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Teaching the Early Female Canon: Gothic Feminism in Wollstonecraft, Radcliffe, Austen, Dacre, and Shelley

Diane Long Hoeveler

I have been teaching undergraduate and graduate courses on the Gothic, the female Gothic, and Gothic fiction and drama for the last ten years.¹ My methodology has evolved from a straightforward, historically chronological approach to the major canonical texts of the genre to a more thematic and theoretical approach that stresses the Gothic's complicity in ideological constructions of class and gender from the late eighteenth century through the mid-nineteenth century. In short, students in my Gothic courses are presented with my interpretation of the Gothic's role in reforming class attitudes, in defining appropriate behavior for both sexes, and in codifying literature's role as an ideological system that operates to shape and enforce what we now call values in society.

I begin the course *The Female Gothic* with selected readings from Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), followed by her last and uncompleted novel, *Maria; or, The Wrongs of Woman* (1798). My approach to Wollstonecraft as a proto-Gothicist is not, perhaps, self-evident to the students, but they soon see that her primary literary devices—hyperbole, dramatic self-stagings, and the repeated presentation of her heroines as victims—lead directly into the atmosphere and action of Ann Radcliffe's novels, written primarily during the same decade. Given the space constraints of this essay, I can only mention here that Wollstonecraft's use of imagery, rhetoric, and patterns of victimization in *Maria*, where the heroine is imprisoned in a madhouse by her diabolical husband, is very similar to that employed by later female Gothic novelists. This similarity is explored in much greater detail in my articles on Wollstonecraft as a proto-Gothicist ("Reading"; "Tyranny").

At one time or another I have taught all Radcliffe's novels but never all in the same course. There are advantages to teaching what is generally considered her best novel, *The Italian* (1797), as it is the text that contains most clearly the depiction of the supposedly orphaned heroine, the evil monk turned false father and finally uncle-murderer, the vicious phallic mother as rival, and the full trappings of anti-Catholicism dripping for all to see in the dank chambers of the Inquisition. *The Italian* is by far the most dramatic and engaging of all of Radcliffe's novels, but I would make a case for teaching *A Sicilian Romance* (1790) as well. This text is the shortest and most concise, and, let's be honest about this, length is a factor with our students. The novel also contains in almost embryonic form all the major themes and concerns that were to develop more fully in Radcliffe's next three novels as well as in the female Gothic genre itself. When teaching *A Sicilian Romance*, I provide students

with a copy of Henry Siddons's dramatic adaptation of the novel as an illustration of how popular novels were used as fodder for the masses (much as television miniseries today will adapt and further dilute for mass consumption a powerful and successful film). I inform students that during the month of May 1794, the most popular drama, playing to packed houses at Covent Garden, was Siddons's *The Sicilian Romance; or, The Apparition of the Cliff*, based on the Gothic novel published by Radcliffe (B. Evans 90–115). One of the more interesting changes in the play concerns the villain, who in the Siddons piece keeps his inconvenient wife chained to solid stone in a rocky cave in the forest, a place he visits only to feed and blame her for inflicting wounds of guilt on his heart. The Gothic villain would later metamorphose into the Byronic hero, consumed by unspeakable guilt over illicit sins, but the villain of the Siddons drama is a bit more prosaic. He simply desires to marry a younger and more beautiful woman, one who will further improve his social and political status, because his first wife, the mother of his children, has become redundant. The young woman he desires, whom we would recognize as a trophy wife, is pursued from castle to convent to cavern, her pursuit aided by the hero, the villain's son-turned-outlaw. As students soon recognize, female Gothic novels like Radcliffe's *Sicilian Romance* provided the subject matter, techniques, and literary conventions of popular melodrama, first on the stage in France, then on the London stage, and much later in Hollywood "women in jeopardy" films like *Silence of the Lambs*, which have continued the primal Gothic tradition of good or femininity triumphing over evil or masculinity (see Marjean Purinton's essay in this volume for a fuller discussion of popular dramatic adaptations of Gothic novels). This extremely polarized attitude toward gender is the first ideological strategy we recognize in the female Gothic universe, but, of course, that primitive distinction breaks down as Radcliffe develops more fully in her next novels the feminized hero and the masculinized heroine (Hoeveler, *Gothic Feminism* 65–66, xvii, 40).

Radcliffe's next Gothic novel, *The Romance of the Forest* (1791), has also proved extremely popular with my students, who are intrigued by a heroine who must successfully read the clues in her dreams in order to solve her father's murder and learn her own identity. Gothic elements come thick and fast in this text: the heroine's uncanny dreams, her rummagings in an old chest (in which she finds her father's skeleton), and her discovery of his deathbed journal and the dagger used to kill him, and students learn to decode the clues themselves as one leads to the next. Radcliffe's Gothic devices are recognized in a transformed manner when students read Austen's *Northanger Abbey* (1817), a heavy-handed satire of the excesses of *The Romance of the Forest*. Austen's novel is also interesting for its lightly humorous examination of the dense Gothic heroine who, in Austen's view, triumphs not through her own efforts, but through the loving patience and assistance of the feminized hero.

Twelve years after Siddons's play was all the rage in London, Charlotte Dacre Byrne, who published under the dramatic pen name of Rosa Matilda,

presented another chained Gothic victim-heroine in the best-selling novel *Zofloya; or, The Moor* (1806). In Dacre's version, however, it is Satan, disguised as a black slave, who suggests to the Gothic antiheroine, Victoria, that they dispose of Lilla, Victoria's inconvenient rival, by chaining her to a damp stone cave, where Lilla later is murdered in a perverse sexual frenzy, a viciously protracted beating and stabbing delivered by Victoria, an aristocratic woman who functions literally in league with the devil. As a work that has been recently reissued by both Oxford and Broadview and has more in common with the male Gothic tradition than with the female, *Zofloya* was written in direct homage to Lewis's *The Monk* and can be taught most successfully in tandem with Radcliffe's *The Italian*, also written in response to Lewis's text. Placing the three novels in chronological order of composition reveals the intertextual debate that was occurring as Gothic authors each attempted to respond to and correct another's definition of the Gothic. Radcliffe wrote *The Italian* in an attempt to undo the damage she thought that Lewis's violent, misogynist text had done to her literary reputation. Radcliffe also treats anti-Catholic themes, but she redeems the family, particularly the role and status of the mother in a way that Lewis very obviously does not. Writing after both Lewis and Radcliffe, Dacre also begins her text with the mother figure, situating the entire ensuing tragedy at the feet of the adulterous mother who deserts her husband and children for a German aristocrat. As I have argued at greater length elsewhere ("Charlotte Dacre's *Zofloya*"), Dacre's novel functions as the most explicit ideological statement of gender and racism that I know from this period. Its adaptation of Wollstonecraft's theories about the role of the mother in relation to the education and moral development of her children is also interesting, as is its condemnation of the sexualized mother who forsakes her maternal responsibilities for a licentious and adulterous passion. Teaching the three novels together allows students to see how the Gothic functioned as an ideological construct that attempted to control the sexuality of women, both before and after marriage.

After reading Wollstonecraft and a choice of novels by Radcliffe, Austen, and Dacre, students are ready to begin to draw some initial conclusions about Gothic feminism or the underlying ideology operating in female Gothic novels. In my view, the typical female Gothic novel presents a blameless female victim triumphing through a variety of passive-aggressive strategies over a male-created system of oppression and corruption (alternately known as the patriarchy). The melodrama that suffuses these works is explicable only if we understand, as Paula Backscheider has recently demonstrated (*Spectacular Politics*), that a generally hyperbolic sentimentalism was saturating the British literary ambience, informing the Gothic melodramas that were such standard fare during the popular theater season. But melodrama, as Peter Brooks has demonstrated (*Melodramatic Imagination*), is also characterized by a series of moves or postures that make it particularly attractive to middle-class women. Specifically, Brooks lists as crucial to melodrama the depiction of intense, excessive representations of life that tend to strip the facade of manners in order to reveal the essential conflicts

at work and produce moments of intense symbolic confrontation. These symbolic dramatizations rely on what Brooks lists as the standard features of melodrama: hyperbolic figures, lurid and grandiose events, masked relationships and disguised identities, abductions, slow-acting poisons, secret societies, and mysterious parentage (3).

So what does melodrama have to do with the female Gothic and what does the female Gothic have to do with the development of feminism as an ideology? Following Hayden White's theory of metahistory, I read Enlightenment feminism and its successors as bourgeois ideologies that grew out of the literary discourse systems we have come to identify as the Gothic, the melodrama, and the sentimental and sensibility traditions of virtue vindicated and rewarded. The fact that Wollstonecraft wrote an incipient Gothic novel after she wrote *Vindication of the Rights of Woman* has not been fully understood or placed in its broader cultural, literary, and historical context. Wollstonecraft is, properly speaking, not the mother of feminism; she is the mother of Gothic feminism.²

In short, melodrama is a version of the female Gothic, while the female Gothic provides the undergirding for one particular type of feminism as an ideology bent on depicting women as the innocent victims of a corrupt and evil patriarchal system. Indeed, the fantasy, the ideology that seems to ground female Gothic novels is the same one that activates this one particular (white middle-class) type of feminism: the notion that women are victimized not simply by gender politics but also by the social, economic, political, religious, and hierarchical spaces that bourgeois capitalism has constructed. The ideological compulsion of the female Gothic can more accurately be read as the need to privatize public spaces, which is the same dream that compels modern feminists to assert that the personal is political. The motivation for the women who write Gothic novels is both simple and complex: they aim for nothing less than the fictional feminization of the masculine world, the domestication of all those masculine institutions that exist to define the sexuality, not to mention the sanity, of women. The optimistic dream that concludes the female Gothic requires that juridical violence, paranoia, and injustice, coded as the masculine, be brought to heel, punished (and preferably beaten), and contained safely in the confines of the fantasy home—the female-dominated companionate marriage. This triumph is essentially the same dream that today motivates one type of feminism as an ideology. As the ideological heirs of Wollstonecraft, the middle-class, white, feminist movement is rooted in Gothic and melodramatic tropes of female victimization. It does not exist apart from or above history; rather, it is grounded in the history of discourse systems like the female Gothic novel. It is a literary ideology and cannot be understood without reading its rhetoric in the originating sources—the Gothic novels of Wollstonecraft, Radcliffe, Austen, Dacre, and Mary Shelley.

Matilda (1820) the Gothic novella written by Shelley after she completed *Frankenstein* (1818), has recently enjoyed a renaissance and is much more frequently taught than it was even five years ago. A text that depicts a father's incestuous passion for his motherless daughter, *Matilda* is an extremely pow-

erful work both on its own and taught alongside *Frankenstein*. In fact, the voice, characters, and actions of *Matilda* are almost embarrassingly autobiographical and explain why William Godwin, her father, conveniently misplaced the manuscript when Mary sent it to him for his reaction and approval. Not published until 1957 and not well-known until the 1980s, *Matilda* is also an interesting companion text to be studied alongside Wollstonecraft's *Maria*. The echoes of a daughter rewriting the mother's work are unmistakable, and students, I have found, are particularly intrigued by reading a daughter's novels after studying the mother's. The anger, sense of loss and betrayal, and the jealousy toward the father, projected so that it is the father who desires the daughter and not the other way around, present my students with a case study in neurosis that none of us can resist psychoanalyzing. Shelley's *Frankenstein* has long been a test case for teaching the woman's romantic novel, but in many ways her *Matilda* is a better choice for that category. Unlike *Frankenstein*, *Matilda* centers on a motherless female heroine who is reunited with her father, only to find after a few months that the father is passionately in love with her. Bearing a striking similarity to the seduced maiden narratives so popular at the time, *Matilda* presents a daughter whose rejection of her father's love actually sends him to his suicide. This work, written by a woman whose father remarried all too quickly after her mother's death, can be read as a fascinatingly blatant revelation of Mary Shelley's fantasy rewrite of her own life.

Finally, I ask my students, if husbands can routinely chain their wives to stone walls and feed them the way one feeds a forsaken pet that will not die, then what sort of action is required from women to protect and defend themselves against such tyranny? Batting one's eyes and demure, docile behavior are hardly adequate protection against a lustful, raving patriarch gone berserk. According to Brooks, the Gothic novel can be understood as standing most clearly in reaction to desacralization and the pretensions of rationalism. Like melodrama, the female Gothic text represents both the urge toward resacralization and the impossibility of conceiving sacralization other than in personal terms. For the Enlightenment mentality there is no longer a universally accepted transcendent value to which one can be reconciled. There is, rather, a social order to be purged, a set of ethical imperatives to be endorsed. And, we might ask, who is in the best position to purge the new bourgeois world of all traces of aristocratic corruption but the female Gothic heroine? Such a woman—professionally virginal, innocent, and good—assumed virtually religious significance because in the discourse system so much was at stake. Making the world safe for the middle class was the goal inscribed in both female Gothic texts and feminism. But such a task was not without its perils. What I am calling Gothic feminism was born when women realized that they had a formidable external enemy—the ravaging, lustful, greedy patriarch—in addition to their own worst internal enemy: their perception of their sexual difference as a weakness.

I introduce my students to theories that buttress my interpretation. First, I provide them with a copy of Freud's essay and a handout that summarizes his

position in "A Child Is Being Beaten," published in 1919 and the source for much recent speculation about the contours of the female Gothic novel tradition (see essay appendix). Female Gothic novels actually encode in almost uncanny precision the three versions of the female beating fantasy as Freud has delineated them. For a girl the first and the third psychological positions are sadistic and voyeuristic ("Another child is being beaten, and I am witnessing the act"), while the second position in the fantasy is masochistic, erotic, and deeply repressed ("I am the child being beaten by my father"). For the boy the psychic transformation is less complex because of the elimination of one stage. For him the first position, "I am loved by my father," becomes the conscious fantasy "I am being beaten by my mother." Both male and female subjects—generally children between the ages of five and fifteen—appear to shift continually between these psychic positions largely through the conscious and unconscious permutations of desire and its repression (see Massé, *In the Name*; and Sedgwick, "Poem").

The struggles we see in Radcliffe's novels, for instance, between her heroines and various other women who actually take the beatings from a variety of father substitutes, suggest compulsions at work here. The Gothic feminist is a deeply conflicted subject who fends off the blows and manages to watch voyeuristically other women get punished for her projected crimes. Consider Emily, the heroine of Radcliffe's *The Mysteries of Udolpho* (1794), who is forced to witness her foolish aunt's murder by starvation in a deserted tower and then to unearth the truth about another aunt's murder by her husband and his lover (and thereby vicariously relive it in all its brutality). But Gothic heroines also witness the beatings and murders of men. Adeline, the heroine of Radcliffe's *The Romance of the Forest*, effectively masculinizes herself when she solves her father's beating and murder at the hands of his younger brother, the evil uncle now incestuously romancing his own niece. Not to be overlooked, Matilda dreams her father's death and then hears that it happened exactly in the manner she feared/wished. And, of course, Victor Frankenstein watches every other child in his family get beaten. The beatings that fill female Gothic novels suggest the ambivalent construction of gender that lies slightly below the surface of these texts. Gothic feminist authors appear to be very angry, while their heroines are pointedly controlled and strategically not annoyed. These heroines are characterized, unlike their creators, by repression and silence, by acceptance or at least the pose of complacency. They are what I have called "professionally feminine" (*Gothic Feminism* xv–xvi), while the projected anger of their authors can be detected only in the violence that just happens to plague anyone foolish enough to stand in the heroines' way.

The final theoretical paradigms I consistently introduce into the classroom concern the construction of the novel as a middle-class discourse system designed to condemn the aristocracy as it lauds the values of the growing bourgeoisie, the class for which the novels were written. I have designed a series of handouts that explain the theories of Norbert Elias, Mikhail Bakhtin, and

Michel Foucault, all of whom are concerned in different ways with explaining the invention of the bourgeoisie or what Elias calls the civilizing process. Elias's work traces the creation of what he calls *homo clausus* during the early modern period, an individual who will professionalize his gender and make total biological control of himself a private matter. Such an individual experiences the culturally imposed rising threshold of shame and embarrassment about bodily functions as an endorsement of increasing personal restraint, as "the institution of a wall, of something inside him separating him from the outside world" (259). According to Elias, it was the newly created and controlled public body that was given validation by bourgeois society. This public body distinguished itself from the lower social classes by its aping of the courtly value of self-control, along with its acceptance of shame as the secret sin at its bourgeois heart. It was through the imposition of such behaviors that the modern state could come into existence. Civilizing the urban space meant that educational and recreational activities were now controlled by moral censorship, while the new sensibilities made physical violence, dueling, hunting, and public displays of bodily functions all abhorrent and grossly unacceptable (126–29).

Bakhtin privileges the carnivalesque body of the early modern period. This body enacts its essentially antibourgeois values through intense releases of emotions, destroys authoritarian strictures, and challenges and inverts imposed political and religious systems. The lower classes, of course, are freest to indulge in such communal dances, while the obverse of this harmless activity would be the carnage and mob violence of the French Revolution. The struggle between these two bodies—*homo clausus* and the carnivalesque—can be seen as one locus of meaning in the female Gothic novel, although ironically the carnivalesque possibility is generally associated in these works not with lower-class women but with aristocratic practitioners of adultery, gossip, slander, and dueling or poisoning as a way of settling one's scores. A woman like Radcliffe's Emily in *The Mysteries of Udolpho* is advised by her father to conform, to conceal, to privatize, while the carnivalesque possibility is always open to her, luring her into the history of the rampaging maenad Signora Laurentini, aka Sister Agnes, the woman who poisoned Emily's aunt. These two bodies and the warfare between them characterize the shifting personae of all the polarized women in Radcliffe's works as well as of Victoria and Lilla in Dacre's *Zofloya*.

The middle class founded its status—its economic and political power—on *homo clausus*, the retentive, controlled, and concealing body. Such a body was usually coded as male and gained its power through the ability to distance others, to refuse engagement, and to mimic the scientific values of objectivity and rationality. The female body, meanwhile, was associated in this formula with diffuse energy, subjectivity, and emotionality. As Gary Kelly has observed, the construction of both the sentimental and the reasonable woman during the late eighteenth century was part of a larger ideological project, the creation of a professional middle-class discourse system that would supplant the aristocracy at the same time it gained control over and coopted the lower classes. A woman

in this cultural enterprise was crucial as a pawn in the issues of property, children, and inheritance; finally she constituted a certain technology of the self that we now recognize as "virtue" and "reason" (*Women* 3–5).

The female Gothic novel, in other words, assisted in the bourgeois cultural revolution by helping to professionalize gender, by collaborating in the construction of the professionally middle-class woman and the professionally bourgeois pater familias. Women who did not conform to appropriately coded bourgeois norms—who reminded the reading audience of long discarded and disgraced aristocratic flaws like adultery, gossip, slander, and physical violence—became the targets of unlucky accidents throughout the novels (Madame Cheron is starved to death by her husband, the evil Montoni, in *The Mysteries of Udolpho*; Bertha Mason Rochester meets a fiery death in *Jane Eyre*; and there are many more such examples). Men who are coded as aristocratic, like Valancourt in *The Mysteries of Udolpho*, are allowed to survive only after they have been subjected to shootings or stabbings and thereafter effectively renounce their flawed and anachronistic tendencies.

I would claim that the Gothic feminist becomes a heroine when she establishes a new domicile with her ritualistically wounded husband, a quasi-sibling who, like her, has barely survived his brush with the oppressor and emerged chastened and appropriately and professionally gendered. When critics puzzle over the final castrated status of Rochester, blinded in one eye and missing one hand, they reveal that they do not appreciate the long heritage of wounded and feminized Gothic heroes that foreground Rochester's history. I ask my students to explain why, for instance, Valancourt receives two gunshot wounds in *The Mysteries of Udolpho*, one of them delivered supposedly by accident by his beloved's father, the mild St. Aubert. Beating fantasies emerge in the real wounds that virtually every Gothic hero is forced to endure in the female Gothic canon, and it is tempting to explain these stabbings or worse as symbolic wounds, as Bruno Bettelheim has. But Gothic heroes and heroines suffer this abuse, humiliation, and harassment from evil parental figures, and in the receiving of the wounds it is as if they have earned the right to overthrow their father and establish a new companionate family and a redeemed class—a bourgeoisie that has learned to tame its excesses and perfectly balance reason and the emotions.

I attempt finally to show my students that Gothic feminism participates, as do sentimentality and Romanticism as intellectual movements, in the broad cultural project of Enlightenment ideology—that is, making the world a safe place for feminized men and masculinized women. For Foucault, the bourgeoisie distinguished itself from both the aristocracy and the lower classes by making its sexuality and its health a primary source of its hegemony. Whereas blood was the source of the aristocracy's power, sex and its control and regulation became the predominant characteristic of the middle class, both men and women. According to Foucault, it was Sade and the first eugenists who advanced the transition from "sanguinity" to "sexuality" (*Introduction* 148). But Foucault fails to reckon with the female Gothic novelists, whose works

chart in increasingly graphic detail this very shift from status and class based on blood claims to the regulation and control of one's sexuality. In their triumphant overthrow of the aristocracy and a patriarchy based on aristocratic values, most Gothic feminists finally do battle with that ultimate patriarchal family—institutionalized Christianity. The Gothic feminist usually becomes a heroine and professionally middle-class when she confronts, outwits, and destroys a terrifically corrupt monk or priest. I am thinking here of the ferocious struggle against Schedoni that occupies both Ellena and her beloved throughout the text of *The Italian*. In destroying Schedoni and Vivaldi's aristocratic mother, his evil accomplice, Ellena not only redeems her inheritance, her economy, her world, she also creates a home and companionate family that installs her and her long-lost mother as female quasi-deities. In this sense, she invents the middle-class family.

The female Gothic protagonist as cultural heroine has triumphed precisely because she brought to birth a new class—the bourgeoisie—shorn of the excesses that characterized the aristocracy and that had come to make it unfit to preside over a new, industrialized society. But in destroying and supplanting the aristocracy, the Gothic feminist accomplishes nothing less than the resacralization of her world. She excavates the buried body of her real or metaphoric mother and by doing so reinstates a fictionalized feminist fantasy: the matriarchy. In redeeming her mother, as Ellena does in *The Italian* or as Julia does for her long-imprisoned mother in *The Sicilian Romance*, or as Emily manages to do for her long-murdered aunt in *The Mysteries of Udolpho*, the Gothic heroine reasserts her inheritance in a long-lost female tradition. This act is typically represented in the texts as the rediscovery and reanimation of the mother's supposedly dead body. Further, these texts posit the end of the discourse as located in the rediscovery of a sort of female-coded epistemology embodied in the stories that these women tell one another, the lost narratives about mad nuns and bleeding mothers. The biological heritage of suffering and wounded women is transformed through this ideology into a saga of heroic triumph; the Gothic feminist text tells us that the world will be reborn and purified through the mother's—not the son's—blood. Gothic feminist heroines discover their own bodies and voices only after they redeem their mothers, and they speak in a discourse that we have come to recognize as feminism spun with Gothicism. But that voice is considerably more complex and conflicted than has previously been recognized—largely, I would claim, because its origins in Gothic and melodramatic texts have not been fully recognized.

NOTES

¹All course syllabi, handouts, and instructional materials related to these courses can be found on my home page: www.marquette.edu/dept/engl2/faculty_pages/hoeveler.html.

² I am well aware that using a term like *feminism* is a complicated and controversial issue. I am also aware that feminists like Audre Lorde, Barbara Smith, et al. define their views as diametrically and explicitly opposed to bourgeois ideology. But, as bell hooks has noted, there is no one feminism, only an unending series of critiques, dissents, and renegotiations. See her "Thinking past Censorship" 4.

APPENDIX

A Summary of Freud's "A Child Is Being Beaten"

Female Version of the Beating Fantasy

Stage 1: "My father is beating the child whom I hate."

Voyeuristic, sadistic tendencies

"My father loves me more than this other child/rival."

Stage 2: "I am being beaten by my father."

Deeply repressed, masochistic, erotic

Guilt over incestual attraction to father is motivating factor ("My father loves me" is transformed through guilt into "My father is beating me").

Stage 3: "A child is being beaten by a representative of my father"; "A woman is being hurt" (a teacher, authority figure).

Voyeuristic, sadistic

Child being beaten is usually male.

Observer is part of a crowd watching act.

Michelle Massé, *In the Name of Love*: Freud's third stage—"A woman is being hurt" remains the manifest arena of the Gothic" (61); an essentially dyadic relationship becomes triadic through the imposition of a voyeur, an onlooker, a reader.

Eve K. Sedgwick, "A Poem Is Being Written," observes that in the beating fantasy, the display of trauma can serve as a "free switchpoint for the identities of subject, object, onlooker, desirer, looker-away" (*Representations* 17 [1987]: 115).

Male Version of the Beating Fantasy:

Stage 1: "I am loved by my father."

Stage 2: "I am being beaten by my mother."

"The boy's beating-phantasy is therefore passive from the very beginning, and is derived from a feminine attitude towards his father. . . . In both male and female cases the beating-phantasy has its origin in an incestuous attachment to the father" (17: 198).