

Mothering Along with Household as a Ploy to Control Women: A Comparative Analysis of *Pride and Prejudice*, *Wuthering Heights*, and *The Mill on the Floss*

*“I’ve got the children to tend
The clothes to mend
Then the chicken to fry
The baby to dry”-- Maya Angelou*

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Undoubtedly, it is a pre-conceived notion that women are expected to be inferior than men but the analytical reality seems to be different as the women are victimized by the clutches and traps of the patriarchy caused by male dominion in one way or the other. If viewed aptly, women have always been considered to be domesticated product, lantern of house and sandal of foot. In this research, the points will be brought into lime light that how women are tricked to merely be a mothering figure in the society having sacrificed and butchered their own talents, aims, goals and achievements. *Pride and Prejudice*, *Wuthering Heights*, *The Mill on the Floss* will be a primary text while there will also be different secondary texts such as: articles, research papers, websites, dictionaries and some books which will support this research. Researchers will draw two conclusions from this paper i.e., the first one is clutches of male dominions and patriarchy. The second one is empowerment in subjugation of women which ultimately happens to be on account of forceful implications of the society. The aim of this research is to focalize and dig out the salient points that how and why woman is merely limited to the mothering.

The ponderable thing is that since the creation of human beings, male is thought to be the first creature in the lineage and progeny of human beings i.e. such as Adam (in major revealed religions). Not only this, the creator, who is genderless, is regarded to be male-gendered “being” whereas metaphysical and deductive approaches disclose the facts differently about the Final Cause or Ultimate Cause (uncreated Creator or God) proving it to be genderless and apart from

the binaries of gender. The Women doubtlessly are thought be weaker than men and victimized in every field of life making deprived or bereft of their fundamental rights. They are bound to stay at home and keep on doing the noble and naïve task of mothering and limited to domestic chores.

If viewed aptly, there are some sharp and glaring elements in the society which showcase suppression of women and their rights in the society for instance, they face acid throwing, become *Sati*¹, are killed on the basis of honor, exploited for sex, harassed physically, married off with divine books and raped. All these atrocities are faced by women because they are never let to come out of the box of innocence, unconsciousness and objectification. They are told since their childhood that they are made to stay at home, pamper the babies and be a good cook to feed the family members.

This research focuses on the precarious elements of the society which go all length fragmenting and deploring the inner and outer image of talented women in the society. Indeed, the problem, which is going to be focused and resolved by virtue of some primary texts and theoretical frame work, is complicated but worthy of ponderation and inculcation. The raised voices of women are shushed and silenced by male patriarchy while limiting women to task of mothering and household. Why does the male patriarchy snub and snatch the rights of them and oppose women empowerment?

Women need to be empowered and given the same and equal status in every arena of society as men have. Having looked around, it can be felt that women are thought to be inferior and imprisoned in male's captivity of kitchen and motherhood. In some regional areas of society, girls are not allowed to go to school and study what they like, they are not allowed to choose their life partner, they cannot walk alone in the society, the complete honour of the family depends on them, they cannot write and enjoy the freedom of speech. Now, it is quite apparent that creative explosion of feminist literary studies has started influencing and transforming the narratives devised and portrayed by male patriarchy, in every field of life.

¹ Sati" refers to an ancient Hindu funeral practice where a widow would voluntarily or forcibly immolate herself on her husband's funeral pyre. The practice of sati has been widely condemned as a form of gender-based violence and has sparked significant debate and criticism both historically and in contemporary discussions about women's rights and cultural practices.

Through the view point of three feminist writers, the salient points can be brought into limelight due to which women become captive and cannot do what they want and have ambition with ample freedom and uninterrupted free will. It will try to cover the viewpoints which ultimately became the cause of transformation of women's plight by virtue of narrativization through English literature. Marriage is a social necessity and in fulfilling this necessity where did Charlotte go wrong? The problem lies in her choice of the husband. Elizabeth's reply to Darcy, already mentioned, suggests that no sensible woman would accept Mr. Collins. Mr. Collins "was not a sensible man"; he was "a mixture of pride and obsequiousness, self-importance and humility" (Mishra, 195). If viewed aptly, in *Pride and Prejudice* marriage has been discussed as a source of happy life which in actuality is a ploy and trick by the male dominion in the society to confine in four wall captivity. Women are always thought to be respected and expected to be at home whereas if they go out of the house and work boldly like men, the former are molested, harassed and talked ill.

Mishra has further said and raised a question that "Why should a sensible woman marry such a man, not only marry but employ all the guiles within her power to ensure the offer of marriage and then accept it" (Mishra, 2016)? An analysis of this marriage will offer an insight into the various handicaps middle class women in Jane Austen's times faced and the sad consequences of this marginalization in their lives. Marriage becomes a source of solace and comfort of life for women because they are regarded to be household creature and domesticated products. Not only this, they are objectified for sex and made take care of their children being a mothering tool.

Charlotte herself had no illusions about a happy future after her marriage. She admits; "Mr. Collins to be sure was neither sensible nor agreeable, his society was irksome, and his attachment to her must be imaginary. But still he would be her husband" (Mishra 2016). It can be seen that Victorian society was precarious in the context of women empowerment and always let women be dependent on men in the form of a mother and a wife. The best way for women to get adjusted in the society and have bright future was to get married with a man who is enough affluent. Hence, it was a mindset of all people of the society that women are objects to be kept for male's personal use and for the continuity of progeny of human beings.

Elizabeth's objection to the marriage must be borne in mind as a glimpse of empowered woman. The irony of Charlotte marrying Collins "solely from the pure and disinterested desire of an establishment" is dissolved in the open indictment of "sacrificed every better feeling to worldly advantage" (Mishra 2016). If viewed critically, Elizabeth is a role model for the Victorian society like today's society in which women are thought to be inferior. Elizabeth is a role model and voice for the all the women who are tapped to be merely mother and a wife to carry out the illogical cross of respect and honour of the family in Victorian as well as today's society.

The way Mr. Collins treats Lizzy can be considered as instrumentality, the demonstration of regarding somebody as a device for the objectifier's motivation. For this situation, Mr. Collins is the objectifier and Lizzy is the generalized since Mr. Collins is the person who typifies Lizzy. Mr. Collins just requires Lizzy to be his expected spouse to-be on the grounds that he wishes to satisfy his need of finding a wife. Additionally, Mr. Collins turns into the predominant one since he holds the control over Lizzy, as young ladies in the Regency Era are required to wed early. Soelistyarini states that in the Regency Era "a good marriage to a man with a comfortable income was vitally important for a woman as she rarely had another means of financial support (Soelistyarini 2018)."

Austen unfolds how women in those days are pressurized to get married. It is Elizabeth's greatness to be bold enough in exercising her discretion of opinions regarding marriage (Sunalini 2019). Another significant feminist concern is that the women in *Pride and Prejudice* are looking for fortune for the sake of marriage. The initial lines of Mrs. Bennet not just imprint her significant worry to get her little girls wedded yet in addition to look for fortune for the sake of marriage. Furthermore, it can be seen that Austen's portrayals of Elizabeth, inheritor of her dad's cultured habits and her mom's tactless half and half life, and Darcy, whose illustrious blood is helpless against hereditary anomalies through an excessive number of consanguineous familial collusions, foresee hereditary laws of legacy.

Women were protected by fathers before marriage and by husbands after the marriage, which was a typical feature of patriarchy (Sunalini 2019). Sunalini has explicitly recorded her protest against the male devised captivity of women in the form of marriage and wedlock. The marriage offers different kinds of shackles to the women in the form of different relations particularly children. Contextually speaking, Elizabeth challenges these conventional standards

with autonomous levelheaded intuition in dismissing Mr. Collins proposition of marriage. Respect of Mr. Collins lies in his tolerating the dismissal in a respectable way.

Her prideful dismissal of Darcy's proposal and his biased scorn for her crude familial foundation agree with variation as an organic instrument that oversees regular determination. Marx's economy theory, that free enterprise commends material creation and money related benefits to make a low class of came up short on workers it abuses, is prefigured in the predicament of sixteen-year-old Lydia Bennet. She ventures out from home for a shameful frolic with Wickham, a military official who fools Elizabeth until his defiled kidnapping of Lydia demonstrates that Darcy was directly about Wickham's instability. Elizabeth's adoration for Darcy develops with each new piece of proof of his ethical judgment.

In *Wuthering Heights* Catherine and Edger Linton's marriage as well as Heathcliff and Isabella's marriage is not based on love and companionship though their marriage is failed (Joshi 2016). It is quite clear-cut evidence that marriage is nothing more than a social contract between man and women. The Victorian time frame was a tough time for ladies as they needed to match what was anticipated from them. For instance, the Victorian female ideal was a lady that was 'the heavenly messenger in the house'; a ladylike figure that guaranteed friendliness and an ethical guide, and furthermore to be a paragon of uprightness.

Women were to be formed into this ideal and were required to live by it. Catherine is seen by numerous individuals as a women's activist good example and her autonomy in the start of the novel isolates her from the female standards of this period. Catherine could do without dresses and being pretty, she would much rather play on the fields with Heathcliff shoeless. Anyway, we perceive how Catherine ultimately falls into being a woman through her change at Thrushcross Grange.

Regardless of Catherine's dismissal of Heathcliff for a superior life, the two of them end up in a similar condition toward the finish of the novel; unfit to eat and hot. There are recommendations that Heathcliff is a free piece of Catherine all through the novel. At that point Catherine expresses that "he is more myself than I am" and furthermore Heathcliff organizes his body to converge with Catherine's after death so they become indistinct. These focuses altogether uphold the possibility of Heathcliff being depicted as a female sort character. Moreover, the way that he is dis-engaged and is described as the female puts more strain on his relationship with

Catherine and drives them further separated. The possibility that they will not fit together turns out to be clearer.

“Heathcliff represents a type of forbidden fruit to Catherine, and later to Isabella. Clearly unsuitable as a marriage partner to women of high standing, Heathcliff’s character can be viewed as a symbol of lust” (Wallace 2016). It can be asserted that Female writers in the Victorian period were directed to abstain from writing social and political criticism in their work in their work because of their restricted position as female writers in the literary world. Critics have argued that the rural and remote setting of *Wuthering Heights* can be a representation of women's remote position from society and modern industry.

“Superficially, of course, that obstacle is in Maggie herself-in her profound attachment to her father and brother, both of whom oppose not only marriage but even friendship between Maggie and Philip because of their long-standing hatred of Philip’s father” (Hagan 1972). A crisis in Feminist activist analysis has been noted by various critics. One of the significant reasons for this crisis is the actual acknowledgment of women's activist composition and of numerous women's activist philosophical positions. American women's activist analysis has endeavored to address this issue, and to research all territories of female experience, including the political, sexual and financial, essentially disregarded in the conventional group.

In yielding for a time to this temptation, one may say that Maggie is spiritually drowning; thus, the final scene, in a sense, merely gives physical embodiment to a *fait accompli* (Larry Rubin 1956). Similarly, as not fit promptly into feminist's literary history, *The Mill on the Floss* opposes simple basic classification. This is somewhat an aftereffect of the novel's utilization of moving story modes, the personality of Maggie and the matter of the novel's self-portraying status. With her intelligence and ardent imagination, Maggie feels there is no place for her in a society preoccupied with property rights and pecking orders, especially in light of its rigid view of the roles of men and women (Adamson 2003).

Ashamed of her hair (i.e., herself, who she is in her “dark” and passionate depths), Maggie cuts it off suddenly in order not to be that stigmatized person and finds now that she has simply confirmed that she is a girl out of control, who is driven by irrational and chaotic desires frowned on in any decent society. “Maggie, ... no anguish I have had to bear on your account has been too heavy a price to pay for the new life into which I have entered in loving you” (Wiesenfarth 1976).

“Among them was a voice from the past, Thomas a Kempis’ The Imitation of Christ, and Maggie found here the clue she was seeking, the path of self-renunciation (Paris 1956).” As far as the women are concerned, they in the modern society too, renounce all what they have in order to make compromises with their married relations being mother and wife. Not only this, they are trapped by male partners when their uteruses prove to be snare for them. Now, having sensed it, women raised a slogan of “uteruslessness” in different campaigns and women march.

In *Pride and Prejudice*, reputation, as known, has consistently been significant in the public eye. The matter of truth is that standing is fairly significant today too. Notoriety actually assumes a significant part in the public arena and public activity. Status and social level were additionally vital for women, young ladies particularly. In a significant way, Ellen Moers has begun to reconstruct women's literary history, for example, by tracing for us the reading women writers did not mainly in the works of other women-and their own "networks": the extensive letter-writing across continents and oceans in the nineteenth century that substituted for the male literary world to which few of them had personal access.

Critically, that idea that women have not been only victims but survivors like Elizabeth and Maggie with special talents resulting from their experiences-emerges in contemporary feminism in a song like Helen Reddy's “I am victorious. I am Woman.” Or in a delighted acceptance by young poets of the charge of "witchery":

*I want my black dress.
I want my hair
curling wild around me.
I want my broomstick
from the closet where I hid it.
Tonight I meet my sisters
in the graveyard.
Around midnight
if you stop at a red light
in the wet city traffic,
watch for us against the moon.
We are screaming,*

*we are flying,
laughing, and won't stop.* -Jean Tepperman

As far as *Wuthering Heights* is concerned that the plot all in all brings up the issue 'What is a woman?' This is a normal plot that a Victorian romance novel would follow, nonetheless, Bronte characterizes the plot in her novel by showing the troubles living as a lady. Catherine is deciphered as the courageous woman in the novel, nonetheless, she can't be the champion of her own life since she is bound by her sexual orientation. She has no power where she needs it most. Bronte utilizes the inquiry "What is a woman?" and shows us what a lady truly is, and what she must be. Catherine is the maker of woman's rights in the novel. *Wuthering Heights* addresses another age in writing and an adjustment in a predominantly man centric culture.

A patriarchal society gives this prestige to men that they are the decision-makers. It is their prestige to keep power and it is considered the duty of women to be subservient to them. In a patriarchal society, women are marginalized as it is the man who will decide a code of conduct which is to be followed by woman because she is physically weak. The issue of her identity, her worth, dignity, and her value is out of question. Woman is as freer to act as man allows her. Women have no access to education, business, politics and religious activities. Florence and others are of the view that word "man" is enough to indicate that man is equated with standard whereas women is equated with fragility, cowardice, meekness and shyness. Even her language is "marked with hesitation and false starts" as she uses "a question intonation" which is suggestive of the fact that she needs a man's support.

George Eliot's work *The Mill on the Floss* presents that how a female goes through hardships to build up her uniqueness. This idea of independence has one significant point that a lady has the option to pick whatever she satisfies. In George Eliot's *The Mill on the Floss*, Maggie is the focal character. She raises voice over and over against male persecution which puts her and other female characters in an underestimated state. It is expected to the hard-headedness and persistence of guys around her which abandons her, which makes her endure both as a person and endure as a female. It is because of man centric customs that her dad and afterward her sibling have higher status than ladies of their family. Their predominance lies not in their being sensible but rather in their being male. It is they who have the force of dynamic. The setting of the novel is

in 1860's which keeps up that how troubled the existence of a lady is in a general public directed by men.

Sexual orientation imbalance over and over hampers the advancement of her singularity from adolescence to youth. She challenges the matchless quality of males over females however in the end kicks the bucket to save her sibling Tom, the agent of conventional male culture. It is the part of Maggie and different ladies of her family to accept the significant certainty that men are allowed to abuse ladies and those ladies who are in similarity with this training are genuine ladies. Male centric society in the clothing of her dad and afterward her sibling takes dynamic part to check her resources. Indeed, even her mom and her aunties are the generalizations who are in congruity with custom. Maggie challenges the current code so passing is her solitary part, she merits as chosen by the general public which imagines her.

As summed up, it can be asserted that for a woman, free will is out of question in a patriarchal society in one way or other. As it is the society which frustrates the happiness of women at every step of life. She is all the time trapped in the cage of wed lock and expected to be a responsible mother, obedient daughter and unquestionably loyal wife. If a woman tries to change it, the inevitable result is her disgrace, assassination of character and ultimate death. Maggie and Elizabeth are such heroic characters who challenges the established patriarchal convention while becoming the voice of the unvoiced women of the society. This convention seriously thwarts Catherine's happiness as she has to die to prove her sincerity being mothering figure, loving wife and obedient daughter.

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