace

and Smith, 2009: 1) arguing that it has distinctive ideological and aesthetic characteristics which "offered women writers a unique venue in which to engage in a variety of important cultural debates" (Davison, 2009: 85). The domain of gender and genre witnessed a noteworthy advancement in the study of Western Gothic during the 20th century. The contributions of feminist critics were particularly significant in this regard.

The term "female Gothic", which first appeared in *Literary Women: The Great Writers* (1976) by Ellen Moers, enhances "the recognised achievement of female authors working with Gothic stylistics from the eighteenth century onwards" (Hughes, 2018: 69). Moers, in her capacity as a feminist theorist, was a pioneer in the development of feminist theory in Gothic literature. She conducted a thematic analysis of the tradition of the female Gothic novel in both British and American literature. Moers' literary contributions serve as a prime example of the contemporary nature of Western feminism, particularly in terms of advocating for the advancement of female culture and the rise of feminist literature. The feminist literary structure prioritizes the female experience over the male experience, thereby providing a distinct viewpoint on gender politics. According to Moers, the term "female Gothic" refers to "the work that women writers have done in the literary mode that, since the eighteenth century, [...] called Gothic" (1976: 90). She identifies "a long and complex traditions of Female Gothic, where women is examined with a woman's eye, woman as girl, as sister, as mother, as self" (1976: 109) in the works of British and American women writers of the 18th, 19th, and 20th centuries, including but not limited to Ann Radcliffe, Mary Shelley, Emily Bronte, Christina Rossetti, Carson McCullers, and Sylvia Plath. . The definition of "female Gothic" has historically prioritized the realistic elements of the genre while diminishing the supernatural components that are characteristic of traditional Gothic literature. The source of anxiety and fear experienced by women has shifted from non-human supernatural entities or familial malevolence to their tangible, gender-specific interpersonal connections, the constraints imposed upon them within female domains, and the patriarchal societal structures governing family relationships and marriage. Ellen Moers' argument has had a noteworthy influence on literary criticism, particularly from a gender perspective since the female gothic "has a radical aesthetically inventive edge which problematises ways in which women are represented, controlled and considered in contemporary society" (Wisker, 2016: 5). Following this, feminist scholars including Sandra Gilbert, Susan Gubar, Claire Kahane, and Elaine Showalter have dedicated their efforts to uncovering Gothic literature authored by women to "reinsert them into history" (Wallace, 2013: 1). By providing novel interpretations, the aforementioned approach maximizes its potential to subvert established literary conventions and values that reinforce patriarchal norms. This has been instrumental in integrating it into the feminist literary movement that emerged in the 1970s.

The Female Gothic (1987), edited by Juliann E. Fleenor, is also a continuation of Moers' earlier research. Fleenor defines the "female Gothic" as follows in the introduction:

It is essentially invisible except as a quest process; it takes advantage of traditional spaces such as dilapidated castles or sealed rooms to symbolize both culture and heroine; as a psychological form, it excites emotions such as fear, anger and reverence, sometimes causing fears and abhorrences of women towards their own gender roles, female sexuality, female physiology and reproduction; it tends to adopt a narrative form that questions the rationality of the narrative itself and reflects a patriarchal paradigm in which the father is present while the mother is absent and female's incompleteness is due to not being male. (1987: 15)

Likewise, Diane Wallace also argues that "the Female Gothic is perhaps par excellence the mode within which women writers have been able to explore deep-rooted female fears about women's powerlessness and imprisonment within patriarchy" (2004: 57). The female Gothic novel exemplifies the manner in which patriarchal society subdues and conceals female representations, while also empowering women writers to circumvent the prevalent marital themes in early Gothic novels and to defy patriarchal oppression. According to Gina Wisker, "while conventional and historical gothic tends to foreground anxieties about inheritance and purity, and male fears of female sexuality, much contemporary women's Gothics more likely to expose gender-based terrors" (2016: 9). With this qualities "the Female Gothic offers an admonition to traditional novels of romance and sensibility,

and redeploys and reconfigures established Gothic devices and themes" (Davison, 2009: 90). Thus, female gothic is "a politically subversive genre articulating women's dissatisfactions with patriarchal structures and offering a coded expression of their fears of entrapment within the domestic and the female body" (Wallace and Smith, 2009: 2). The notion of female Gothic can be regarded as a significant development in Gothic studies, as it not only incorporates a gendered perspective but also establishes a novel domain for feminist literary analysis, thereby augmenting the implications of feminism. Drawing upon a theoretical framework, the present study examines the utilization of the Gothic genre by Carter and Gilman as a means of challenging patriarchal norms.

2. Gothic Settings and Patriarchal Confinement

Gothic literature frequently employs settings that are characterized by dimness and confinement, which are conducive to the development of Gothic narratives and have consequently emerged as a crucial emblem of the genre. Following the publication of Horace Walpole's *The Castle of Otranto* in 1764, subsequent writers of Gothic literature have frequently utilized the castle, basement, catwalk, and secret room as prominent settings within their narratives. Female Gothic novels are inextricably linked to the notion of enclosed spaces, as they represent a subcategory of Gothic literature. The female protagonist in Gothic literature is often depicted as inhabiting a perplexing and unsettling room, which adds to the overall sense of mystery and unease. It is not uncommon for her to be ensnared, deceived, or even subjected to premature burial. The prevalence of images depicting confinement and escape is a notable feature in the literary works of the 19th and 20th centuries. Rooms are commonly utilized as the principal symbol of female confinement in the majority of Gothic literary works. Apart from utilizing veils and clothing, mirrors, paintings, statues, locked cabinets, drawers, suitcases, and solid boxes as representations of female status, female writers employ a diverse range of personal objects to communicate the symbolic implications of confinement and liberation. The literary works of female authors such as Ann Radcliffe, Jane Austen, Charlotte Bronte, and Emily Bronte have depicted various imprisoning imageries ranging from melodramatic dungeons to living rooms with mirrors, mysterious attics, coffin-shaped beds, and tomb-like caves. These imageries have been utilized to convey a sense of unease, impotence, and fear among the female authors, who have portrayed the challenges of living in a hostile and insurmountable environment. The depictions of women who have fallen and been incarcerated serve as powerful visual representations of the female authors' self-awareness and the plight of women who are systematically dispossessed as a result of their subjugation to men.

In "The Bloody Chamber," Angela Carter employs certain traditional Gothic settings to evoke a frightful atmosphere and convey her feminist beliefs. She places the story in Gothic architecture at the outset which "creates a feeling of entrapment in the female character" (Aswathy, 2016: 82). The narrative commences with the departure of the bride from her familiar place of residence in Paris via train to the ancestral castle in Brittany, where the Marquis spent his formative years. Due to this splendid union, the protagonist has voluntarily isolated herself from the amenities of ordinary existence. The protagonist's daydream gradually comes to an end as she returns to the present, setting up the narrative's climactic scene. A secret image is made visible after the main character arrives at the castle:

And, ah! his castle. The faery solitude of the place; with its turrets of misty blue, its courtyard, its spiked gate, his castle that lay on the very bosom of the sea with seabirds mewling about its attics, the casements opening on to the green and purple, evanescent departures of the ocean, cut off by the tide from land for half a day ... that castle, at home neither on the land nor on the water, a mysterious, amphibious place, contravening the materiality of both earth and the waves, with the melancholy of a mermaid who perches on her rock and waits, endlessly, for a lover who had drowned far away, long ago. That lovely, sad, sea-siren of a place! (Carter, 1993: 8)

The narrative's coastal fortress and the union between a naive young lady and a prosperous gentleman could have conceivably served as storylines in a fairy tale. However, according to Aytül Özüm, "Carter does not hesitate to play with the gaps in the original fairy-tale to subvert the balance between the Marquis and the bride in terms of gender, intention and free will" (2010: 111). Thus,

Carter uncovers the ugliness beneath the surface of the fairy tale. The castle is no longer a magnificent palace, but rather "the last abode of the victims of the Marquis" (Turki and Saeed, 2021: 328) filled with gloom. By enhancing the seashore castle's ominous mood, Carter conveys that the female image is about to face danger. The suffocating feeling of isolation, confinement, and control that women experienced while living in the castle – which is regarded as a confined space – helps to accurately portray their circumstances at the time. The heroine will be held captive in the castle by the unstoppable patriarchal authority and possibly even die there.

Carter employs a plethora of conventional motifs, including piano, painting, bed, and mirror, in her subsequent vivid depictions to construct a Gothic milieu, thereby establishing a timeless and profoundly ominous ambiance. The prohibited chamber is deemed as the most dreadful site within the fortress. Carter draws an implicit intertextual connection between this story and the Bible in describing the protagonist's journey to the secret room which is the "abyss where his satanic rites are being performed" (Turki and Saeed, 2021: 328). When Marquis gives his wife a ring of keys, he shows her the priceless antiques, paintings, and jewels that corresponded to each key. He then takes out the last small key and says,

Every man must have one secret, even if only one, from his wife [...] promise me you'll use all the keys on the ring except that last little one I showed you [...] All is yours, everywhere is open to you--except the lock that this single key fits. Yet all it is is the key to a little room at the foot of the west tower, behind the still-room, at the end of a dark little corridor full of horrid cobwebs that would get into your hair and frighten you if you ventured there. Oh, and you'd find it such a dull little room! (Carter, 1993: 18)

The action in question represents a clear and intentional effort to entice. Upon obtaining invaluable artifacts from every chamber, the protagonist ultimately reaches her spouse's clandestine whereabouts, precisely as he had foreseen. This particular scene evokes a sense of familiarity among individuals who possess a comprehensive understanding of the Bible, as it bears resemblance to the moment when God presented Adam and Eve with a tour of the Garden of Eden, while simultaneously prohibiting them from consuming the fruits of knowledge. Carter's use of implicit intertextuality reveals the traditional cultural family dynamic where the man holds a God-like position to determine his wife's destiny. Additionally, curiosity is depicted as Satan, who entices Eve. The various elements at play in Carter's narrative serve to enhance its depth, thereby prompting readers to contemplate the gender issue through a cultural lens. The protagonist holds the belief that her spouse's heart is concealed within a clandestine chamber, as she endeavors to gain a comprehensive understanding of her masked partner through her investigative pursuits. Subsequently, within the capacious, unoccupied, and secluded fortress during nocturnal hours, she employs the forbidden key to ascertain the forbidden chamber situated at the terminus of the passageway:

It was now very late and the castle was adrift, as far as it could go from the land, in the middle of the silent ocean where, at my orders, it floated, like a garland of light [...] A long, a winding corridor, as if I were in the viscera of the castle; and this corridor led to a door of worm-eaten oak, low, round-topped, barred with black iron. (Carter, 1993: 24-25)

The ominous portrayal of the surrounding milieu serves as a literary device to predict the imminent circumstances and precarious destiny of the main character. The marquis's history of murdering his ex-wives is exposed due to the protagonist's naivety and impulsiveness, and what he often says "there is a striking resemblance between the act of love and the ministrations of a torturer" (Carter, 1993: 26) is a factual statement that there are a number of torture instruments in the taboo room, which is actually the marquis' private slaughterhouse. In due course, the main character comes to the realization that her spouse, who holds the title of marquis and is fully occupied with his duties, is a merciless perpetrator of spousal homicide. Consequently, being wedded to him entails descending into an abyss. The suffocating and completely sealed bloody chamber is "a chamber of hell where the Marquis' darkest, vulgar and sadomasochistic behavior is depicted" (Aswathy, 2016: 85) and it is a prison in the shape of a womb where women are punished and may even perish under the patriarchy. The room deemed taboo serves as a symbolic representation of

the challenges faced by women residing within a patriarchal society. Furthermore, the anatomical structure of the female reproductive system, resembling a cave, is believed to contribute to their predetermined fate of being confined by the patriarchy without any possibility of liberation. The feminine gender is often linked to the womb in patriarchal societies. From one perspective, males hold a desire for it, perceiving it as a sacred and immutable entity that represents perpetuity and links the preceding and forthcoming eras. Conversely, they also harbor apprehension towards it. The chamber resembling a womb also serves as a symbol of feminine power and has undergone enigmatic metamorphoses. Given the current perspective that regards the taboo room as a symbolic representation of the womb, it can be inferred that every woman holds the potential for the destructive power that this room embodies. Briefly, Gothic settings in Carter's story can be interpreted as a metaphor for the plight of women in patriarchal societies and "Carter exposes the latent sadism and blatant, patriarchally derived enforced warnings to women to conform" (Wisker, 2016: 50). At the same time, these settings inspire the heroine's female consciousness as "she starts to question and query male control of power and knowledge" (Wisker, 2016: 50-51). The protagonist's confinement in the Gothic setting provides her with the necessary fortitude to explore and recognize her innate capabilities, ultimately leading to the development and establishment of her feminine identity, thereby enabling her to embark on a journey of self-preservation.

Gilman's "The Yellow Wallpaper" also places great emphasis on the Gothic castle scene, despite the fact that castle has been replaced with mansion which "will soon become a site of seclusion for the narrator-protagonist" (Notaro, 1999: 60). "A colonial mansion, a hereditary estate, and I would say a haunted house" (Gilman, 2009: 166) is a description of a residence that the protagonist dislikes and "echoes the claustrophobia of rationalism" (Tomlinson, 2010: 235). However, her physician husband insists on his decision, claiming she has a slight tendency toward hysteria which "was the common diagnose given to all women who experience various nervous breakdowns or did not comply with what was expected of them" (Baniceru, 2018: 13). "In the role of the Gothic villain" (Baniceru, 2018: 14), her husband selects this residence for her rest cure with a three-month lease. This is "a cure to pacify active female imaginations at odds with dominant male codes" (Blackie, 2004: 59). The author places particular emphasis on the house's tranquil and isolated nature, as well as its idiosyncratic and reclusive character, which is further accentuated by its extensive historical background, thereby establishing the foundation for the subsequent narrative. The author emphasizes the closed nature of the mansion to create a strange, sleepy, and perplexing atmosphere, and a "Gothic world of psychic chaos" (Greg, 1989: 523). Contrary to its outward appearance as a sanctuary for relaxation and rejuvenation, the mansion in question functions as a confinement facility for female individuals. The aforementioned setting embodies an intangible influence stemming from patriarchal norms, which ultimately propels the main character towards a state of mental instability. The central character exhibits a strong inclination to remain within the confines of the chamber adorned with a collection of roses positioned in close proximity to its windows. The protagonist is confined by her spouse to a chamber which she perceives to have formerly served as a children's bedroom. As one enters, "the barred windows [...] rings and things in the walls" (Gilman, 2009: 168) become visible. . Gilman employs the use of bars on the windows and rings on the wall to serve as a reminder to the readers that the room in question is, in fact, an asylum or prison, rather than a nursery. The confined area serves as a symbolic representation of the condition of women who are marginalized, alienated, and despondent in societies that are dominated by patriarchal norms. Additionally, it signifies a repressive habitat that restricts women from breaking free. This denotes the external restriction. The protagonist's opposition to the rest cure signifies her underlying conviction that it is not a viable treatment option for her. This also implies that women experience isolation and a lack of agency in a society that is predominantly patriarchal.

The nursery room, being one of the Gothic settings, serves as a symbolic representation of the social status of the heroine. The woman's societal standing is akin to that of a juvenile, characterized by subordination and passivity, and lacking in autonomy and liberty. Consequently, her spouse will exercise complete authority over her conduct. The barred windows are designed to "prevent inmates from jumping out" (Showalter, 1991: 133) and represent that the narrator is similar to a prisoner.

Despite her innate belief that employment is the key to extricating herself from her present circumstances, including her reliance on her spouse and the broader adult community, she is constrained to reside in a chamber with obstructed openings, is precluded from pursuing her occupation, and is impeded from advancing in her personal development. The immovable bed, which serves as a prominent symbol of the narrator's domestic setting, connotes the unchanging nature of their sexual and marital circumstances. The act of securing the bed to the ground serves no other function beyond impeding previous occupants from manipulating the bed during recreational activities. Nonetheless, the implicit connotation is that the narrator's sexual activity in bed ought to be constrained. All of these instances have unequivocally demonstrated the imprisoned state of the female protagonist.

The yellow wallpaper is a significant Gothic setting that serves to propel the narrative and depict the psychological evolution of the protagonist. The utilization of a repulsive and almost revolting smoky, unclean yellow hue, strangely faded by the slowly fading sunlight, contributes to the creation of a surreal and horrifying atmosphere throughout the entirety of the story. In certain regions, there is a prevalence of a lackluster yet vivid orange color, while in other areas, a nauseating sulfuric shade is observed. The feeling of yellow should have been bright and warm, reminiscent of the sun, but the protagonist's living environment is characterized by dilapidated, unclean, and worn-out wallpaper that serves as a metaphor for the oppressive social structure that surrounds her. The wallpaper is akin to an indecipherable text that envelops both the protagonist and her physician husband, who is portrayed as dignified, constant, and all-encompassing, as if he were her inherent possession, thereby hindering her ability to break free. In the end, the protagonist's cognitive faculties become increasingly distorted as her depressive state intensifies. Sigmund Freud believes that "uncanny in reality is nothing new or alien, but something which is familiar and old-established in the mind" (1997: 217). As a result of the protagonist's depressive state, the conventional yellow wallpaper has undergone a metamorphosis into a depiction of ghastly imagery, thereby contributing to the unsettling ambiance of the narrative. Through this process, the main character becomes cognizant of the apparent animation of inanimate objects, the distortion of once-familiar surroundings, and the awakening of an awareness of mortality, which elicits inexplicable feelings of dread among individuals. The representation signifies the manifestation of depression and inequitable treatment of women in the actual world. The geometric motifs present on the yellow wallpaper, specifically those that take the form of squares, imply that within a male-dominated society, women are constrained and confined.

In conclusion, the utilization of gothic settings in two brief narratives serves as a representation of a supernatural force, specifically patriarchy, which oppresses the human condition and hinders the advancement of feminine identity. Additionally, these settings serve as a depiction of the bleak and alarming living conditions experienced by the heroines. The utilization of gothic settings by the two authors serves as a means to provide commentary on society and self-reflection in certain cases. Similar to the Gothic literary tradition, the settings portrayed in the aforementioned works are not dichotomous in nature. Although many of these settings evoke feelings of horror and isolation, some of them serve as a means of liberating female consciousness.

3. Gothic Motifs as the Portrayal of Female Sufferings

"A motif is a conspicuous element, such as type of incident, device, reference, or formula" (Abrams, 2009: 205) that has symbolic significance and contributes to the development of theme in a literary work. In addition to presenting "one of the dominant ideas in a work of literature" (Cuddon, 2013: 448), writers typically employ multiple motifs as reinforcements in their literary works. The incorporation of motifs in a literary piece plays a significant role in the advancement of its core theme and facilitates the comprehension of the implicit ideas that authors aim to express. The implementation of Gothic motifs within female Gothic literature serves a pivotal function in exposing the plight of women under patriarchal tyranny, intensifying the ominous ambiance, and advancing the narrative progression. The present study endeavors to examine the principal motifs

in "The Bloody Chamber" and "The Yellow Wallpaper" and to construe the contemporary relevance of conventional Gothic literary methods in these feminist works.

In "The Bloody Chamber," Carter utilizes two motifs of violence and murder as primary symbols of Marquis' despotism. Female authors often employ these motifs to mirror the inequitable treatment or oppression of women in patriarchal societies and to express their distressing experiences and internal apprehension within such a system. Despite exhibiting greater courage than their counterparts who choose to stay in violent relationships, women who exit such relationships still face significant challenges in overcoming the psychological trauma that they have experienced as a consequence of these relationships. The character of the Marquis in "The Bloody Chamber" is portrayed as a violent individual whose pursuit of the protagonist is shrouded in secrecy. Subsequent to his union with the protagonist, the veiled obscurities commence to surface. He treats his own wife not as an adult woman who should be equal to him, but rather as a child "bought with a handful of coloured stones and the pelts of dead beasts" (Carter, 1993: 15), which reveals the social status and traditional characteristics of male possession and dominance and the tragic situation of women under male persecution. There are rugs from Isfahan and Bokhara displayed in the Marquis' library, along with rare books describing Sudanese wives and concubines. He compares reflections in the twelve mirrors in the bedroom and exclaims, "See, [...] I've acquired a whole harem for myself" (Carter, 1993: 10). The Marquis is associated with tyrannical qualities in this exotic and oriental portrayal, suggesting a depraved and cruel character. This is evidenced by his treatment of both his former spouses and his current wife, who serves as the heroine of the story.

Marquis possesses a tall stature and his hair bears a resemblance to that of a dark lion's mane. His facial features are peculiar, exhibiting a rigid and stiff appearance akin to that of a wax sculpture. The contours of his face are notably flat and lack any discernible edges or corners, resembling that of a mask. On his body, there is a strong "scent of Russian leather" (Carter, 1993: 7). The aforementioned depictions of his physical attributes suggest the characteristic scent and virility commonly associated with males. From the outset, the narrator concedes that Marquis evoked within her an inexplicable sensation of oppression. He was born into a noble family, exhibiting a fastidious approach to his daily dietary and sartorial choices, and owning a complete collection of high-end clothing crafted by the most renowned contemporary fashion designers. The individual in question exercises authority over clothing choices and imposes their own dress and aesthetic standards upon women, thereby exhibiting a desire for control that is intolerant of any form of opposition or refusal. The narrator is under an obligation to accept all of the dowries bestowed upon them by Marquis, which include various items such as exotic clothing, necklaces, pajamas, and other similar articles. Occasionally, he also instructs her to create the corresponding drink; for instance, when visiting his seaside castle, the narrator says, "my husband liked me to wear my opal over my kid glove, a showy, theatrical trick" (Carter, 1993: 8). The aforementioned approach exhibits a seemingly mild demeanor, yet it exerts authority over the decisions and livelihoods of women. The gradual erosion of independence and silencing of voice resulting from absolute and autocratic violence is a concerning phenomenon. Marquis asserts that his spouse lacks status and agency, thereby necessitating her submission to his oppressive aggression as he alone possesses complete dominion over it. He explicitly requests that she dons a ruby choker during their intimate interactions and the feeling that the ruby brings to her is cold. What she feels in response to Marquis' violence is a natural sense of unease and dread. Marquis, as a spouse, violates the heroine's sense of self-worth and disregards the opinions of women. He violates his wife's rights by arbitrary violence. Carter illustrates how women in patriarchal culture experience half-aphasia and are condemned to the other using the metaphor of violence.

An additional recurring element present in the narrative is the theme of "homicide". Carter's utilization of a murder motif implies the portrayal of women as subordinate to men within a patriarchal society, where they are often objectified as mere accessories. Marquis wields complete authority over his spouses and perceives them as personal possessions that can be capriciously disposed of or savagely killed to gratify his deviant psychology. Upon pursuing the protagonist with

great fervor, Marquis develops a homicidal inclination. Indeed, he has previously been responsible for the demise of three of his spouses.

The initial sign of homicide in the narrative is the protagonist's expressed desire to attend an opera. The protagonist of the narrative partakes in two theatrical performances throughout the course of the story. During her childhood, she attended a theatrical performance with her parents to celebrate her birthday. During that period, the protagonist's paternal figure was still living, and the individual who performed as an opera singer happened to be the initial spouse of the Marquis. The second occurrence transpires prior to her nuptials with the Marquis. He accompanies her to the theatre to watch *Tristan*, and he also attires her in a special manner: "the white dress; the frail child within it; and the flashing crimson jewels round her throat, bright as arterial blood" (Carter, 1993: 6), which is the formal attire for typical upper-class individuals entering and exiting the theater. It appears appropriate, but it is also Carter's foreshadowing that Marquis will kill her in the future; the dress Marquis prepares for her should become the death dress when he attempts to kill her with his sword. The plot is designed to introduce Marquis' first wife for the description of her first time listening to the opera. But for the heroine as a child, it was a birthday gift from her parents, and she should have been pleased, despite the fact that as a "precociously musical child [...] you could tell she would die young" (Carter, 1993: 5). The public's curiosity is piqued by the circumstance that the opera singer, subsequent to her union with the Marquis, withdraws from the musical milieu and meets an unfortunate demise. Carter's use of temporal distance evokes a feeling of foreboding. During her youth, the individual who would later become her spouse had already initiated his scheme to murder his partners. After a span of years, Marquis escorts her to listen to the notorious melody of his former spouse, whom he had killed, as a means of indulging in his memories of his initial act of homicide. Upon the eventual revelation of the truth, the tragic sufferings endured by the female protagonist within the context of a patriarchal monarchy are further intensified by the use of foreshadowing and coincidental events.

Additionally, the image of a lily appears frequently as a murder clue. Although it may seem odd to compare a man to a flower, there are times when he reminds the heroine of a lily: "[...] sometimes he seemed to me like a lily. Yes. A lily. Possessed of that strange, ominous calm of a sentient vegetable, like one of those cobra-headed, funereal lilies" [...] My husband. My husband, who, with so much love, filled my bedroom with lilies until it looked like an embalming parlour" (Carter, 1993: 3-14). The depiction of a lily may evoke associations with somber occasions such as funerals, mortuary settings, and potentially violent scenarios marked by the presence of incriminating evidence. The floral arrangement comprises of lilies that are situated within a crimson vase measuring four feet in height. The representation of Lily as a symbol of the fall and death, coupled with the use of red as a symbol of blood, collectively serve as significant indicators and substantiating factors in the investigation of the murder of Marquis' wife.

The Ruby Choker, bestowed upon the protagonist by the Marquis as a nuptial gift, serves as an indication of his subsequent act of spousal homicide. From the perspective of the Marquis, the protagonist is regarded as a mere object that can be acquired and discarded at will. The aesthetic embellishment serves not only as a decorative element but also as a form of subjugation. The circular adornment around the neck bears a resemblance to a collar worn by domesticated animals, symbolizing the capture of the female by the male. This representation evokes imagery of the female being held in the palm of the male's hand, which connotes the infliction of wounds and suffering. The necklace in question assumes a degree of identity with the protagonist, effectively personifying her as an enticing object of desire for the male character. The ruby choker serves as a representation of opulence and allure, while also carrying a sense of temptation. However, the blood-red hue of the choker and its placement around the larynx suggest a connection to mortality, providing a foreboding trail of evidence that ultimately leads to the revelation of the Marquis' wife's murder. In the narrative, the female protagonist defies the Marquis' directive and uncovers his clandestine act of killing his spouse. Subsequently, the Marquis, before carrying out the heroine's execution, instructs her to attire herself in the garments she had donned during the opera:

Then I went to my dressing room and put on that white muslin shift, costume of a victim of an auto-da-fé, he had bought me to listen to the Liebestod in. Twelve young women combed out twelve listless sheaves of brown hair in the mirrors; soon, there would be none. The mass of lilies that surrounded me exhaled, now, the odour of their withering. They looked like the trumpets of the angels of death. On the dressing table, coiled like a snake about to strike, lay the ruby choker.
(Carter, 1993: 39)

The term "auto-da-fé" refers to the religious trial that heretics beheaded during the French Revolution. It is "the name of the ceremony during the course of which the sentences of the Spanish inquisition were read and executed" (Johnson, 2015: 239). The ruby choker, which Marquis inherited from his grandmother, is aristocratic ironic jewelry that imitates a severed head after the terror of the French Revolution. At the end of the heroine's life, the ruby choker is "a snake poised to strike" (Carter, 1993: 39) in order to consume her entirely. The lilies, which provide a contrasting element to the white dress, emit a withered breath that connotes death. This implies that the protagonist's destiny is in peril due to the possibility of homicide, and that she is inevitably headed towards her demise. The recurring theme of homicide pervades the entirety of the narrative, engendering a disquieting ambiance and exposing the protagonist's trepidation of Marquis and deep-seated powerlessness in the face of her own destiny. Undoubtedly, the motif of murder serves as a means to expose the fundamental issue faced by women in a patriarchal society, namely the demise of their fate.

"The Yellow Wallpaper" features two significant themes, albeit not in a manner identical to Carter's work. The utilization of Gothic motifs not only establishes an ambiance of terror but also serves to underscore the central theme of the text, namely the author's empathy towards subjugated women and her censure of patriarchal structures. The narrative portrays the main character as a victim of tacit violence, also referred to as spiritual violence, which is characterized by behaviors such as detachment, disdain, isolation, and apathy. This phenomenon constitutes a type of emotional maltreatment that engenders adverse mental and psychological consequences for the individual subjected to it. Notwithstanding the apparent familial concord and spousal affection, it is evident that the husband exerts insufferable haughtiness and complete domination over his spouse.

The protagonist of the narrative is diagnosed with neurotic depression by her medical practitioner spouse, John, who procures an antiquated, remote, and sequestered colonial abode for her convalescent therapy. Despite the wife's aversion to the eerie atmosphere, the husband dismisses her perspective, asserting that the location is a tranquil setting for her medical care under his complete control, leaving the protagonist with no agency in the matter. The protagonist assumes the dual roles of a spouse and a medical subject, necessitating her acquiescence to her physician spouse's discursive power. The protagonist holds a belief that the hedges, walls, and locks of the house possess peculiar characteristics. However, her husband dismisses her concerns by attributing her feelings to a mere draught. She expresses a desire to occupy the room on the ground floor that opens onto the piazza and boasts roses on the window. Regrettably, her husband declines her request, providing various justifications. The protagonist harbors a strong dislike for the yellow wallpaper, which she perceives as dull, blurry, and filthy. She hopes to replace it, but her husband contends that it is unnecessary since the lease agreement spans only three months. Consequently, he dismisses her request with minimal explanation. Thus, the husband's perception of his wife does not acknowledge her as an autonomous entity possessing a distinct subjective awareness equivalent to his own. According to the perspective of her spouse, the woman is perceived as a possession that is exclusively owned by him. She is regarded as a mere object, akin to dolls or tools of endearment, lacking any form of honor, position, or worth. Weak, helpless, and without freedom, she is imprisoned in this mansion, prohibited from working and writing, and "barred from socializing" (Roszak, 2022: 6). As per the statement provided by the spouse, engaging in garden strolls and participating in social events, including the act of befriending individuals, are deemed unfavorable and counterproductive towards her convalescence. The patient is required to adhere to a strict regimen which includes regular medication intake as prescribed by her husband and brother,

routine exercise, and precise dietary measures. Additionally, her every breath must align with her husband's specific directives. The individual in question was experiencing feelings of depression and may have found solace in the act of writing as a means of emotional expression. However, it appears that this form of expression has been met with objection and prohibition.

This note has been intermittently and secretly written by her with exclusion of eyes of surveillance from her husband and his sister, e.g.: "There comes John, and I must put this away, -he hates to have me write a word [...] I very believe she thinks it is the writing which made me sick" (Gilman, 2009: 168-171). The narrative evokes a sense of tension through the protagonist's vigilance, boldness, and apprehension of being detected by external parties. Prior to experiencing a complete mental breakdown, it would be advisable for the individual to make a renewed effort to engage in dialogue with her spouse and request his assistance in facilitating her departure. On a night illuminated by the moon, she summoned the bravery to broach the topic once more. However, he declined on the basis that she was superior, and his severe and disapproving countenance deterred her from further pursuit. He tells her, "you will never for one instant let that idea enter your mind" (Gilman, 2009: 175). The husband's violence against his wife destroys her humanity, drives her to madness, and renders her a complete victim in a patriarchal household. Through the motif of violence in the text, Gilman vividly illustrates the subservient position of women in patriarchal marriage and "eradicates the very notion of nuclear family that is one of the steady institutions of patriarchy" (Çokay Nebioğlu, 2019: 334-335).

The narrative also presents a motif pertaining to the portrayal of insanity. The narrative depicts the main character being confined within an isolated estate, where her introspective musings are disregarded, her routine is under constant surveillance, and she is prohibited from engaging in employment, literary pursuits, and maternal duties. The protagonist is subjected to mental torment and oppression by the patriarchal authority and its supporters, leading her to resort to the practice of maintaining a confidential journal as a means of catharsis. The unsightly yellow wallpaper adorning the walls of the nursery room serves as the focal point of her written work. Nonetheless, owing to the prohibition imposed by her spouse and the monitoring of Jennie, who happens to be her husband's sister, the individual in question is unable to garner any empathy for her distress, leading to her feelings of exasperation and weariness. The individual in question desires to relax and detach from the situation at hand, however, this endeavor proves to be progressively challenging. As a result, she experiences heightened levels of restlessness, contentiousness, and covert emotional distress. As a means of self-preservation, the protagonist endeavors to employ logical arguments and convince her spouse to liberate her from the oppressive yellow wallpaper that is progressively encroaching upon her. The patient experiences feelings of hopelessness and agitation due to her husband's persistent authoritative demeanor and refusal to consider her preferred approach. As a result, she must expend additional effort to contemplate the matter.

Amidst a highly oppressive atmosphere, the main character relies on comprehension and reliance as crucial means of enduring. The woman persistently seeks aid from her spouse, yet he callously rebuffs her, leading her to rapidly approach a state of psychological collapse. At present, the sole activity in which she is involved entails indulging in extravagant daydreams while lying on the bed. Furthermore, she is progressively engrossed in her imaginative thoughts and exhibiting signs of distrust. The protagonist harbors apprehension towards her spouse and Jennie, as she entertains the possibility that they may have had ulterior motives in attempting to uncover her confidential information. She remains awake during the night to observe the yellow wallpaper. She sniffs a strange odor and discovers the truth about yellow wallpaper. "By moonlight", the wallpaper's pattern "becomes bars" and "the outside pattern [...] and the woman behind it is as plain as can be" (Gilman, 2009: 176). As the protagonist delves deeper into a state of purportedly non-religious insanity, the perturbing connotation of the wallpaper and the depiction concealed behind it saturate the entirety of the antiquated estate. The protagonist uncovers a plethora of incarcerated females depicted on the wallpaper: "all those strangled heads and bulbous eyes, and waddling fungus growths just shriek with derision" (Gilman, 2009: 181). As the heroine's illusion becomes clearer, she discovers that the woman trapped within the wallpaper is struggling to escape:

"[...] that poor thing began to crawl and shake the pattern, I got up and ran to help her" (Gilman, 2009: 180). The heroine expresses a desire to remove the wallpaper with the intention of achieving liberation. The central character initiates the practice of securing her bedroom door during daylight hours and engaging in covert movements within the confines of her quarters, with the aim of concealing her confidential matters from her spouse and Jennie. She harbors the expectation that these hindrances will be expeditiously removed. On the final day of her stay in the nursery, her behavior becomes progressively erratic, characterized by biting the bed, attempting to jump out of the window, tearing off wallpaper, ensconcing herself in a rope, and crawling on the floor. Upon perceiving that she has successfully saved the majority of women, she exhibits a hesitancy to depart from her dwelling. Since those women have nowhere to go besides the garden, but she has her own home, she says, "it is so pleasant to be out in this great room and creep around as I please" (Gilman, 2009: 18). She accepts the illusion of wallpaper in which she finds herself. In this reality-representing world dominated by men, she loses herself and becomes insane.

With the motif of insanity, Gilman exposes the unfair treatment of women and the trampling of their independent personalities in patriarchal society through the tragic fate of a mad woman. Rozsak notes that Gilman's purpose with this motif is "to disrupt and reshape the treatment of women's mental illness and the trajectory of their mental health" (Rozsak, 2022: 4). Also with this motif, she attacks the traditional superiority of men over human nature and "refuses to reaffirm a status quo which reduces women to stereotypes, objects, puppets and terrified dependents" (Wisker, 2016: 50). The aforementioned discourse portrays the liberation of women and their perspectives, with the author expressing optimism towards a mutually supportive, inclusive, and equitable partnership between genders. Conversely, the novel also exhibits the presence of patriarchy, which not only mirrors the complexities and uncertainties of the characters, but also the complexities and issues of the feminist movement during that era.

Carter and Gilman employ Gothic motifs to portray the devastating annihilation of women in conventional patriarchal societies, utilizing Gothic motifs as a means of representation. The concept of patriarchal consciousness emphasizes the notion of male dominance and superiority over females. The gender division posits that men are characterized by wisdom and power, while women who express ideas are perceived as lacking knowledge, being submissive, and displaying passivity. According to this perspective, men possess an inherent right to govern society and exert dominance over women from the moment of their birth. In contrast, women are often constrained to comply with their husbands' directives and are subservient to their husbands' desires.

4. Gothic Females and Resistance to Patriarchy

Female gothic novels commonly showcase female protagonists who experience a metamorphosis of character as a strategy to establish a distinct and autonomous sense of self. Rachel Brownstein argues that the female protagonists in a traditional novel seeks an "achieved, finished identity, realized in conclusive union with her-self-as-heroine" (Brownstein, 1982: xxi). The female Gothic novel is typically the genre that allows for the expression of female experience and "a mythic account of how women achieve fulfillment in patriarchal society" (Radway, 1984: 17) where fulfillment is achieved through transformation, or metamorphosis. In a broad sense, the Gothic heroine is characterized by a lack of self-awareness and autonomy at the outset of the narrative, but ultimately attains self-realization by the story's conclusion. The female Gothic novel can be interpreted as a narrative that traces the evolution of the Gothic female persona.

Carter's "The Bloody Chamber" showcases two prominent female characters, namely the protagonist and her maternal figure. The narrative vividly portrays the evolution of an unenlightened female's initiation and growth within the context of a patriarchal system. Despite the contemporary and cultured backdrop of the narrative, and the protagonist's own modern and sophisticated demeanor, the heroine's reliance on men and subservient role upon her introduction to the plot remains unchanged. Initially, the young woman experiences vertigo due to an abrupt surge of joy and mistakenly perceives that she has encountered genuine affection in a union where the financial aspect is conspicuously evident, thereby solidifying her status within the matrimony.

The protagonist assumes a passive role as a mere object of material possession in the context of her sexual relationship with her spouse subsequent to their nuptials. It could be contended that the matrimony in question is not exclusively founded on affection from its inception, and that one of the motives behind her union with the Marquis is to gratify her conceit. The portrayal of the female character as a subordinate element in the institution of marriage, with her financial and psychological reliance on her spouse, sets the stage for the ensuing dramatic turn of events. The analysis of the identity setting reveals that she embodies a markedly feeble persona, which distinguishes her from Marquis's initial three spouses, all of whom possessed a particular social standing.

Despite the protagonist's lack of knowledge and low social status prior to her initiation, she displays only submissiveness and trepidation towards the dominant patriarchal system. However, the author refrains from using any derogatory language to describe her and instead portrays her in a more positive light. On the one hand, it presents a contrasting element to the protagonist's state of misery, while on the other hand, it serves to advance the dramatic progression of the narrative. The narrator of the story exhibits a heightened sense of self-awareness, particularly when she acknowledges her role as a spouse in a marriage characterized by passivity. At first, the protagonist endeavors to assert her identity as the spouse of the Marquis and the hostess of the castle by adorning her kid glove with an opal ring. Subsequently, she encounters the inhospitable housekeeper: "Her greeting, correct but lifeless, chilled me; daydreaming, I dared presume too much on my status" (Carter, 1993: 9). Then she must comfort her unauthorized status based on the identity of her husband: "She would be my ally as long as I was his. And with that, I must be content" (Carter, 1993: 9). In the end, she completes the ceremony of establishing her identity as a wife at the cost of having her body possessed, thereby submitting herself to complete subservience and obedience to her husband.

The protagonist's development is her most prominent characteristic, which is attributed to her passive personality. The individual in question experiences a state of ambivalence between feelings of anxiety and self-awareness. However, she is in the process of maturing and engaging in introspection to explore her own subjective experiences. Additionally, she is beginning to assert herself and articulate her personal narrative. Carter constructs the narrative arc of the story to revolve around the emergence and exploration of the protagonist's sexual longing, portraying the journey of self-realization undertaken by a female character. In the context of a romantic relationship, she is perceived as the possessor with a subordinate nature that is even materialized. Despite the fact that Marquis engages in severe bodily violation, the individual in question experiences a self-discovery during the sexual encounter. It is noteworthy that this person is taken aback by the sensation of arousal, which is a novel experience for them. The increased awareness of women's sexual consciousness has led to a decreased tolerance for physical abnormalities. Women engage in a process of self-reflection and reevaluation of their own being as they endeavor to comprehend and embrace their novel corporeal encounter. The protagonist acknowledges her identity through both avoidance and acquiescence: "No. I was not afraid of him; but of myself. I seemed reborn in his unreflective eyes, reborn in unfamiliar shapes" (Carter, 1993: 17). The portrayal of sexual longing serves as an initial stage in the protagonist's journey towards self-discovery. Her inquisitiveness, yearning for knowledge, and bravery in the midst of perilous situations enable her to successfully solidify her own sense of being.

In light of mounting ambiguity, she aspires to ascertain the veracity regarding Marquis. During the evening when Marquis departs from the castle, she resolves to employ the set of keys that were bestowed upon her to meticulously explore every crevice and corner, with the aim of uncovering her spouse's authentic disposition: "I had found some traces of his heart in a file market: Personal, perhaps, here, in his subterranean privacy, I might find a little of his soul" (Carter, 1993: 26). The protagonist ventures into the prohibited chamber, motivated by a combination of naivety and audacity. Driven by curiosity, she takes the initiative to investigate her husband's alleged act of murdering his wife, thereby exposing herself to potential danger. During the course of revealing the undisclosed information, her cognitive framework is also undergoing alterations. Initially, through

the manifestation of three intrepid psychological profiles, she demonstrates unparalleled courage in the face of adversity and inhumane forms of torment. As a result, she persists in confronting the obscurity and afflictions until she unearths the cadaver of the renowned opera singer with a compelling demeanor, yet her trepidation remains incomplete. Upon discovering the remains of her two former spouses consecutively, the individual in question experiences an emotional response characterized by tears, empathy towards the deceased, and apprehension regarding her own future. However, currently she is capable of preserving her self-control and eliminating any traces of her presence prior to hastily departing by taking hold of the car keys. The psychological transformations that occur serve as a vivid portrayal of the developmental maturation of a young woman who initially lacks refinement, progressing from a state of inquisitiveness and bravery to one of apprehension and suffering, all while maintaining her composure. As Manley states, "the knowledge the protagonist gains from the forbidden room is thus knowledge of herself; it encourages her to see herself as subject and to attempt to fashion her own story" (1998: 76). The protagonist not only acquires self-awareness from the restricted chamber, but also endeavors to recollect her personal history and perceive herself as an autonomous entity.

The intended strategy to evade has been thwarted due to the premature arrival of Marquis. The protagonist endeavors to maintain composure in her interactions with her spouse, despite the presence of an indelible bloodstain on a key that serves as evidence of his wrongdoing. This predicament forces her to confront the prospect of being victimized by a conniving and malevolent partner. The female protagonist, who perseveres through the clandestine and tremulous matrimony, finds herself incapable of eradicating the heart-shaped blemish on her forehead. The text encompasses the concepts of both atonement and repentance, as well as the notion of fate's ultimate outcome. Prior to the act of martyrdom, Marquis instructs her to assume a kneeling position and proceeds to utilize a key to leave an indelible mark upon her forehead. Kari E. Lokke interprets the stain on the protagonist by stating that "the heart on the heroine's forehead is not only a mark of shame, a sign of complicity; it is also a badge of courage. She is rewarded for breaking the patriarchal taboo with a knowledge of the human heart" (1988: 11). The protagonist's realization of her own identity and consciousness is a consequence of her matrimonial union, which lacks genuine affection and imposes limitations upon her. During the process of introspection and reflecting on her personal history, she experiences feelings of shame. The protagonist, as described by Jean Yves, is "like Eve" (Carter, 1993: 40) who commits the original sin. The truth that women must confront in their pursuit of the truth and discovery of themselves can cause them to feel remorse and shame. However, shame is a reflection of responsibility and the courage to face the past, the present, and the future with a clear head. The allegory of "'et the blind lead the blind" (Carter, 1993: 41) uttered by Marquis when Jean-Yves accompanies her to the execution implies that despite the fact that both Jean-Yves and the heroine are at the mercy of fate, their hearts are transparent. In contrast, Marquis' status as a perpetrator is attributed to his split personality and the loss of his human nature, which ultimately leads him to a perpetual existence in darkness. In contrast to Marquis, Jean-Yves exhibits a genuine inclination towards reading and empathizing with the experiences of women, while also advocating for their autonomy in decision-making. The conventional male-dominated character is subverted by Carter through the portrayal of Jean-Yves as an ally to Eve. The illumination of human nature that is projected onto him also embodies the feminine author's expectations for an ideal male character.

The central character in "The Bloody Chamber" undergoes a transformation from a guileless and unsophisticated young woman to a self-reliant individual with a distinct persona. This evolution aligns with Carter's feminist perspective and introduces a novel conception and construal of the archetypal female figure. The narrative structure employed by Carter also establishes the presence of two polarized representations of women: the first being a subordinate figure who fully surrenders to patriarchal dominance and is subservient to supreme authority. The presence of a minimal degree of self-awareness may be rendered inconsequential by the formidable influence exerted by the surrounding milieu. The second individual exhibits a high degree of self-mastery and self-awareness following a transformative experience. She liberates herself from the constraints of societal and patriarchal norms, and instead prioritizes her own desires and values. She takes full responsibility

for her actions and either frees herself from or seeks retribution against those who once held her in bondage. Furthermore, she seeks to work alongside men in order to establish a mutually beneficial and equitable relationship between the genders.

The mother of the protagonist is also a strong woman who defies the stereotype of traditional Gothic women and "possesses the image of a woman who outwits the traditional role of women in Gothic tradition" (Aswathy, 2016: 86). In the story, Carter uses a literary representation of the mother to convey to readers that women can be life's leaders. In the story, the mother marries a soldier. As the daughter of a wealthy manor owner, she "herself had gladly, scandalously, defiantly beggared herself for love" (Carter, 1993: 2). The mother's resolute determination, imbued with affection and bravery, serves as a source of inspiration for her daughter, endowing her with an inherent aptitude for love. Furthermore, the protagonist is ultimately saved by her mother during a critical moment of need. The unspoken comprehension developed over a period of seventeen years of cohabitation, coupled with the shared emotional bond between a mother and her daughter, impelled the mother to hastily traverse the receding waters towards the fortress upon receiving a distressing phone call. At the critical juncture when Marquis is poised to lethally strike three individuals with his sword, the valiant mother exhibits no reluctance in promptly dispatching Marquis by means of a gunshot to the head, thereby effecting a complete reversal of the story's trajectory. The prominent aspect of the story is the tangible connection between the protagonist and her mother. The heroine's enduring courage and admiration for bravery, instilled by her mother, have left an indelible mark on her character. Additionally, growing up in a nurturing family has equipped her with a powerful tool to overcome the challenges imposed by fate. In this instance, it is the mother who takes aim at Marquis, as opposed to male figures, thereby serving as a representation of the potential for feminine power to subvert patriarchal structures. Additionally, this act of violence may also be interpreted as a manifestation of the distinct maternal love and nurturing that women are capable of providing. The interplay of diverse influences, coupled with her maturation, progressively molds a personality characterized by both defiance and reliance on self-identity. Carter delineates the maternal figure who intervenes on behalf of her offspring in the following manner:

You never saw such a wild thing as my mother, her hat seized by the winds and blown out to sea so that her hair was her white mane, her black lisle legs exposed to the thigh, her skirts tucked round her waist, one hand on the reins of the rearing horse while the other clasped my father's service revolver and, behind her, the breakers of the savage, indifferent sea, like the witnesses of a furious justice. (Carter, 1993: 42).

Carter makes a woman the protagonist of the story who "becomes a productive and authentic woman saves herself from objectification" (Abbasoğlu and Alban, 2018: 17,) allowing her to tell her own story and complete the construction of herself. Simultaneously, the author portrays the character as a potential savior for another female protagonist, a courageous mother figure, thereby highlighting the resilience of women and prompting readers to contemplate the nature of femininity.

In a manner akin to Carter's literary work, Gilman's "The Yellow Wallpaper" similarly showcases a female protagonist whose tale documents the gradual decline from a state of lucidity to one of insanity. Due to her familial roles as a mother and wife, she is unable to meet the obligations imposed by patriarchal norms. The protagonist of the story is able to transcend gender discrimination and establish a new sense of self through her hallucinatory experiences while being confined within a Gothic mansion. At the outset of the narrative, the protagonist embodies a confluence of diverse social identities. Initially, she is portrayed as a mother who is diagnosed with depression by her spouse and subsequently coerced into accepting the rest cure, owing to her inability to conform to the societal expectations of motherhood that are rooted in patriarchal norms. Furthermore, the patient is expected to acknowledge the physician's statements as the ultimate source of knowledge. The husband adopts a commanding tone, instructing his spouse to refrain from engaging in work-related activities, indulging in fanciful thoughts, visiting acquaintances and relatives, and to strictly adhere to the prescribed medication regimen, maintain a tranquil resting state, and consume meals punctually. Thirdly, the woman in question is a professional writer who

is currently unable to engage in her chosen profession due to her husband's belief that it may impede her recovery. In addition, the protagonist of the story is a married woman who is confined to a particular chamber by her spouse due to her inability to conform to the societal expectations of femininity and subservience. Within a context characterized by a preponderance of patriarchal influence, the woman in question is subject to subjugation by the patriarchal apparatus embodied by her spouse, which impedes her ability to discharge her duties as a maternal figure and a spouse. The patriarchal society has labeled each of her identities as oppressed and marginalized within the confines of her roles as a patient, a wife, and a mother, thereby depriving her of her true identity.

As a result of her reluctance to assume the role of the familial caretaker, her spouse transports her to a foreboding, antiquated colonial estate. The protagonist's prescribed period of rest is, in actuality, a form of psychological retribution inflicted upon her. She is placed under the watchful eye of her spouse, his sibling, and their domestic servant in a Gothic-style chamber. These individuals serve as agents or advocates of a patriarchal system that is bereft of autonomy and entitlements. During this scenario of survival, her demeanor and cognitive processes undergo a transformation. At the outset, the individual in question acquiesces to the disciplinary authority of the patriarchal societal structure and expresses a desire for expeditious recuperation, thereby exhibiting superego tendencies and conforming to the prescribed role of a familial figure as dictated by patriarchal norms. However, the individual's psyche consistently prompts them to establish their unique voice as a means of validating their personal identity. Within patriarchal societies, the pen has historically represented the authority of male discourse, while female writers have been confined within the constraints of patriarchal culture. Therefore, the recognition of the female perspective has become a crucial factor that requires attention. I do not make any exceptions. Despite being subjected to spousal suppression of her writing rights and harboring doubts about her writing abilities, she persists in clandestinely engaging in writing as a means of expressing herself. Apart from maintaining personal journals, she also creates digital documents related to the yellow wallpaper. At present, the individual in question is engaged in both the act of reading and writing "The Yellow Wallpaper," while also identifying as a writer and reader. By utilizing a vivid imagination, the author creates an abstract symbol of a depressed and shackled woman from the yellow wallpaper, which is perceived as ugly, repulsive, and revolting. The protagonist of the story uncovers a new existence beyond the yellow wallpaper, encountering one or more unsettling female figures. She assumes the role of a rescuer, striving to liberate them from their predicament. The subject undertakes the task of relocating the bed, dismantling the railing, and removing a significant portion of the wallpaper to facilitate the potential escape of an individual concealed behind it. To conclude, the removal of the wallpaper has alleviated her apprehension of being coerced into it by her spouse. Amidst the state of madness, she possesses the entitlement to engage in verbal or written communication, to express her own original ideas and inventiveness, and to exhibit her own discernment and drive. Blurring "the existing categories of subjectivity" (Çokay Nebioğlu, 2019: 336) is the driving force behind the contemporary feminist emphasis on women's right to free speech. In "The Yellow Wallpaper," the protagonist serves not only as a narrator, but also as a multifaceted character who embodies the roles of an actor, artist, and socialist. Through her journey, she not only undergoes a process of self-reconstruction, but also demonstrates a concern for the well-being of other women, with the ultimate goal of fostering a sense of solidarity among all women. The individual, in a state of madness, exhibits resistance towards the oppressive disciplinary measures imposed by patriarchal societal norms and establishes a novel sense of self.

Due to her subjugation within a patriarchal marriage and family, she is unable to fully exercise her basic human rights, including the ability to engage in rational thoughts and behaviors, despite being in good physical and mental health. This is due to the oppressive nature of the system, which restricts her opportunities for personal agency. In order to resist patriarchal oppression, disabled women may only disrupt the symbolic order of patriarchy through unconventional and unconventional actions and behaviors. The protagonist establishes a connection with the female figure responsible for the wallpaper design through the act of removing a significant portion of the yellow wallpaper. This behavior incentivizes and prompts a significant quantity of females to enter

the arrangement from the rear. The protagonist's bold and courageous act of removing the patriarchal mask from the wallpaper can be interpreted as a subconscious rejection of the patriarchal culture that oppresses her. This act also represents the liberation of her voice, which has been concealed within her for a significant period of time. This accomplishment renders the domestic worker perplexed and disoriented, while her spouse is left astounded and experiencing a loss of consciousness at the entrance: "Now why should that man have fainted?" (Gilman, 2009: 182). Despite being angry, she continues to resist and "creep over him" (Gilman, 2009: 182).

The protagonist's departure from the monotonous and unfeeling reality enclosed by the adorned partition represents a pivotal advancement in her metamorphosis from ailing to robust. The protagonist's ability to persist in her rebellious trajectory is impeded by both physical and psychological factors, namely her current state of paralysis and her ideological constraints. In the end, the protagonist discloses her status as a product of patriarchal culture that has persisted over a significant period of time. Despite possessing greater self-awareness and courage than other women, the subject remains subject to the norms of female behavior dictated by traditional patriarchal culture, which continue to exert a limiting influence on her actions. Even in moments of frustration and anger resulting from excessive oppression, she unconsciously adheres to these prescribed guidelines. Upon removing most of the wallpaper, the individual contemplated jumping from the window, but ultimately opted against such an action: "I wouldn't do that. Of course not. I know well enough that a step like that is improper and might be misconstrued" (Gilman, 2009: 181). This is only limited resistance from a disabled woman and a final helpless concession to a dominant male presence. She is "securely fastened now" (Gillman, 2009: 181) and though those women have already escaped out of the mansion, they are confused and wander on the maze of aisles in the garden, hesitating and unable to find an exit that leads away from the mansion. The story continues on, leading to an intriguing question. At the conclusion of the story, she becomes a raving lunatic who locks herself in a room and keeps creeping along the walls, repeating over and over: "The key is down by the front steps, under a plantain leaf" (Gilman, 2009: 182), pleading with her husband, who arrives home from work and is locked out, to find it. In order to interpret the perplexing behavior and abstract language, the author discerns its symbolic significance. Ultimately, she is delving into an alternative avenue of the subconscious, namely, desiring that her spouse may uncover the means to access the chamber of her heart that remains inaccessible, thereby enabling him to attentively heed her innermost musings, empathetically embrace her cogitations, and provide her with the necessary breathing room. Undoubtedly, this treatment is the sole efficacious remedy for her depression, and a fundamental requirement for establishing a world that is gender-equitable, harmonious, and healthy.

Through the exposition of the tragic fates of the two female characters, the author unveils the manifestation of male dominance and authority over women, critiques the detrimental effects of patriarchal culture on women, and underscores the communal aspect of women's subjugation. "The Bloody Chamber" and "The Yellow Wallpaper" are two instances of Gothic literature that demonstrate female consciousness by portraying the heroines' defiance against the patriarchal norms of society. The two works exhibit both similarities and differences in their portrayals of Gothic female characters. Carter and Gilman's female characters are subversive and "finally free from the panopticon" (Boonpromkul, 2014: 69) which stands in contrast to the portrayal of weak women in traditional Gothic literature. Both of these literary works feature women as the primary protagonists. The two narratives feature female protagonists who undergo a process of maturation, ultimately attaining their own cognitive and self-constructive development through distinct means demonstrating that "freedom and healthy companionship in place of oppressive patriarchy can be central parts of female education and maturity" (Boonpromkul, 2014: 71) which indicates that the female Gothic writings of Carter and Gilman revitalize the traditional Gothic genre.

Conclusion

Both "The Bloody Chamber" authored by Angela Carter and "The Yellow Wallpaper" written by Charlotte Perkins Gilman, bring to light the issue of male dominance and the oppression of women. These literary works condemn the detrimental effects of patriarchal culture on women and

underscore the social nature of women's oppression by narrating the harrowing experiences of two distinct female characters. The two authors also express disapproval towards the negative impact of patriarchal culture on the female gender. This study conducts an analysis and comparison of the feminist ideology of Angela Carter and Gilman by examining the similarities and differences in the protagonists, settings, and motifs in their respective Gothic works. Throughout the narratives, which primarily focus on the heroines' challenges and displays of fortitude, the main characters in both literary works undergo significant transformations in their personalities. The evolution of the main characters from subjugated individuals under the influence of patriarchal norms to proactive challengers of such norms serves as a demonstration of the advancement of the heroines' feminist awareness. The two authors coincidentally share an influence from Gothic literature, and both selected the late 19th century as a platform to express their feminist principles through their literary works. Furthermore, the literary works produced by these authors surpass the conventional limits of Gothic literature, which typically features narratives that evoke fear through depictions of murder, brutality, madness, and the paranormal. Carter and Gilman's female protagonists exhibit subversive qualities that deviate from the conventional portrayal of passive female characters in Gothic literature. The two narratives depict the attainment of cognitive and self-constructive autonomy by the mature female characters, each in their own unique manner. The aforementioned illustrates that the inclusion of freedom and positive social relationships can serve as viable substitutes for oppressive patriarchal structures in the context of female education and personal growth. The aforementioned analysis showcases how the works of Carter and Gilman pertaining to feminine gothic fiction have revitalized the conventional Gothic literary genre.

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