

**ANALYZING AND COMPARING MARY SHELLEY'S
FRANKENSTEIN AND CHARLOTTE PERKINS GILMAN'S
HERLAND WITHIN THE FRAME OF FEMINISM AND
VEGETARIANISM**

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**İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Dr. Öğr. Üyesi Cansu Özge**

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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

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Elçin ÇİLİNGİR B.KAYTAZ tarafından hazırlanan “Analyzing and Comparing Mary Shelley’s Frankenstein and Charlotte Perkins Gilman’s Herland Within The Frame of Feminism And Vegetarianism” konulu YÜKSEK LİSANS Tezinin Sınavı, Tekirdağ Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca 01.06.20 günü saat 13:30’da yapılmış olup, tezin kabulüne OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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Kadınlar uzun zamandır eşitlik için savaşıyorlar. Oy vermek, eğitim almak ve toplum baskılarından kurtulmak istemektedirler. Feminizm, farklı dönemlerin ihtiyaçlarını da göz önüne alarak kadınların kaderini değiştirmeyi amaçlamıştır. Birçok toplumda kadınlar ataerki tarafından baskı altına alınır ve nesneleştirilir. Feminist ve hayvan hakları savunucusu Carol J. Adams da vurgular ki; hayvanlar da aynı kadınlar gibi nesneleştirilip öldürülmektedirler. Kültürel feministler bu gruplara ve doğaya yapılan şiddetin aynı olduğunu ve erkeklerin üstünlüğünü iddia etmekten vazgeçmedikçe bunun devam edeceğini vurgularlar. Bu bakımdan, eko-feminizm, kültürel feminizm ve kültürel eko-feminizm gibi ideolojiler analiz edilmiştir. Charlotte Perkins Gilman ve Mary Shelley gibi yazarlar bu şiddetten rahatsız olmuşlardır ve tüm canlılar için eşitlik istemişlerdir. Gilman'ın Herland ve Shelley'in Frankenstein romanları eko-feminizmin ve kültürel eko-feminizmin bazı özelliklerini göstermektedirler. Bu sebeple, bu çalışmanın amacı; ataerki sistemin şiddete nasıl meyilli olduğunu ve bu yazarların aslında toplumda ne görmek istediklerini incelemeyi amaçlamıştır.

Key Words: Charlotte Perkins Gilman, Mary Shelley, Carol J. Adams, feminizm, eko-feminizm. Kültürel eko-feminizm.

ABSTRACT

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Thesis Title : Analyzing and Comparing Mary Shelley's *Frankenstein* and Charlotte Perkins Gilman's *Herland* within the Frame of Feminism and Vegetarianism

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Women have been struggling for equality with men for a long time. They demand to have a right to vote, get education, to be free of social norms. According to the needs of certain periods, feminism, aims to change the fate of women. Women are oppressed and objectified by patriarchy in most societies. Feminist and animal rights advocate Carol J. Adams emphasizes that not only women, but also animals are objectified and killed by patriarchy. Cultural Ecofeminists asserts that the violence against these groups and nature are same and it will continue unless patriarchy stops claiming its superiority. In this regard, some ideologies like ecofeminism, cultural feminism and cultural ecofeminism are analyzed. Writers like Charlotte Perkins Gilman and Mary Shelley are dissatisfied about this violence and long for equality for all beings. In Gilman's novel *Herland* and Shelley's *Frankenstein: or, The Modern Prometheus* indicate some features of ecofeminism and cultural feminism. Therefore, this study aims to examine how patriarchy tend to be violent and what these writers want to see in society.

Key Words: Charlotte Perkins Gilman, Mary Shelley, Carol J. Adams, feminism, ecofeminism, cultural ecofeminism

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INTRODUCTION

Women's social and political struggle began in the eighteenth century. Feminism is an ideology that aims to change the oppression and the second position of women. First-wave feminists advocate women's freedom for voting and education and gender equality. According to second-wave feminists, gender roles should be done away with. Finally, third-wave feminists have included women who were tortured because of their sexual orientation. In England, the perception of feminism started with Mary Wollstonecraft in 1792. In her well-known work *Vindication of Rights of Woman*, she tried to awake women by saying: "It is time to bring about a revolution in female manners, time to restore their lost dignity to them, as a part of the human species, work to reform the world by reforming themselves" (1792:31). As it can be understood by this statement, women were lost their dignity at that time.

Patriarchy has a tendency to see itself superior to whatever it calls "the other". Women, animals, minorities, immigrants, black people can be easily oppressed and become one. Patriarch's domination can be reason of some of these oppressions. For instance, throughout history, women have been seen weak and inferior by men. Women are expected to be at home and look after the house and children. This leads to women being alienated from social and economic independence. Men, on the other hand, are believed to be physically and mentally strong. While men could get education and had a right to vote, women were deprived of these rights for a long time.

Women are objectified and forced to follow the roles they have been given by society. They are objectified by forcing to stay at home and look after children and the house. Also, men demand to see them well-groomed and attractive. They become objects waiting to be chosen by men. In addition, by exposing to rape, the degree of objectification rises. Patriarchy's dominance comes from men's need to possess. To be able to be alive, men need to have something. They need a land to live and fight for it. Then, they need a woman so as to be kept ready for life. Competition, violence and the desire to possess run their lives. It is not because women need somebody to be protected, it is because men want women to be protected since men know how powerful women can be as long as they want. In a way, women are made to believe that they need a protector.

Even today, it is a kind of tradition for an American father to give in his daughter to her husband. Fathers are the natural protectors until another protector comes and takes over. In some countries like Turkey, it is so common to arrange meetings between families to know each other better. The eldest person from the prospective groom's family "asks for" the girl and the father of the girl "gives" her away. Unless people free their mind and the language, it would be impossible to make structural changes.

Women are not alone in the oppressed groups. Animals also share the same destiny with women. They are objectified, fragmented and consumed as Carol J. Adams suggests. Adams claims that meat is associated with virility and it is believed that it gives strength which is a myth in fact. Adams wants people to stop eating meat and being a part of patriarch's destruction of animals mercilessly. She has a theory called "the absent referent". She believes that people do not acknowledge that they eat corpses of animals by covering it under the name of "meat". It is because people do not want to be reminded of this truth. People cannot stand the idea of hurting their own child but when it comes to animals, they do not give a second to think about the fact that what they are eating is a cow's baby or what they are drinking is cow's milk which she can only produce for her offspring.. Adams states that: "If animals were given reproductive freedom, we would not have veal, because mothers would not let their children be taken. We would not have dairy, because they would not subject themselves to constant hormones in order to supply us" (1999:7).

Some people refuse eating meat as it is unhealthy. Some others see eating meat as a violent activity. Nick Fiddes asserts in his book *Meat*: "Vegetarians do not eat meat (or, at least, some meats). Although it is often overlooked the one and only attribute which characterises all vegetarians, regardless of race, creed, class, gender, age, or occupation, is an avoidance of animal flesh in their diet" (1991:6).

A group of people who are displeased about this dominance call themselves "feminists". They begin longing for equality between sexes and ask for more. First, they want to get the same education as men. Then, they demand right to vote. Feminism has different kind of branches and cultural feminism will be in the heart of my thesis. Linda Alcoff defines cultural feminism as "an ideology of female nature or

female essence reappropriated by feminists themselves in an effort to revalidate undervalued female attributes” (1988). Cultural feminism focuses on the biological differences of women and appreciate them such as motherhood.

This study aims to show how patriarchy makes women and animals objectified and how it should have been within the two novels: *Herland* and *Frankenstein: The Modern Prometheus*. In the first chapter, I shall focus on the explanation and their pioneers of feminism, cultural feminism, ecofeminism, cultural ecofeminism. I will try to show the examples of these terms within the novels. Then, next chapter will be about the analysis of *Herland* within the frame of cultural feminism and ecofeminism.

Focusing on Shelley’s *Frankenstein*, in the last chapter studies some aspects of cultural ecofeminism. Through some women characters, women’s position will be examined. Also, Victor’s creature will be announced as “the other” and his choice of being vegetarian will be put itself in the oppressed group. Victor’s preference to have a creature without mother will be examined in the concept of cultural feminism.

1. The Sexual Politics of Meat

American writer, feminist and animal rights advocate Carol J. Adams claims in her book, *The Sexual Politics of Meat: A Feminist – Vegetarian Critical Theory*: “..major movements in feminist history and major figures in women’s literature conjoined feminism and vegetarianism in ways announcing continuity, not discontinuity” (2010:216). Both feminists and vegetarians defend inferior groups’ rights. Feminists want women to have same rights as men while vegetarians act on behalf of animals. Similarly, women are forced to be silent at home and follow certain roles in society. Animals, on the other hand, are objectified and consumed for different needs of people such as food, clothing, experiment and entertainment.

“Feminists-indeed most women-are acutely aware of what it feels like to have one’s opinion ignored, trivialized, rendered unimportant. Perhaps this experience has awakened their sensitivity to the fact that other marginalized groups-including animals-have trouble getting their viewpoints heard” (Donovan, 2006). Both American scholar Josephine Donovan and Carol J. Adams share the view that there is a similarity between how women and animals are oppressed and subjugated by patriarchal society. “The Sexual Politics of Meat means that what or more precisely who, we eat is determined by the patriarchal politics of our culture, and that the meanings attached to meat eating include meanings clustered around virility. We live in racist, patriarchal world in which men still have considerable power over women, both in the public sphere and in the private sphere” (Adams, 2010). Adams believes that violence against animals and women results from the same sources. Women are objectified, sexualized and killed. As for animals, they are also possessed, killed and consumed. As people do not want to be reminded of what they do by killing, ignoring and consuming marginal groups, Adams comes up with a theory called “the absent referent”. Carol J Adams defines this theory in her book *The Sexual Politics of Meat: A Feminist Vegetarian Critical Theory* “Metaphorically, the absent referent can be anything whose original meaning is undercut as it is absorbed into a different hierarchy of meaning” (2010:67).

Animals become absent when they are killed. People do not recognize or do not want to recognize that they are eating a dead body of an animal. Language has a key role here. The dead body of the animal renamed as “meat”. Animals are made absent in

literal, definitional and metaphorical ways. Literally, they become absent since they are dead. People change the language and say veal or lamb instead of saying baby animals. Finally, they become metaphors while describing people's experiences. While women are talking about their rape experiences, they say I felt like "a piece of meat".

Adams states that animals are butchered, and women are sexualized with the cycle of objectification, fragmentation and consumption. Women are seen as an object when they are raped. They cannot say no. They are not free. With butchering, animals become dead objects. They are no longer living creatures. Fragmentation follows objectification. Animals are dismembered brutally in slaughterhouses. Their body parts are renamed to mask the fact that they were once living animals. We do not have a cow or pig but hamburger, steak, bacon or sausage on our plates. In addition, as they are not subjects but objects, they are objectified while naming them as well: Instead of saying "lamb's leg" or "chicken's wing", we say "leg of lamb" or "chicken wings". As animals are dead now there comes the consumption part. We are made to believe that meat is the only source of protein. In fact, there are some vegetables and grains which consist of the equal protein source. Meat, which is the absent referent now, is a metaphor to express women's oppression. When women are exposed to sexual abuse, they say that they feel like a piece of "meat". Also, rape is not different from eating meat as both suggest violence. There is no difference between forcing women to have an intercourse and eating an animal with the help of fork and knife. "You are cut held down by a male body as the fork holds a piece of meat so that the knife may cut into it" (Adams,2010).

Animals are dismembered before being consumed. Dismemberment also shows itself in texts. Vegetarianism may be ignored, and contexts may be changed in texts. "What feminists see in the fate of women's texts, vegetarians see in the fate of animals. In their parallel concerns, feminists and vegetarians seek to establish definitions against patriarchal authority" (Adams,2010). Text are not changeable things that editors can change into whatever they want. Similarly, animals are not "things" one can kill when she or he wants.

It is possible to say that people choose a diet which does not include meat during wars. As people witness the violence and savagery of war, they reject eating meat. During World Wars the number of vegetarians rose. Nick Fiddes indicates that “In Britain during the Second World War 120.000 applicants for food rationing cards registered as vegetarians” (1991:28). Adams mentions about Edward Carpenter’s comment on war in her book *The Sexual Politics of Meat*: “When we think of the regiments and regiments of soldiers and mercenaries mangled and torn...when we realise what all this horrible scramble means, including the endless slaughter of the innocent and beautiful animals, and the fear, the terror, the agony...” (Adams,2010). Carpenter believes that violence against people and animals are not different things. “Just as anti-war feminists believe that empowering women would end war, so vegetarians believed that eliminating meat eating moved the world closer to pacifism.” On the one hand, there is male dominated patriarchal society, which affirms war and violence. On the other hand, there are women who look for a peaceful world without killing people or animals.

Adams asserts that there is a vegetarian feminist approach which is constructed upon four themes: the theme of rejection of male acts of violence, identification with animals, vegetarianism as rejection of male control and violence, and finally the theme of linked oppressions and linked ideal states. The last theme urges that male dominance leads to women’s oppression, war and meat eating. The utopian world welcomes human beings when vegetarianism, peace and women’s equality conquer the world. Charlotte Perkins Gilman is the pioneering author who asserts these ideas in the fourth theme. In her novel *Herland*, which was written in 1915, she creates a world full of women who live peacefully without men. These women live in a matriarchal society and do not eat animal flesh. Adams asserts that “The issue of vegetarianism is an inevitable part of *Herland* because Gilman, while emphasizing women’s strengths and abilities, deconstructs the essentials of patriarchal culture at its many fronts” (2019).

2.Feminism

“Feminism is the ideology of a modern social movement for the advancement of women, taking shape (in its Western European and US forms) in the eighteenth century and based on principles of equality and emancipation in secular societies.” (Dinshaw, 2007). Although it is easy to define this ideology, women have difficulty in asking for equality. French social reformer and writer Olympe de Gouges, whose original name is Marie Gouze, for instance, is sent to the guillotine as she voices her thoughts about women’s rights in 1781.

In the eighteenth century, people finally put a trust on their mind and begin to question the things that are imposed on them. It is understood that every human being has some rights from birth like freedom, happiness and life. It is possible to say that these rights are not for all beings but for males only. This leads to a patriarchal society in which men are responsible for defining and protecting women as if they are superior to them. Consequently, women become oppressed and objectified by men. Most women are forced into obedience at home and they long for being treated equally. Industrial revolution also makes women into slaves in factories. Feminists take the stage and break their silence. There are three waves of feminism starting from nineteenth century to present. First wave of feminism starts from nineteenth century to early twentieth century and focuses on women’s suffrage and their right to vote. Second wave begins in the early sixties until late eighties, which deals with social norms and cultural inequalities. Third wave of feminism starts in the early nineties and continues today. Feminism might be divided into two groups: Modern Feminisms and post-modern feminisms. Modern feminisms consist of different divisions like Liberal Feminism, Cultural Feminism, Marxist Feminism and Radical Feminism. Touching upon Liberal Feminism, Cultural Feminism will be the main focus.

Modernism promises freedom in the eighteenth century and it is what women need. It also looks for equality in every field of life. “Liberal feminists believe that racism, sexism and any form of political, social and economic discrimination or oppression for reasons of gender, sexual practice, political orientation, religious persuasion, age or philosophical temperaments are evils no morally sensitive society can or will definitely allow.” (Almeder,1994). To be able to get what women want, they should get an education. In fact, very few women have a chance to be educated. In England, Mary Astell is considered to be the profeminist who “initiated a powerful strain of modern feminism, arguing for the establishment of women’s educational institutions decrying the tyranny that husbands legally exercised over their viewers” (Stallworthy and Ramazani, 2006).

Mary Wollstonecraft echoes Astell, encourages women not to be slaves at home. Moreover, they share the view that women should be given the same opportunities as men when it comes to education: "...men endeavour to sink us still lower, merely to render us alluring objects for a moment; and women intoxicated by the adoration which men, under the influence of their senses, pay them, do not seek to obtain a durable interest in their hearts, or to become the friends of the fellow creatures who find amusement in their society." In addition to England, America has women's rights advocates such as Elizabeth Cady Stanton, Sarah Grimké and Susan B Anthony. Stanton launched the women's rights movement in America. She organized Seneca Falls Convention in 1848 and a document, The Declaration of Sentiments, was signed. Stanton used the United States Declaration of Independence as a framework for the design of The Declaration of Sentiments. The United States Declaration announced the equality of people and their eternal rights. In Stanton's declaration, she focused on the equality of sexes: "All men and women are created equal; that they are endowed by their Creator with a certain inalienable rights that among these are life, liberty and the pursuit of happiness; that to secure these rights governments are instituted, deriving their just powers from the consent of the governed"(Stanton, 1848).

First-wave feminism mainly dealt with political liberties of women. It included right to vote, possession and education. Women could not get a proper education like men and did not have any rights at all. Gender relations were unbalanced and it led women to become dependent on their husbands. First-wave feminist Charlotte Perkins Gilman shared her experience as a woman who was restricted by a male doctor about writing as she experienced postpartum depression. She wrote the short story "The Yellow Wallpaper" as a representation of women's situation at that time.

2.1 Ecofeminism

According to this ideology, which is introduced by French feminist Françoise d'Eaubonne in 1974, there is a connection between the oppression of women and nature. The ecofeminist writer and scholar Greta Gaard defines ecofeminism as “the ideology which authorizes oppressions such as those based on race, class, gender, sexuality, physical abilities, and species is the same ideology which sanctions the oppression of nature” (1993:1). As it is understood from this definition feminism is not only against oppression of women but all discriminations.

Ecofeminists point out that male dominance is responsible for all kinds of persecutions, such as those of environment and women. Therefore, they are against patriarchy's devaluing of women, nature and all oppressed groups. Ecofeminists share the view that patriarchy marks women and nature as the “other”. It would be logical to explain this by a structural theory called “binary opposition”. According to the linguist Ferdinand de Saussure, binary opposition is a system of language, which includes two opposites defined against one another. However, the problem which may occur here is that it may lead to discriminations between the groups. Here, for instance, men claim that they have a right to consider themselves superior to women. Again Gaard believes that patriarchy has an ideology “whose fundamental self/other distinction is based on a sense of self that is separate...” (1993:2). As a result of this separation, masculinity considers itself as “self” and calls the rest the “other” including women, nature and animals. Due to this separation, hierarchy and domination is caused inevitably. Ecofeminists refuse all patriarchal dualisms such as self/other, man/woman, and culture/nature.

Karen Warren, who is the leading proponent of the ecofeminist movement, states that “women are closer to their natural environment because of being the household managers, they are responsible for providing food, water, fuel-in short, sustenance to their families” (1997). This comment supports the belief in Earth as our natural “mother” on account of the fact that it provides human beings with food, air and water. However, patriarchy is responsible for the exploitation of nature as well. Consequently, both nature and woman share the same problem: male hegemony.

2.2 Cultural Ecofeminism

One of the most significant types of ecofeminism is cultural ecofeminism. It has its roots in radical feminism which “rebels against patriarchy’s devaluing of the qualities associated with gender construct “woman” (Carlassare, 1999:93). As far as the situation of women is considered, in most of the patriarchal societies, women are forced to follow some roles. Women are expected to stay at home and take care of children and the house while men work and support the family financially. As a result, woman, who cannot back up herself and the family, feels inferior. Patriarchy tries to establish a belief that women are not good at working but being a mother only. Restricting women’s roles enables men to dominate and oppress them easily. Cultural ecofeminists revalue the qualities of women such as care and nurture.

Also, cultural ecofeminists emphasize that there is a strong connection between the oppression of women and nature. Patriarchy claims hierarchy against the opposite sex and nature as well. Women are seen closer to nature on account of their physiological qualities. The ecofeminist Carolyn Merchant asserts that women are associated with nature and explains what cultural ecofeminism is:

Cultural ecofeminism is a response to perception that women and nature have been mutually associated and devalued in western culture...Physiologically, women bring forth life from their bodies, undergoing the pleasures, pain, and stigmas attached to menstruation, pregnancy, childbirth, and nursing, while men’s physiologically leaves them freer to travel, hunt, conduct warfare, and engaged in public affairs (2005:201).

As Merchant points out, motherhood is a vital quality of women. Throughout history, matriarchal societies have been a symbol of peace while patriarchal societies represent war. In contrast to men, women are keen on being peaceful, egalitarian and in harmony with nature. Men, on the other hand, are associated with destruction, competition, inequality and they claim that they have a right to exploit nature and natural resources. In her novel, *Herland*, Charlotte Perkins Gilman welcomes her reader with a land full of women who live peacefully without any touch with patriarchy’s unsuccessful methods of management.

Cultural ecofeminists condemn patriarchal religions which claim men’s superiority to women. They believe that people should reject the idea that men are

God-like. In the past, in Greek myths especially, the beliefs in Goddesses adopted by people were the best as they brought peace on earth. In their article called “Ecofeminism and Natural Disasters”, Alyssa Banford and Kiely Froude emphasize that “Cultural ecofeminist focus on the influence of spirituality on women’s empowerment. Ancient, nature-based, spiritual religions that located divinity within ecology shape the spiritual domain of cultural ecofeminism” (2015:74).

There is also a comment on economy in *Herland*. Van gives information about economy in America and says there is always a hope for the rich by saying:

In our economic struggle, I continued, there was always plenty of opportunity for the fittest to reach the top, which they did, in great numbers, particularly in our country; that where there was severe economic pressure the lowest classes of course felt it the worst, and that among the poorest of all the women were driven into the labor market by necessity (2015:67).

Although Terry tells Herlanders that Americans do not know what poverty is, it is obvious that the classes divide people into groups depending on how much money they earn. In fact, women in *Herland* have no idea about what poverty is as they live in abundance. There is economic interdependence and women do not compete each other but cooperate. They live as one big family.

The idea of development could bring us the rejection of Enlightenment thought. In this period, there is a belief that everything can be understood with mind and some scientific developments occurred. Nevertheless, women are believed to be lack of mental faculties unlike men. Therefore, while women are associated with nature, men are associated with mind. Women are believed to be closer to nature. Cultural ecofeminism is not only against oppression of women and nature, it is against oppression of animals as well. Cultural ecofeminists believe that the hegemony is the same for all groups including animals. Animals are used for food, cosmetics products, experiments and even clothes. Professor Alvin Y. Wang points out that:

Animals are viewed as “lower” than humans in the same fashion that women are viewed as “lower” than men. Such a value system has enabled social institutions to exploit natural resources in ways that benefit (man) kind, but are disadvantages to natural ecosystems (1999:2411-2).

3. Essentialist Arguments

Racism is the belief that one is superior to other races because of its peculiar characteristics. Similarly, sexism is defined as the idea of superiority to another gender due to the features that men give themselves. For another belief, speciesism, as people are the most intelligent creatures on earth, they claim that they have every right to feel themselves superior to animals just because they are capable of thinking and talking. In all these cases of discrimination, it is said that some features describe the essence of man.

Essentialism is one of the accusations that ecofeminists are exposed to. Despite the fact that ecofeminists preserve the idea of women being natural life givers, there is strong opposition to this idea by critiques of essentialism as it makes women subject to the patriarchal idea that women are to obey their existential nature. German professor of sociology Maria Mies states that “Femaleness is and was always a human relation to our organic body. Only under capitalist patriarchy did the division between spirit and matter, the natural and social lead to the total devaluation of the so-called natural (2014:161).

As it is stated before, motherhood is crucial for ecofeminists. They believe that in a land run by mothers, there is neither war, nor chaos. However, this ability to give life doomed women to become the target of patriarchal violence. All in all, women are not valuable because they are able to give birth. In her article called “*Feminism, Ecofeminism and the Maternal Archetype: Motherhood as a Feminine Universal*” Lynn M. Stearney points out that “Feminist Theorists ... defined and developed the idea that motherhood is a ‘myth’ which, as constructed by patriarchy, has functioned to romanticize and idealize the experience of mothering and to make motherhood a compulsory role” (1994:146). As Stearney states, motherhood is a role given by patriarchy to women. By means of this role only, women can find a place for themselves in the society. As motherhood is a full-time job, they cannot show their influence financially. All of a sudden, home becomes their place and they become domestic. Consequently, women cannot be independent and free.

Gilman, who believes that womanhood is a “common duty”, in her novel *Herland*, has a lot of mother characters. Herlanders share the view that motherhood is the most vital duty in the land. As one of the male characters, Van, states “motherhood is the essential distinction of these women” (63). Moadine, one of the Herlanders, insists that “The children in this country are the one center and focus of all our thoughts. Every step of our advance is always considered in its effect on them- on the race. You see, we are MOTHERS” (2019:72).

It is possible to say that *Herland* may face some criticisms when Herlanders’ endless desire for being mothers is taken into consideration. According to Elizabeth Carlassare, “essentialism usually refers to the assumption that a subject (for example, a ‘woman’) is constituted by presocial, innate, unchanging qualities” (1994:52). Cultural ecofeminists think that women have an unchangeable quality like being able to give birth and put motherhood at the heart of their argument. Yet, women are not just there to become mothers. It should not be their predetermined role in society. They can participate in different areas and be successful. Giving women this important role can make them worthless since they are capable of doing other things as well. One’s identity should not be a sign of his or her biological difference.

3.1 Carnism

American social psychologist Melanie Joy came up with the term “carnism” in 2001. It is a moral commitment to avoid consuming meat and other animal products. In her book *Why We Love Dogs, Eat Pigs and Wear Cows*, she points out that “We send species to the butcher and give our love and kindness to another apparently for no reason other than because it is the way things are” (2010:27). It is likely that there are some prejudices behind consuming animal flesh. As Carol J. Adams states in her book, meat eating is linked in most of the cultures to masculinity. Men tend to believe that they have to eat meat in order to be physically strong.

There are also other people, who love animals and do not want to harm them. However, they like eating meat as well. Patriarchy has a tendency to divide animals into categories: edibles and non-edibles. On the one hand, some people tell others how affectionate they are to their pets such as cats, dogs, birds, fish or hamsters, on the other hand, they can consume what they have on their plates. Animal advocate Melanie Joy defines this as carnism in her book *Why We Love Dogs, Eat Pigs, and Wear Cows*: “a belief system in which eating certain animals is considered ethical and appropriate” (2009: 30). According to this system, we make ourselves believe that we can eat some animals not others. This could be explained with psychologist Leon Festinger’s term: “Cognitive Dissonance”. Festinger emphasizes that “The individual strives toward consistency within himself. His opinions and attitudes, for example, tend to exist in clusters that are internally consistent. Certainly, one may find exception” (1957:1). When we think about this term as far as our choice of food is concerned, we may eat animal flesh in spite of the fact that we are against killing animals. We could find an excuse about our choice: I cannot get the protein from other food so I should eat meat. This way of acting could be explained as hypocrisy. American scholar of comparative literature Josephine Donovan states that:

Feminists must reject carnivorousness; the killing of live animals for clothing; hunting; the trapping of wildlife for fur; rodeos, circuses and factory farming; and that they must support the drastic redesigning of zoos to allow animals full exercise space in natural habitats; that they should reject the use of lab animals for testing of beauty and cleaning products (1990:375).

In Herland, there are some examples of carnism as far as animals are concerned. For explorers, while some animals are kept as pets, to keep people from danger, some others are necessary to feed people. While the explorers exchange some information about their culture to Herlanders, Terry says that they keep dogs as pets. Then Herlanders ask for some information about dogs, Terry replies:

Oh-useful! Why, the hunting dogs and watchdogs and sheepdogs are useful-and sled dogs of course! -and ratters, I suppose, but we don't keep dogs for their USEFULNESS. The dog is "the friend of men, we say -we love them (2019:54).

It is so understandable that Terry, who is used to establishing superiority, starts talking about dogs' usefulness's instead of their being friends with people. While Terry says that dogs are friends of people, Jeff has to explain that it is not the same for cattles and cows: "We keep cattle for their milk, as well as for their meat. Cow's milk is a staple article of diet. There is a great milk industry- to collect and distribute it" (2019:51). Milk is so commonly consumed by humans which is one of the main sources of nourishments. Yet, people do not think that milk is for the cow's baby not for their children.

3.2 Eugenic Thought

“Eugenics” is a term coined by English Victorian era eugenicist Francis Galton, who supports Charles Darwin’s idea about “the survival of the fittest”. It is a “selective mechanism by which “superior” societies evolved from lower ones” (Mies, 2014:160). In some societies, some people are regarded as “unfit” such as blacks, immigrants, the handicapped. Consequently, they are not considered to be fit for reproduction.

Dana Seitler indicates that: “The determinations of eugenics aided in the production of an idealized model of femininity, a realignment of gender with a set of moral or biological norms and a system of social value” (2003: 69). In Herlanders’ society, having children who show good qualities is as significant as becoming a mother. Women are allowed to be mothers only if they have good morality. In other words, they long for perfect race. This could be a sign of eugenic thought. Somel, one of the Herlanders, states that “If the girl showing bad qualities still had the power to appreciate social duty, we appealed to her, by that, to renounce motherhood” (88). By forcing women not to become mothers since they have bad qualities may sound unfair. If feminism suggests equality for all people, it might not be logical to deprive women of being mothers.

4. Charlotte Perkins Gilman

A feminist writer, a sociologist and activist, Charlotte Perkins Gilman was born in 1860. She has a significant role in American feminism. She refuses male dominance and suggests matriarchal system instead of it. Gilman claims that patriarchy is the reason for women's issues and gives importance to feminine aspects which is in the center of cultural feminism. According to Gilman, men create their own hegemony by fighting and using their power. Unlike men, women become slaves of male dominance. Gilman asserts that rather than killing and destructive tendencies, women have some affirmative aspects which are necessary to live peacefully.

Gilman has a mother who claims that girls are property of mothers until they are replaced by their husbands. In Gilman's autobiography, *The Living of Charlotte Perkins Gilman: An Autobiography*, she points out that her mother thinks that a girl "should remain in her mother's sphere until she entered her husband's" and she adds her question "Does a girl never have a sphere of her own?" (1935: 45). From very early age, Gilman dreams about being the only authority in her own life. Gilman lived in nineteenth century which has a reputation for patronage of males over women.

As Gilman grows up, she begins to reshape the idea of marriage on her mind. In a letter to her friend Martha, she writes: "Child, you have no idea of how much bigger I feel. I have decided. I am not domestic and I don't want to be" (Gilman, 1881). When she is just seventeen, she knows that she is not a kind of woman who is able to deal with being a traditional wife. It is obvious that she is aware of the "obligatory roles" of women as a wife and mother and is sure about she will not be one of them. Nevertheless, she got married to Charles Walter Stetson in 1884, who seemed to understand Gilman's concerns about marriage. It is possible to say that by getting married, Gilman gave up her independence. In 1885, her daughter, Katharine was born, and her mother looked after her daughter. Later, Gilman suffered from postpartum depression which is a mood disorder associated with childbirth. Probably, she had some difficulties in adjusting to being a wife and mother. She was suggested to take "The Rest Cure" by doctor Silas Weir Mitchel in 1887. The Rest Cure is described in The Oxford Dictionary "as a period spent resting or relaxing in order to improve your physical or mental health". It was invented in the late nineteenth century by Mitchell

to treat hysteria. Diana Price Herndl points out why hysteria is a disease associated with women in her article “The Writing Cure: Charlotte Perkins Gilman, Anna O., and “Hysterical” Writing”:

Hysteria can be understood as a woman’s response to a system in which she is expected to remain silent, a system in which her subjectivity is continually denied, kept invisible. In becoming a writer, a woman becomes not just a subject but a subject who produces that which is visible. In making her subjectivity seen, writing ensures the woman of her status as “speaking subject”, or, more precisely, as language-using subject” (1988:53).

It is not a secret that in a man’s world, women are struggling to be heard. There are accepted roles and they are not questionable. As a man of science, Mitchell suggested Gilman not to write. Obviously, it was a well-known fact only if women can think and write, they can be free of burdens. The prescription included this advice: “Live as domestic a life as possible. Have your child with you all the time. Lie down an hour after each meal. Have but 2 hours intellectual life a day. And never touch a pen, brush or pencil as long as you live” (Gilman, 1935: 96). By a “male doctor” she was advised not to write, and Gilman rejects this prescription. However, psychologists want their patients to tell since it has a profound effect on mind, to get rid of negative thoughts. It is the only cure to feel free again. It is possible that Mitchell thinks that women should not try to compete with men. In his book *Doctor and Patient*, he points out that:

The woman’s desire to be on a level of competition with man and to assume his duties is, I am sure, making mischief, for it is my belief that no length of generations of change in her education and modes of activity will ever really alter her characteristics. She is physiologically other than the man (1887:13).

This statement of Mitchell may sound like a response to women’s demand to have same rights as men. He thinks that women’s attempt to compete with men sounds ridiculous. Women are inferior physiologically and nothing can change this.

As a feminist writer, Gilman used this moment of her to her short story years after: *A Yellow Wallpaper*. In 1890, she wrote a story of a woman who experiences madness because of her control lover husband, John. She is put in a room surrounded by yellow wallpaper and begins to identify herself with the patterns on it. This woman does not have a name and depicted as “the narrator” possibly to be able to voice of all

women. In fact, the narrator becomes a victim of male dominance which Gilman refuses. By putting in a room and not allowing to write, the narrator is kept in a kind of prison. When she thinks that her condition does not get better, she encounters a counter argument by her husband: “You are better. I am a doctor, you are gaining flesh and colour, your appetite is better” (Gilman, 1899:30). The narrator rebels against the “prescribed” role of women by getting rid of the wallpaper. And by depicting some insanities, she becomes freer ever then before. Al in all, insanity is a sign of freedom since one can rebel against the established norms. In this short story, Gilman criticizes the control of males over women with the male characters, the husband and the doctor. By using a women character, Gilman may aim to show how women can react against whatever they feel true.

When it comes to Gilman’s thought on motherhood, she was not lucky enough to get attention from her mother when she was a child. Her mother chose to show her love for her daughter when she was asleep. Not being able to experience care from her mother, it is possible that she had some difficulty to give to her own daughter. Possibly, in her work *Herland*, Gilman tries to show what motherhood is for her. First of all, in *Herland*, which was written in 1915, she depicts a land full of women. These women have a right to choose to become a mother or not. By giving this freedom to her women characters, Gilman may try to say that women should be free of society’s norms. In addition, the women in *Herland* put trust on only the professionals as far as children’s education is concerned. For Gilman, a woman can learn to be a mother as long as she wants a baby. Gilman had to leave Katharine as she was going to live her father, Stetson. It is not because she does not love her child but because she is into her professional life as an activist and writer. It is not a must for a woman to look after a baby and devotes herself to her child. When Gilman “left” Katharine, she was accused of being an “unnatural woman”. Sending a child so that she can live with her father does not or should not mean “leaving” as father is another parent of a child.

In *Herland* too, Gilman wants to show how patriarchy claims itself superior to women. With her male characters, she aims to criticize the position of women in the society. Especially, Terry, who represents patriarchy, becomes a mirror of men in America. The reader has a chance to learn how men look down on women by accusing

them of being undeveloped, ugly, jealous and not capable of getting on well. Gilman makes the male explorers puzzled by depicting women as having well-manicured land and lifestyle. These are the women Gilman desires to see in a society: powerful, strong and independent.

As Gilman rejects male power on women, in *Herland*, her women characters are independent. The reader later learns that these women did not live under the command of men. Two thousand years ago, slaves revolted against the remaining masters, yet, women revolted this time and got rid of them. Consequently, they had no one to be frightened of anymore. Van points out:

They were not afraid of us — three million highly intelligent women — or two million, counting only grown-ups — were not likely to be afraid of three young men. We thought of them as “Women,” and therefore timid; but it was two thousand years since they had had anything to be afraid of, and certainly more than one thousand since they had outgrown the feeling (Herland, 2019:95).

As time goes by, the explorers and the three of Herlanders like one another. When they get married, Terry likes to sleep with his wife, Alima, against her will. Women ask him to leave the land as soon as Terry attempts to rape his wife, Alima. Their kind attitude suddenly changes when their freedom is in danger. Gilman’s punishment for the attempt of rape is exile.

In 1897, Gilman wrote *Women and Economics*, where she points out her views on the roles of women and men in marriage. She claims that a woman does not have to fulfil her duties as a mother and wife only. Instead of expecting financial support from her husband, she should work and have economic independence. She argues that women must change the role they have been given as they cannot have a social freedom because of this. In addition, she believes that both marriage and motherhood make women inferior to men.

In her other novel, *Moving the Mountain*, written in 1911, Gilman envisions a world full of women who are independent, self-confident and equal to men. In this novel, the reader witnesses the story of John Robertson who tries to catch up with his society. He got lost in Tibet years ago was nursed and his sister found him. However,

he has some difficulties in adjusting to the differences he has seen. These differences include women's position mostly. Gilman tries to depict that as a member of a male-controlled society, John has a tendency to see women as slaves. He is unwilling to change his point of view which shows the reader how strong prejudices can be when it comes to accepting equality of sexes.

From the very beginning, John learns that his sister Nellie became a president of a college in his absence. As John tells later, Nellie could not find acceptance from her father for education when she was a child. Instead of showing his appreciation as a brother, he says "I hate to write it-but she is now president of a college- a coeducational college!" (Gilman, 2009:6). It is possible that John cannot stand the idea of women's achievement. In contrast, after thirty years, his society cannot find any difficulties in getting used to women's changing positions. Nellie, on the other hand, knew that men in general liked being boss in John's time and she says "You precious old Long-Lost Brother! When you get utterly upset, I will wear my hair down, put on a short dress and let you boss me awhile-to keep your spirits up... You cannot alter human nature!" (2009:8). These words of Nellie sum up men's need to feel superior to women. John sees a different woman and he asserts that Nellie is "almost like a man" since "she takes things so easily-as if she owned them" (2009:8). Obviously, John believes that only men are capable of being self-assured, not women.

Later, John comments on the magazine Nellie gave him to read. John describes it by saying "It was not what I should have called "a woman's magazine", yet the editor was a woman, most of the contributors were women, and in all the subject matter I began to detect allusions and references of tremendous import" (2009:10). Most probably, John assumes that a woman's magazine would be full of insignificant details, however, he is surprised when he learns that it is not the world he used to live in anymore. Women work, including his own little sister, Nellie, her daughter Hallie and create valuable things. It is the thing John is unwilling to acknowledge.

In addition, while John is talking to Nellie's husband, Owen, John is shocked when he learns women do all kinds of work: "I groaned and shut my eyes, I could see the world as I left it, with only a small proportion of malcontents and a large majority of

contended and happy homes; and then I saw this awful place I was coming to, with strange masculine women and subdued men” (2009:11).

John thinks that people are happy with the way of the world. Women have domestic duties and men earn money. However, people learn nowadays that this is called learned helplessness. When John realizes that it is not what he was taught, he describes the place as awful.

The world Gilman created is a place where “women waked up”. As Owen gives information about this proposition as an answer to John’s question, women woke up “to a realization of the fact that they were human beings” (2009:43). Women prefer the administrative and constructive jobs. Owen also adds that the women do not belong to men anymore. They are independent creatures. It is the position Gilman wants women to be in. In 2020, most of the societies still dream about this position. Unfortunately, it still seems impossible to reach.

Gilman also has some things to say about animals being consumed for food. Hallie, Nellie’s daughter asserts that they decreased animal food and eating cold storage meat stopped long time ago. Nellie adds: “The world was ill-fed” (2009:32). Another comment on animal rights is when Owen says they do not have any zoos anymore. Nellie asserts “Our views on education have changed you see and our views of human relation to the animal world; also our ideas of pleasure. People do not think it is a pleasure now to watch animals in pain” (2009:60). When John claims that animals are not in pain, Nellie goes on “Imprisonment is never a pleasure. It is a terrible punishment. A menagerie is just a prison, not for any offence of inmate” (2009:60). Gilman cares about being against using animals for entertainment. Lastly, there is another reference to hunting. Nellie describes hunting as “another relic of barbarism.” Under the name of sport, killing animals is not something to do for fun. Nevertheless, men have a kind of sadism by chasing after an animal and killing it.

Gilman does not only defend women’s rights; she cares about animal rights as well. Animals are another minority group oppressed by patriarchy. Gilman has sympathy for them and writes a poem called *The Cattle Train*. The last stanza of this poem questions the choice of eating animal flesh:

Hot, fevered, frightened, trampled, bruised, and torn;
 Frozen to death before the ax descends;
 We kill these weary creatures, sore and worn,
 And eat them — with our friends

(<https://www.poetrynook.com/poem/cattle-train-0>).

In addition to her poem, Gilman makes the women vegetarian in *Herland* as well. Somel, one of the Herlanders, says they do not have any sheep, cattle or horses: “We do not want them anymore. They took up too much room — we need all our land to feed our people. It is such a little country, you know” (2019:51). Herlanders need their land to feed their people. Consequently, they grow fruit and vegetables and eat them. Gilman’s women prefer a herbivorous diet while the explorers, who represent patriarchy, are into meat and dairy products as Herlanders learn later.

In 1915, Gilman wrote *With Her in Ourland* as a sequel to *Herland*. This time Ellador, one of the Herlanders, has a chance to see the rest of the world. The character of Terry is still with the reader with whom Gilman goes on illustrating the patriarch’s point of view. Terry continues arguing for the necessity of wars at the beginning of the novel by emphasizing “It is human nature” (1997:69). By pointing out the issue of war, Gilman tries to emphasize the importance of destruction in male-dominated societies. War is associated with destruction, competition and chaos and men like them all. Therefore, Terry does not mind supporting it. Ellador, on the other hand, claims that one should take lessons from the past and avoid making the same mistakes again instead of giving unnecessary details about wars. Ellador wants people to educate themselves and learn from their past. As it is mentioned before, education is one of the most crucial things for Herlanders. Gilman’s emphasize on education reveals how vital education is for feminists. For Gilman, women should educate themselves so that first of all they can come to the realization that they are equal to men.

Once again, one can understand that Herlanders focus on what they did and what they are going to do. They are not interested in what they are going to have in the end. It is the opposite of what men aim to do. Patriarchy always wants to have something whether it is land or a woman. Even Van, who is the most open-minded among the explorers, confesses that he likes it when Ellador needs him.

Through Ellador, Gilman explains where the concept of patriarchy comes from: “The old Boss Father is behind God. The personal concept of God as a father, with his special children, his benign patronage, his quick rage, long anger, and eternal vengeance. It is an ugly picture” (1997:129). In fact, these aspects such as patronage, rage, anger and vengeance, all are associated with men. God is always portrayed as revengeful and angry. Consequently, it is believed that one should be frightened of it and should not question its presence. As men are described as God, women and other creatures are described as inferior and the oppressed while men are superior and the oppressors.

Gilman again shows the reader herself as a vegetarian. Herlanders eat fruit and vegetables, they do not consume animal flesh. When Van remembers how beautiful their gardens are, he emphasizes: “...the garden-circled cities of Herland, where for each group of inhabitants all fresh fruits and vegetables were raised so near that they could be eaten the day they were picked” (181).

4.1 Rejecting Male Dominance

One of the most striking themes of cultural ecofeminism, which is visible in *Herland* is the rejection of male dominance and violence. According to this theme, women reject a world full of hatred, violence and war. War is a kind of a struggle to possess land which needs competition. Regardless of losing a lot of lives, men long for competition, fighting, killing and becoming winners. They also want to control women, animals, whatever they call “the other”. Ecofeminists are not only against the oppression of women but they also advocate for other oppressed groups such as animals and minorities in the society as well.

Ecofeminists state that there are mainly two groups that one can name as “privileged” and “oppressed” and Gaard states that: “where the privileged are upper or middle-class, human, technologically and industrially “developed” male, and the oppressed are poor, or working class, non-human animal, “undeveloped” nature, and female respectively” (1993). In addition, they believe that patriarchy is responsible for these separations. It is probable that there is “self” and “other” distinction ideology in men’s lives. Traditionally, men have a tendency to associate women with animals, nature and emotion. In contrast, men are associated with reason and mind. Women are usually depicted to be closer to nature.

Gilman has three different male characters: Vandyck Jennings, Jeff Margrave and Terry O. Nicholson. It is likely that she wants them to see they have to learn and change their point of views about women. Georgia Johnston asserts in her essay, “*Three Men in Herland: Why They Enter the Text*”: “Gilman shows how the men, in a way, go back to mother’s womb, in which they, like children, learn a new language, new customs, a new history” (1991:59). Explorers have come to the realization that they have to speak women’s language to communicate with them. In addition to language, they improve their knowledge about women. Unlike Terry, for example, Jeff confesses that Herlanders’ are better than them. “Do you really think it is our credit that we have muddled along with all our poverty and disease and the like? They have

peace and plenty, wealth and beauty, goodness and intellect. Pretty good people, I think” (87).

With her three different male characters, Gilman criticizes patriarchy by means of her characters. Van, who is a scholar and supposedly the most objective one, narrates all their prejudices and changing point of views about men in the end.

At the very beginning of the story, Terry asserts that women need somebody to be ruled by and he craves for being a leader: “I will get myself elected king in no time-whew! Solomon will have to take a back seat” (9). In contrast to Charles Darwin, who claims that men are superior to women, Gilman pokes fun at Darwin’s assumptions of natural selection and superiority of men by introducing strong and courageous female characters in *Herland*” (Abbasi,2016). Terry also thinks that women constantly need somebody to be protected. Women, in contrast, do not desire to be ruled in this land. They do not need anyone to protect them from due to the fact that there is nothing to be scared of, nobody to run away from. Moreover, Terry wants to master his woman: “There never was a woman yet that did not enjoy being MASTERED” (Gilman,141). Patriarch means the male head of a family or tribe. ‘Patria’ means ‘family’ and ‘arches’ means ‘head, chief’. Terry, who represents the male part of his society, wants to be a master, superior and rule over. It would be possible to say that masculinity has a key role in it. Greta Gaard believes that “Ecofeminists tend to believe hierarchy takes place as a result of the self/other opposition” (1993).

When the explorers encounter women to answer their questions, however, Terry cannot find what he is looking for and comes to this conclusion: “They are all boys, a standoffish, disagreeable lot at that. Critical, impertinent youngsters. No girls at all.” (2019:94). Terry, for instance, who is the most competitive of the three, does not like the land due to the fact that there are no men so no struggle in the land. According to Van, who is another explorer, it is because “he (Terry) found nothing to oppose, to struggle with, to conquer” Terry also adds: “Life is a struggle, has to be. If there is no struggle, there is no life’ Jeff, on the other hand, disagrees with Terry by saying: “You are talking nonsense, masculine nonsense” (2019:10). Jeff, who is another member of patriarchy, knows that all Terry talks about is “masculine nonsense”.

Unlike women in America, women in Herland reject war and male violence. When Van gives some information about their history, he asserts that:

“they made a brave fight for their existence. Volcanic burst occurred. Very few men were left alive, save the slaves; and these now seized their opportunity, rose in revolt, killed their remaining masters, intending to take possession of the country with the remaining young women and girls. But this succession of misfortunates was too much for those would-be masters, so the young women, instead of submitting, rose in sheer desperation and slew their brutal conquerors” (58-59).

By giving some characteristics usually assigned by men to women, Gilman may try to indicate that women do not have to be like what they have been told. In Herland, it is understood from their history that *Herlanders* fought for their independence, not to be able to acquire land.

For cultural feminists, there is also a strong belief that men objectify women by categorizing them as “feminine or not”. Most men want to see women as they want them to be seen. One of the very first things men pay attention to in women is their physical appearance. If a woman does not fit their beauty standards, men do not see them at all. While the explorers explain what femininity is, Jeff asserts that “If their hair was only long, they would look so much more feminine.” (33). With Jeff’s comment, Gilman may try to depict that men do not just wish to change women’s surname but to express their preferences about their hair style as well. Having long hair is usually associated with being feminine and women are forced to follow some roles in society. In contrast to Terry’s expectations, these women’s hair is short. In addition to their hair style, their clothes are so simple and comfortable. They do not wear uncomfortable clothes to attract men.

According to Van’s observations, women who are talking to Terry leave him one by one. Terry, who is so popular in his country, suddenly becomes the least attractive person when he is compared to Jeff and Van:

I could see, just in snatches, of course, how his suave and masterful approach seemed to irritate them; his too-intimate glances were vaguely resented, his compliments puzzled and

annoyed. Sometimes a girl would flush, not with dropped eyelids and inviting timidity, but with anger and a quick lift of the head (2019:93).

There is no doubt that women of this land do not need somebody to pay compliments to them, yet, for Terry, compliments and gifts are necessary to be able to heard by women. It is also Terry who tries to draw attention by giving a necklace to one of the three girls, Alima, they come across at the very beginning of their journey in *Herland*. In order to catch their attention, Terry suggests using bait. Terry, Van and Jeff are at the top of the tree and Terry gives a necklace, a kind of bait, so as to catch Alimas's attention. Alima, who is like a fish, but not that the kind Terry is used to, is not deceived. This scene also could be interpreted as a hunt-prey relation. Women have been seen as an animal to hunt since the fifteenth and sixteenth centuries. In Petrarchan sonnets, there has always been a lover to chase after a woman, an animal. The poem "Whoso List to Hunt", written by Sir Thomas Wyatt, is one of them.

Furthermore, Terry gives some information about the position of women in his country. Obviously, men do not give women an opportunity to work and be independent over men financially: "We do not allow our women to work. Women are loved-idolized-honoured-kept in the home to care for children." It is possible to say that men want women to be dependent on them. Besides, there is a common belief that women are the true parents of a child. The 'special bond' made between mother and child on account of birth, enables men to say that mothers ought to care for children more than men. That has become a pressure on women's shoulders since the beginning of time as well as other roles the societies have forced on them.

When it comes to Jeff, he is described as possessing "chivalry and sentiment" by Van, and he "idealized women as the best Southern style" (10). In contrast to Terry, Jeff is so kind to women and always tries to please them. Gilman may think that Jeff is also not a perfect man as his protection and service are unwarranted and women do not need a prince to give them everything they need. Women are already capable of doing anything. By referring to women in *Herland*, Van asserts that "These needed neither protection nor service. They were living in peace and power and plenty; we were their guests, their prisoners, absolutely dependent" (96). There have always been

women who are waiting for men to come and save them. In most fairy tales, such as Cinderella, women are shown as dependent on men. This kind of depictions has an influence on societies as children read them at very early ages. Consequently, there are little girls who are expected to be treated like princesses. Similarly, a boy would like to be a prince and become a man who believes that he should protect his woman and his country as well.

Gilman also points out that marriage is not a contract between couples which declares that they are one another's possession. It has still been so common that fathers give their daughters to their husbands during wedding ceremonies. The husband, the protector will be the new person to be responsible for the woman now. By getting married, women get their husband's surname. Gilman has three lovers for the adventures: Alima, Ellador and Celis. When the adventurers get married, they long for giving their surnames to women. Terry explains this to Alima by saying that it is a sign of possession: "You are going to be Mrs Nicholson" Terry also adds "That shows everyone that you are my wife" (2019:127). Yet Alima turns down taking his surname. Patriarchy wants everybody to know who belongs to whom. Men tend to show who their wives are. There can be a hidden truth behind this that men give a sign to others that this woman is 'taken' as if she is an object. Apart from not taking surname, Alima refuses to have a sexual relationship with Terry. Terry, who was refused again, attempts to have sexual intercourse with her. Terry thinks that he can take what he wants forcefully. Finally, Terry is thrown away from *Herland*.

Additionally, there are some predictions made by the adventurers before they arrive at the land. Although Terry has no idea about the land, he claims that they should not expect inventions and progress: "It will be awfully primitive" (9). As a member of patriarchy, he claims that his gender has all the positive characteristics. Unlike women, men are civilized, powerful, organized and advanced. Women are usually expected to be weak, stay at home and do what they are told. In contrast, when they see how developed the country is, they are bewildered:

Here was evidently people highly skilled, efficient, caring for their country as a florist cares for his costliest orchids. Under the soft brilliant blue of that clear sky, in the pleasant shade of

those endless rows of trees, we walked unharmed, the placid silence broken only by the birds (2019:19).

As members of male-dominated country, the explorers share the view that women in Herland are not civilized as they are all women. Similar to Terry, Van thinks that “This is a civilized country...There must be men” (12). Eventually, womanhood is presented as the other, uncivilized and primitive. Apart from being developed physically, women in Herland pay attention to education, which is the most vital thing in a country.

Women in *Herland* do not have a kind of ruler that has a potential to behead people who land their land. When the three men are caught, they are treated kindly by women. “They haven’t hurt us in the least!” Jeff states, “They could have killed us-or-anything” (27). In a land being ruled according to matriarchal rules, women do not think of violence. “They had had no war. They had had no kings, and no priests, and no aristocracies. They were sisters, and as they grew, they grew together-not by competition, but by united action”. Herlanders believe in the power of unity. Living in a land full of women for 200 years, they have established an organization against discrimination. In spite of the fact that being a mother is the most significant thing for them, they raise one another’s children regardless of whose children they are. In a world, ruled by patriarchy, on the other hand, competition keeps people’s enthusiasm alive so as to work. Terry states that while women should sit at home and look after children, the world’s work “required the competitive element.”

4.2.Matriarchal Worldview

Motherhood is considered such a “sacred duty” by many societies. In the early centuries, it was more common for societies to have a matriarchal system which has positive aspects such as being productive, pacifist and fertile. It suggests that Earth which provides food, air and water for human beings has similar qualities like mothers. Therefore, women are associated with nature. The essay titled “The Matriarchate” written by Stanton praises matriarchy: “Every woman present must have a new sense of dignity and self-respect, feeling that our mothers have been the ruling power and that they used that power for the best interests of humanity.” (1891). However, as men conquer the power of production, matriarchy begins to lose its effect. It is believed that

matriarchy may change the way of the world for the better since it stands for peace and harmony. In her epoch-making novel, *Herland*, the utopian feminist Charlotte Anna Perkins Gilman honours matriarchy.

In *Herland*, although there are not any men, women conceive their children via parthenogenesis reproduction which can be defined as “virgin birth”. A woman becomes a mother miraculously when she feels she is ready to have a baby. It is believed that this miracle comes from the Goddess Maaia. When the narrator Van describes what a mother is for Herlanders, he also compares the mother figure on his mind to theirs:

They were Mothers, not in our sense of helpless involuntary fecundity, forced to fill and overfill the land, every land, and then see their children suffer, sin and die, fighting horribly with one another; but in the sense of Conscious Makers of People. Mother-love with them was not a brute passion, a mere “instinct”, a wholly personal feeling; it was -a religion (2019:74).

This passage affirms that motherhood is such a sacred duty for Herlanders that it is like a “religion”. In fact, these women are creators themselves; consequently, they do not need a creator. They do not become a mother for the sake of experiencing that “unique feeling”. Terry’s mentor Moadine points out: “The children in this country are the one center and focus of all our thoughts” (Gilman, 2019:72).

In *Herland*, women are all responsible for one another’s children. They are not selfish nor jealous of each other’s children. Pamela Talley Stinson emphasizes that “None of Gilman’s mothers are traditional. With the entire community involved in rising the children, no mother is forced to neglect her own education or work” (1997:183). This could be a criticism of the situation of women in the Victorian period when they had only the role of mother and wife. Herlanders also share their babies’ needs, so that they can work in this land as well. Today, the situation is even getting worse when it comes to childcare. In most of the developing countries, women have to look for a babysitter when it is time for them to come back and work. In developed

countries, on the other hand, there are some kindergartens in most working places. Women are able to take care of their children and breastfeed them while working. As most women do not have that kind of sisterhood in their lives, it is a must for them to find somebody to look after their babies. There is no doubt that Gilman shares some beliefs with cultural feminists who emphasize that a woman should be aware of her abilities and reject common belief about women's role in society.

Another vital thing for these women is education. They raise qualified children together. Therefore, they try their best to give their children a perfect education. Van's mentor Somel asserts that "Education is our highest art, only allowed to our highest artists" (89). They have professional people to teach children. It is like a miracle when we think about the education in our modern times in developing countries. In spite of having "highest technology", and countless opportunities young people still have some difficulties to improve themselves. They also want their children to be better than themselves. Rather than competing among themselves, they try to discover their inner selves and in a way they are progressive. When Van asks if they have any respect for the past, Ellador replies: "Why should we? They are all gone. They knew less than we do. If we are not beyond them, we are unworthy of them-and unworthy of the children who must go beyond us" (120).

When it comes to language, it is not a secret that we are born into an established system and speak a language chosen for us. It includes some symbols and representations. As it is in every field of life, the person who has power affects the language as well. In the book *Man Made Language*, which is penned by the feminist scholar Dale Spender, patriarchy is considered to have an influence on language: "We enter into the meaning of patriarchal order and we then help to give it substance" (1980). In most societies, there are degrading words used by men against women whose meanings victimize women. For example, women are classified according to their marital status. They are addressed as "miss" and they can only obtain the "distinguishing" title "mrs" when they marry. However, this kind of title acquisition

does not apply to men. Patriarchy does not trouble itself when it comes to labelling men. Society expects women to be under their husband's wings and get their surnames so as to announce that woman has already been possessed. Also, when Jeff and Van warn Terry about being cruel to women, they encourage him by saying: "be a man. It won't be forever" (63). Being a man does not mean that a man has to show his so-called power on women nor patronize them. Furthermore, women are labelled as "spinster" if they are not married. When Terry shares his view about the cloth they have found, he says: "Women have always been spinsters" (Gilman, 2019:8). According to Terry, who is brought up in a male-dominated society, a woman is supposed to stay at home and knit when she is not married. Eventually she has no choice but deserve a word for it. Moreover, when Zoma asks what virgin is and if there is a different term for men, Jeff accepts that "the same term would apply, but it was seldom used" (49). It is not a surprise that he ignores the question.

However, women who live in this land have a language which is "smooth and pleasant to hear". It has a phonetic system of its own. When Van hears this language, he defines it as "no savagesing-song, but clear musical fluent speech." It is obvious that their language is like a song which appeals to the ear. It is possible to say that just like their way of life, their language is also harmonic. In addition, Van categorizes it as "Esperanto". The Oxford Dictionary defines Esperanto as "an artificial language with easy grammar and pronunciation." It is probable that Gilman aims to find a different language which is free from patriarchy's effect. It is also possible that this language is gender neutral.

4.3 Not Just About Women

Oppressed groups do not only include women but animals as well. Consequently, people who care about the rights women aim to defend animals' rights too. Consequently, people who are against consuming meat call themselves "vegetarian". The word "vegetarian" derives from the Latin word, "vegetus" which means "whole", "sound", "fresh" (Adams, 2010:110). Contrary to accepted belief, vegetarianism is not only about stop eating meat since it is unhealthy. Ethical vegetarians reject eating meat for animals' sake. Carol Adams has this short conversation as an example in her book *The Sexual Politics of Meat*: "After a woman commented to Isaac Singer that her health had improved when she stopped eating meat, Singer replied, 'I do it for the health of the chickens'" (Adams, 2010).

The contemporary theorists of animal rights, Peter Singer and Tom Regan have different point of views about the reason for not eating animals. While Regan asserts that the interest of animals stems from reason, Singer stresses that emotion plays a key role (Donovan, 1990). If one does not eat meat, she or he should think about animals' health. Animals are living creatures; they can breathe, run, suffer and have their babies. They are not there to feed one's child as they contain high protein. Moreover, animals are killed for their fur as well. In other words, animals do not have a choice but become food, clothes and even cosmetic products for the sake of people's needs.

In many societies, on the other hand, people who are not meat eaters are accused of being emotional and weak, as if it is something to be ashamed of. Meat usually represents strength and activity while vegetable stands for weakness, passivity. Vegetarians, who refuse to eat animals, are not weak, nor emotional. Vegetarians are a group of people who think about animals. The idea behind this diet is that vegetarians do not want to dismember or consume anything. Adams believes that "meat eating is a male activity associated with virility" (2010). There is a cliché that men need meat to be strong. They can access meat and control other bodies including women.

In addition to its feminist perspective, which includes the idea of equality between sexes, Gilman is also so sensitive about violence against animals. It is where

feminism and vegetarianism are voiced together in *Herland*. Carol J. Adams strongly believes that “A feminist perspective links violence against people and violence against animals” (164). Adams asserts that both women and animals are objectified and oppressed by patriarchy and become absent referents. Furthermore, she proposes the cycle of objectification, fragmentation and consumption. While animals are objectified and killed for the sake of people’s appetite by the patriarchy, women are objectified and killed metaphorically by becoming slaves at home. Patriarchy proclaims war against whatever he calls “the other”. It could be the opposite gender or an animal. In her article titled “Feminism and the Treatment of Animals from Care to Dialogue”, American scholar Josephine Donovan asserts that “Feminists-indeed most women-are acutely aware of what it feels like to have one’s opinion ignored, trivialized, rendered unimportant. Perhaps this experience has awakened their sensitivity to the fact that other marginalized groups-including animals have trouble getting their viewpoints heard” (2006).

Just as animals are objectified, fragmented and consumed by humans, women are objectified, ignored, raped. It is not necessarily a physical violation such as rape, sometimes it can also be psychological suffering as well. When women are ignored in a society via language, for instance, they turn into bodies without souls.

Women in *Herland* do not consume animal flesh. They have well-kept forests and grow vegetables and fruit. When Van talks about what they have for breakfast, he says: “The breakfast was not profuse, but sufficient in amount and excellent in quality. We are all too good travellers to object to novelty, and this repast with its new but delicious fruit, its dish of large rich-flavoured nuts, and its highly satisfactory little cakes was most agreeable” (29). These women feed their people not with animals but with vegetables and fruit. While meat, which is usually associated with men, suggests strength and power, vegetables stand for weakness and passivism. In *Herland*, women whose diet does not consist of meat, steals the show from men. It is probable that that is why they are so strong and healthy. Moreover, when Jeff confesses “We keep cattle for their milk, as well as for their meat” (51), Somel, who looks very white, asks: “Is there a milk for the calf and you, too?” In spite of the fact that Somel’s reaction is quite

understandable, it seems that there is nothing to worry about for Jeff now that he normalizes this situation. Obviously, Somel thinks that it is so cruel to drink cattle's milk as it is for its baby. As motherhood is vital for Herlanders, getting milk from cattle sounds so merciless. In her book *The Sexual Politics of Meat*, Adams claims that "Female animals become oppressed by their femaleness and become essentially surrogate wet-nurses" (2010:112). Humans do not just kill and eat them; they force animals to produce food while they are living. Mother animals are exploited in such a manner to be provided by.

Apart from eating animals, people use their body parts for decoration too. Van realizes that women wear a kind of hat without plumes. "...the hats provided were much like those seen on the prince in the fairy tale, lacking the plume" (28). Prince, a male member of society, who also has a duty to save the princess in fairy tales, has this type of hat with plumes, in other words, feathers. There is also another reference on women's respect for animals. While they are talking about dogs, Somel learns that people chain dogs. She asserts that "We keep our father cats shut up because we do not want too much fathering; but they are not chained-they have large grounds to run in" (57). Provided that women are given a room, as Fuller asserts, they will use their power not to demolish life but to build it. Only this way, women are able to get rid of being an angel in the house.

In addition to animals, women in Herland are also respectful of nature, which is another oppressed group by patriarch. The habitants of Herland give utmost care for their gardens and forests. While describing their forest, Van points out that:

Here was evidently a people highly skilled, efficient, caring for their country as a florist cares for his costliest orchids. Under the soft brilliant blue of that clear sky, in the pleasant shade of those endless rows of trees, we walked unharmed, the placid silence broken only by the birds (2019:19).

5. Mary Godwin Wollstonecraft Shelley

Mary Shelley is a daughter of Mary Wollstonecraft, who is the pioneer of feminism, and William Godwin, who is a radical thinker. William Godwin writes *An*

Enquiry Concerning Political Justice in early 1790s and supports French Revolution. As for her mother, she is the author of *The Vindication of the Rights of Woman*. In her book *A Life with Mary Shelley* Barbara Johnson emphasizes that: “Mary was one of the first truly independent women—one of the first writers to try to live by her pen. She was not supported by father or husband but was mentored by a series of father figures...” (2014:70). In Mary’s time, it is not common for women to support themselves by writing as women must fulfil their duties at home. Mary always encourages women to educate themselves and be free of their husbands’ financial support.

As a daughter of Mary Wollstonecraft, Mary Shelley rebelled against conventions as well. Her mother passed away a few days after she gave birth to Mary. She lived her father Godwin, who also got married again, until she met the poet Percy Bysshe Shelley, a Romantic poet and a visitor of Godwin. At the age of sixteen, Mary left home and started to live with Shelley, who was married at that time. Living with a married man was such an unexpected and shocking choice in Mary’s time where women were expected to be modest and chaste.

Her well-known work, *Frankenstein*, reveals some of Mary’s thought on feminism. Living in a world where women and men are not equal, her character doctor Victor Frankenstein manages to create a human and is killed by him. It is possible to say that Shelley lets her character die since Victor attempts to have a human without a mother. A man, who is interested in science, represents men in the Romantic period. He alienates himself from the rest and aims to achieve something unaccomplishable. In the novel, women characters are silent and obedient who stand for women in nineteenth century.

Towards the end of eighteenth century, people tend to care about people in general due to humanitarian feelings towards human beings. Thomas Paine, for instance writes *Rights of Man*. They do not just care about human but animal rights as well. This leads to the rise of vegetarianism. Some Romantics reject eating animal flesh as it is sacrilegious. The creature, created by Victor Frankenstein, refuses to eat meat and points out that it does not want to kill and animal for its appetite.

5.1. Frankenstein or The Modern Prometheus

Mary Shelley's *Frankenstein*, might show some characteristics of gothic fiction, science fiction or horror novel but it may especially be labelled as science fiction because of the fact that it has an extraordinary discovery like 'creating a human.' In the introduction of her book, *The Left Hand of Darkness*, Ursula K. Le Guin defines science fiction as escapist literature (2017). Writers, who are not pleased with the world they live in, create their own utopia and imagine the impossible. Mary Shelley, just like Charlotte Perkins Gilman, may want to write a kind of utopia and create a new human, who longs for affection and equality of all living things. However, it experiences violence in return for his good feelings. The creature made by scientist Victor Frankenstein tries his best to find a place in society. Having been ostracized by people and his own creator, he desires to take revenge by killing Victor's loved ones and finally Victor. The protagonist tells all his story to the captain Robert Walton.

Just like in *Herland*, in *Frankenstein*, too, one can see how patriarchy creates the "other" and oppresses it. First of all, Shelly depicts the position of women in the society with the character of Elizabeth Lavenza. Elizabeth is Victor's cousin and she is adopted by Victor's father. When Victor tells the reader about while he spends time with her, he asserts: "I was more calm and philosophical than my companion..I delighted in investigating the facts relative to the actual world; she busied herself in following the ærial creations of the poets" (31). While Victor is interested in looking for facts, Elizabeth is fond of poems. There is a generally accepted belief that women are associated with emotion. In contrast, reason brings men to mind. Unlike men, who are strong, women are weak and oppressed. In the Age of Reason, the belief in human reason reaches its peaks. Obviously, patriarchs claim that reason belongs to men and puts women in a secondary position. Furthermore, Elizabeth has waited for Victor patiently until they get married. She is like Penelope in Homer's epic poem, the *Odyssey*, who rejects everyone and longs for reuniting with Odysseus again. Women have always been expected to stay at home, look after children and wait for their men.

Another woman character in the novel is Safie. The creature knows about Safie while he watches cottagers' lives secretly. He points out that "Safie's mother thought her daughter to aspire to higher powers of intellect, and an independence of spirit, forbidden to the female followers of Mahomet" (146). and he adds "The prospect of marrying a Christian, and remaining in a country where women are allowed to take a rank in society, was enchanting to her" (147). Despite the fact that Shelley believes that one's country and religion can make a difference in her or his life, it is not religion nor race that is responsible for the women's inferior position in society. Both Elizabeth and Safie are victimized by patriarchy.

Finally, Justine Moritz is another woman who gives the reader some clues about women in the eighteenth and early nineteenth centuries. She is an adopted woman who does household chores. She is accused of killing William, Victor's brother. Although the creature kills William, she puts the blame on her. She is willing to serve a sentence because of a crime she did not commit. It is probable that she is frightened of saying that she is innocent. She is a perfect example of a woman patriarchy would like, obedient, weak and silent. Women are forced into silence and submission regardless of their race or class.

The creature, on the other hand, is another oppressed figure in this novel. As cultural feminists suggest patriarchy can make all the oppressed group the "other" easily. The creature which has an enormous body is alienated from the society as he is different. It is obvious that people cannot put up with the different one and always want to come across the familiar. The protagonist Victor Frankenstein attempts to achieve a scientific project. He wants to create a human body by combining animal and human parts from slaughterhouses and cemeteries. According to Anne K. Mellor, Mary Shelley is interested in descriptive science which describes how nature works. Mellor emphasizes that Mary was introduced to some scientists by both her husband Percy Bysshe Shelley and father William Godwin. They were both interested in science. It is possible to say while creating the character of Victor's Professor

Waldman, she was influenced by Humphry Davy, who was a chemist and inventor. In contrast to Mary, who is in favour of descriptive science, Dovey is keen on interventional science which aims to change how nature works.

Motherhood, another feature of cultural feminism is visible in *Frankenstein*. The creature does not have a mother figure. Although it is rejected by his father figure, Victor many times, it constantly returns to him. It demands attention and nurture from Victor that Victor lacks himself. It does not have a mother, consequently, it is not capable of feeling love. Furthermore, the more it asks for love from the people around it such as the Felix family, the quicker he encounters anger, hatred and rejection from them. Therefore, it wants to take revenge from Victor by killing his beloved ones. As cultural feminists suggest, having mother is the most essential thing for everybody.

As a member of patriarchy, Victor attempts to create a human without a female. Borrowing Mellor's words "by stealing the female's control over reproduction, *Frankenstein* has eliminated the female's primary biological function and source of cultural power" (1988). This could be interpreted by assuming that Victor wants to eliminate motherhood. Mothers give birth, nurture and in a way, are a kind of creators. Victor, who is like a father figure, is eager to be the only parent. He wishes to take the most significant ability from women: ability of giving birth. He yearns for controlling nature. In other words, as a member of patriarchy, he devalues women and female sexuality. Yet, he cannot achieve being the only parent since he does not have any parental bond with the creature.

In addition to Victor's elimination of motherhood, he also refuses to create a woman companion for the creature. It is possible that he is frightened of women's abilities. He cannot stand the idea that a woman, there is nothing especially an independent woman cannot do. He thinks about possible results when he finishes the women creature. He comes to the conclusion that it could be more dangerous than her mate.

Like the character of Terry in *Herland*, Victor follows Gaard's "the logic of domination" steps like alienation, hierarchy and domination. As soon as he sees the creature's sight, he abandons it. As the "other", the creature is referred to be wretched,

ugly, daemon, devil, the animal many times by other people. Then, he assumes that he has a unique character as being a “reasonable scientist”. This could be the step of hierarchy. Finally, domination appears since Victor considers himself as the “creator”. He turns down the creature’s request for having a companion for itself.

The creature emphasizes that "Remember, that I am thy creature: I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed." However, this father figure lacks feelings toward his child. As soon as Victor sees the creature's face, he points out that: "I had desired it with an ardour that far exceeded moderation, but now that I e beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room" (56). In a way, Victor dehumanizes the creature. While women are ignored, oppressed, objectified and being “the other”, the creature is made inferior by Victor. When Victor encounters a problem, he runs away rather than deal with it. He is a typical member of patriarchy. Victor, by rejecting his own child, is not a good father figure. On the other hand, by creating a baby without a mother, Victor challenges motherhood. In her article, *Horror’s Twin: Mary Shelley’s Monstrous Eve*, American literary critic Sandra M. Gilbert points out that Victor’s room, where he creates the creature, is: “a hidden but commanding attic womb/room” (1978:61). Despite his effort of giving birth, he does not nurse it. By devaluing female sexuality and refusing his own creature, Victor has to deal with his choice’s destructive results such as the deaths of his brother, friend and wife.

Victor’s rejection of nature could remind us of one of the aspects of the Romantic Period: nature. It is probably that as a wife of Percy Shelley’s wife, Mary Shelley appreciates the value of nature. It is possible to say that patriarchy tends to categorize nature and females as the “other” and inferior while science associates with males, who are superior and stronger.

With the help of a male character, there is a criticism about patriarchy’s desire to act violently. Although the creature does not hurt anyone, Felix beats the creature when he sees it with his father. As a member of patriarchal society, Felix has a

tendency to violence as soon as he feels danger. “The patriarchal lives of my protectors caused these impressions to take a firm hold on my mind; perhaps, if my first introduction to humanity had been made by a young soldier, burning for glory and slaughter. I should have been imbued with different sensations” (2004:152). It is possible to say that Shelley aspires to indicate how influential patriarchy is in society through the creature’s perspective. Being a soldier is associated with power, protection and superiority. The creature thinks that he would deserve respect provided that he had that kind of title. Moreover, “burning for glory and slaughter” is one of the essential aims of patriarchy. Patriarchy has a reputation of killing and being violent. Even if the creature is on the side of peace, society has an invisible hand to change everybody into what it wants.

As cultural feminists suggest, language has a crucial role here in Frankenstein as well. In Herland, Gilman bestows a unique language on women as the influence of patriarchy is felt on it. Here there is not a different language, yet, the language Victor uses is full of hatred. There is no difference between using gender-based language, like the one in Herland, and the language Victor uses. Victor destructs his relation with the creature from the very beginning by using negative adjectives to describe his creature. In addition, Victor does not teach him a language. The creature learns it from the family it observes secretly. In fact, as a father figure for the creature, Victor should have taught it.

5.2. Vegetarian Critical Theory

The subtitle of *Frankenstein* is *The Modern Prometheus*. Prometheus is a hero in Greek myth. He has a reputation for his intelligence. According to the myth, he stole fire from Zeus and gave it to human beings. In her work, Carol J. Adams notes that: “For Romantic vegetarians, the story of Prometheus’s discovery of fire is the story of the inception of meat eating” (2010:154). She claims that there would not be cooking meat if there was no fire. For Romantic Vegetarians, such as Shelley and her husband, Percy Shelley, killing animals is a crime. According to Joseph Ritson, who is one of the earliest vegetarians, slavery could be reason of eating animal flesh.

The creature rejects eating animal flesh by saying: “My food is not that of man, I do not destroy the lamb and the kid, to glut my appetite; acorns and berries afford me sufficient nourishment” (176). The creature is reasonable enough not to kill a living creature for the sake of his appetite. It is possible to say that he uses his reason to be vegetarian. In her article called *Animal Rights and Feminist Theory*, Josephine Donovan stresses that the American philosopher, Tom Regan, emphasizes that: “reason-not sentiment, not emotion-reason compels us to recognize the equal inherent value of...animals and...their equal right to be treated with respect” (Donovan, 1990:351).

5.3.The Influence of Romantic Period

Frankenstein has shown some ecofeminist characteristics as well. For Romantic period writers, pantheism, the philosophy of nature plays a key role: “..natural objects were meaningful primarily for the correspondences linking them to an inner or spiritual world. In their poems a rose, a sunflower, a cloud, or a mountain is presented not as something to be observed and imaged but as an object imbued with a significance beyond itself” (Stillinger and Lynch, 2005:12).It is believed that people should turn to nature and try to get rid of what industrialism brings in that period. Petru Golban states that “Romantic representation of nature ranging from its expression as pure spirit, perfect beauty and superior form of art to its consideration as the ultimate source of inspiration and even as divinity..” (2012:137). There are some nature images in *Frankenstein*, where the creature finds peace. When he is attacked by Felix, he becomes so upset and runs to the forest. The forest welcomes him and protects him from harm like a father figure that the creature lacks in his life: “As soon as I was convinced that no assistance could save any part of the habitation, I quitted the scene, and sought for refuge in the woods” (2009:165).

In addition, in his letter, the captain Robert Walton informs his sister about his situation by comparing himself with the persona of the well-known Romantic poem “The Rime of the Ancient Mariner” by saying: “..but I shall kill no albatross, therefore do not be alarmed for my safety” (2009:15). In this poem, written by Samuel Taylor Coleridge, the mariner and his ship are cursed by killing albatross. He harms nature and gets punished.

Another aspect of the Romantic period is the subjective experience. In Shelley’s time, there have been some developments in terms of science and technology. It is believed that the human mind can explain everything. Men, who claim that they are superior to any other human being, are interested in explaining things around themselves with reason. They are thirsty for knowledge. Like the adventurers in *Herland* who longs for going to women’s land, Robert Walton, wants to land on an unvisited part of the world in *Frankenstein*. Victor is also curious about achieving the “unknown”. This desire to know and see what others can be explained as patriarchy’s hunger for being superior. By trying to create a human being, Victor also compares

himself with God. Victor, who is aware of the consequences of his passion, warns Walton: “ You seek for knowledge and wisdom, as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been” (2009:25). At the end of his journey, Victor loses his brother, friend and wife for the sake of his enthusiasm for challenging nature. Moreover, Victor realizes that things would be much easier if he tries to be an ordinary man living in his own town: “Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow” (2009:50).

CONCLUSION

Violence, dominance and hierarchy are three important characteristics of patriarchy. Men see themselves superior to other beings such as women, animals and nature. Consequently, men oppress them and claim their superiority. Male-dominant societies try to shape women and force them to be servant at home. Also, by claiming its power, they insist on eating meat flesh and do not care about their being alive. In addition, men exploit natural sources because of capitalist system. All in all, patriarchal societies want to have everything and do not care about others.

This study aims to examine how feminist-vegetarian critical theory is represented in two novels. Feminism, ecofeminism and cultural ecofeminism are explained. In addition, vegetarianism is clarified via *The Sexual Politics of Meat*. Cultural ecofeminism aims to show women that they are as important as men and they do not have to be the victim all the time. Women should get education and should not feel inferior. Both books depict some features of cultural feminism as it focuses on motherhood, rejection of male dominance and the importance of ecology. Charlotte Perkins Gilman creates a world herself and tries to depict that another world is possible. In novel, *Herland*, women are strong, independent and free of fear. It is Gilman's way of saying that women ought to be aware that men feel superior to women as women accept being inferior. Also, women are vegetarian in *Herland*. This is another aspect of cultural feminists as they are against hurting another oppressed group.

On the other hand, Shelley attempts to depict that men, who reject the power of motherhood, are doomed to fall. Furthermore, she shows the way of the world by mentioning the position of women in the society. By having a creature, she aims to say that even "different one" need attention from its creator. If there is not love and attention, it longs for revenge.

Both novels show how patriarchy make women inferior. In *Herland*, American explorers emphasize that women are expected to work at home and look after children. Although they are "respected", we can see that they are put in a kind of prison under the names of "mother and wife". Similarly, women characters in *Frankenstein* are

silent and obedient. It is possible for women like Elizabeth to wait for her lover, Victor. Also, women like Justine Moritz cannot even say that they are innocent. In a way, they do not want to break silence in order not to be “the abnormal”. They are forced to obey the rules established before they were born.

Both the creature and the women in *Herland* reject male dominance. Herlanders rebel against their conquerors years ago and choose independence. In addition, when one of them is exposed to rape by Terry, they want to get rid of him immediately. Like Herlanders, the creature whose demands are turned down by Victor, its creator, fights for what it wants. It longs for taking revenge when it cannot get a female partner. Neither of them is obedient nor silent. In fact, both are thirsty for either being mothers or having mothers. The creature can do anything like killing Victor’s beloveds when it comes to having somebody to be completed by. First, it asks for mother or father then a female partner.

When it comes to characters, both novels are rich in “superior men”. In *Herland*, explorers do not care about women as they are and want to reshape them in spite of the fact that they are educated. They become less proud of what they had created when they see independent and strong women in Herland. Gilman points out that men who consider themselves superior are not powerful at all. In contrast, they look down on women and see them as possessions. In *Frankenstein*, on the other hand, Victor Frankenstein is a scientist who tries to create a human. In the nineteenth century, there was a common belief that only men can be interested in science and only they are capable of comprehending it. However, all prejudices turn upside down since men fail in being successful by claiming their so-called superiority. While Victor loses people from his family, Terry is dismissed from the land.

Another feature the two novels share is that both reject eating animal flesh. Just like the creature who does not want to kill an animal for its appetite, Herlanders do not have cattles to feed their people. They have magnificent forests to pick fruit and vegetables from. This is the interpretation that animals are possessed, objectified and consumed by people just like women who are seen objects.

People have been still protesting against racism. Still black people have been seen different as they are “coloured”. They are exposed to violence without any reasons. White people see themselves superior to blacks. Similarly, women are killed by their husbands or boyfriends as they reject obeying them. Men claim their hegemony over women. Like women, animals are presented as objects as if they are not alive creatures. They are used as a part of show by some kinds of butchers. People watch and like the video depicting dead animals. They refuse to change for a better world where there is no violence to any groups. Whether one is a Muslim and be proud of her or his mercy, or an American takes pride in living in liberty, provided that one does not stop ignoring injustice, one is doomed to live in chaotic world.

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