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**Feminine Reading as Deduction in Lady Audley's Secret
by Marry Elizabeth Braddon**

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for a
Master's Degree in Literature and Civilisation*

Submitted by:

Mrs. Henni (Djabeur) Malika

Supervised by:

Mrs. Feddal Nassima

Board of Examiners:

President : Kersani Hasna (Prof., M.A /A) University Center of Ain Temouchent

Supervisor: Feddal Nassima (Prof., M.A /B) University Center of Ain Temouchent

Examiner : Rezigue Fatima (Prof., M.A /B) University Center of Ain Temouchent

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Dedication

I dedicate this simple work to all the members of my courageous family. Thanks to my parents who always supported me to brightens the candle of my life. My brothers: Djeloule, Mohamed, Fadilla, Hannen, Sidahmed, Mokhtar and Haroun.

*Special thanks to my lovely Husband **Houssin** and my lonely son **Ayoub**.*

Malika

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Abstract

The present study is an attempt to deal with feminine reading in nineteenth century Britain during the Victorian period. Marry Elizabeth Braddon's novel *Lady Audley's Secret* is portrayed as a case study in this research work. This latter comes to show the treatment of the Woman Reader in 19th century, thus the novel portrayed the female reader as the main issue in Britain.

Reading became a mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories. There will be a discussion of the difficulties of feminine reading.

This research work is divided into three chapters. The first chapter will introduce a historical overview about the Victorian era and the struggle done by the woman reader. While the second will involves the rise of the woman reader. The final chapter will investigate women's reading habit in Victorian period.

Key words: Braddon, feminine reading, class gender, identity and Victorian era.

List of abbreviation

SLW: Sala Allah Alayhi Wasalam

WLM: Women's Liberation Movement

LTD: Long Term Disability

BBC: British Broadcasting Corporation

KM: Knowledge Management

SLA: Second Language Acquisition

MBA: Master of Business Administration

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General Introduction

We were born to read and to learn. Quran has come to complete this idea in surah Al-Alaq. In the name of God the Most Gracious the Most Merciful “*read in the name of your Lord who created (1) the creation of man from suspension (2) Read and your Lord the Most Gracious*” (sourah Al-Alaq1.2).

The nineteenth century saw a great development in the position of woman in society. In the first half of the century British became a nation of novel readers. Since reading is the action and the practice of a person who reads, so there is a relationship between reading and femininity because feminine reading has brought many struggles and debate in Victorian period. Thus the woman reader witnessed a great development during that period which led to the rise of literacy.

Marry Elizabeth Braddon as an English popular novelist of the Victorian era shows a great importance to Victorian society by demonstrating many issues and themes. Woman’s suffering was the prominent theme in her novels. Therefore, we found that feminine reading as an interesting topic to look for in order to know more about women in a foreign society. The present research tackles the novel of Lady Audley’s Secret by Braddon as a sample to know the way women’s reading explore as detection in British society during the nineteenth century. The style and genre of Braddon in creating detective stories made her as one of the famous writers in England.

The current analysis of the sample novel aims at guiding the woman reader to a clear image about reading and learning. After reading this research and dealing with the novel, the reader will get a broader vision about the British society in nineteenth century. Moreover this research work attempts to highlight the reading experience of the woman reader in specific and of British people in general.

Reading is mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories,

when I was thirteen I used to borrow books and novels from the library to enjoyed them at home; but as we all know our society does not support that, later on my reading habit reduced gradually till I grow up, yet I'm working to revive it again.

One of the primary goals of this research work is to explore how Braddon as a writer reflected the feminization debate about reading and learning in Victorian period. This idea requires the following research questions:

- What makes feminine reading a controversial issue for the British people during the Victorian period?
- How Marry Elizabeth Braddon pictured Lady Audley as a fighting woman in order to express herself as a reader?

These two basic questions guide our investigation into the representation of the female reader and their education. The first one deals with the pleasure and the enjoyment of reading during the free time, while the second deals with the novel as an ideal example of that issue. From this point of view, different hypotheses will be provided. Several concepts joined the terms reading and feminine that made different opinions in the past and nowadays. Through this novel Braddon demonstrated some ways for popular reading pleasure.

The methodology used in the present research work focused on the novel. Furthermore, this research question will be divided into three important chapters. The first one is intended to give an overview on the debate and the image of the woman reader in Victorian period. The second chapter will explore the development of women readers as well as their pleasure and leizure time. The final chapter will examine the way Braddon depicts Lady Audley as a female reader.

Chapter One

Historical Overview of Victorian Era

1.1 Introduction:

Reading public books made woman communicate with the outside world, despite the fact that they stay at home but their minds travelled through times and places. Reading was seen as feminized and passive, Gibbon believed that women read much more than men, Freud argued that books and papers are female symbols. However, it is important to understand the feminization of literacy and its debate. This chapter gives a small fragment about the Victorian era and the struggle about the woman reader in that society, moreover; it analyses the image of a woman as a reader or the ideal womanhood and the concept of reading.

1.2 Historical Background of Victorian Era:

Queen Victoria is the first woman to see her name given to her period of reign, this period was characterized by the same name of the ruler, extended from 1837 to 1900, it is said that Victorian Age begin with the defeat of Napoleon in 1815, In literature, the beginning is assumed by the death of Sir Scott in 1832.

This period witnessed various changes and development in all the aspects of life. During Victoria's reign the population grow from two million to six and a half million which led to the growth of the cities, Britain became the richest country in the world. Thanks to the Great Exhibition at Crystal Palace that attracts six million visitors in one month in which it became the worldwide tourism including industrial revolution for example: mass production, cars and electric light, the growth of population and democracy, the rise of migration and middle classes, social reforms.

Between 1830-1840 the Victorian Era faced troubles and many reasons began to end this success including unemployment, poverty, the Crimean War by Britain and France against Russia that ended with success in 1856, Britain's first war lasted forty years, while immigration took place between 1885-1880 and in 1890 from one in four people on earth were under the British rule, thanks to Queen Victoria who worked

hard to developed her country, although she was a widow for forty years, she was born in 1819 as the grand-daughter of King George III, she was only 18 years old when becoming the Queen of England. During the sixty four years of her reign, Great Britain witnessed a jump in trade and industry, a successful development Queen Victoria herself was considered as an ideal woman because she did not ignore her family – her husband Prince Albert and her nine children – nor her government businesses in which she was supported by several Prime Ministers, her people glorifies her even after her death, Her son Edward VII became a King of 40 million Britain in 1901. “Few of us, perhaps, have realized till now how large part she had in the life of every one of us; how the thread of her life (bound) the wraps of the nation’s progress.” (qtd the Death of the Queen in 1901)

1848-1870 was a long period of prosperity, improvement, stability and peace; in 1842 the Mines Act stopped children under ten from working in the mines and The Education Act makes compulsory schooling for all children between five and ten in 1880, as it is the period of squalor and misery, for example: Men, women and children worked daily, fourteen to fifteen hours per a day, they receive very low wages. The miserable working conditions resulted by the Industrial Revolution drove women into prostitution, fortunately the government introduces some reforms such as The Married Woman's Property Act in 1887 that gave women the right to inherit the family that belonged to her husband in order to access her children, a divorce woman is not acceptable by society again, the majority of them believed that life would be much easier if women’s place was in home, the way of dressing women show their wealthiness or poorness, a wealthy wife spend her time reading, receiving guest, going visiting, while a poor one does not.

Michael Sanderson stated that the Industrial Revolution produced an illiterate society because of the rising population and the new technologies that does not requires reading or writing, by the middle of eighteenth century women used to read books of sermons and scriptures, they did not read novels or romances, books were considered the domain of males, when the first novel come into publication, it takes a big interest in reading for leisure, the first women’s college opened in 1848, a woman was first accredited as a physician in 1859.

Women in the Victorian Era were characterized by their fight for the right to vote. Many societies support this fight of women to influence politics, but their complicated request, for example the modification in the Reform Act of 1868, failed several times because of being defeated in the House of Commons.

In literature, women became major writers as Charlotte Bronte, Elizabeth Gaskell and George Eliot by publishing their novels, therefore Charles Dickens has published *A Christmas Carol*, *A week before the Christmas*, the novel became a dominant form that characterized by real events written in series, contains element of suspense in order to create a sense of curiosity in the self of the reader, even poetry and drama saw also a big interest, all this led to literacy, publication and reading public.

In religion, the public debate over the evolution marked for Victorians a change in intellectual and religious life, in 1859 people start believing in progress, that later on was questioned in the book *On the Origin of Species* by Charles Darwin, his scientific discoveries paved the way to raise learning and literacy, In 1851 the opening of the first free public library that made Victorian society suspect in the danger of reading for women. Thus, discourses appeared and society created a debate about what and how women should read where, and when? The Victorian period was full of prosperity, progress, advances and oppositions, as Jerome Buckley described it in his book *the Victorian temper*: “The outlines of the Victorian era blur beyond recognition in the confusion of contradictory charges “(Jerome Buckley 1980)

This was the age of extremes; the working classes were poor, lived in very terrible, hard circumstances; the middle classes grew rich and comfortable. There were double standards in this society. Many writers used their works to show that although on the surface this was a successful society, below the surface there were many problems.

1.3 The Reading Debate in Victorian Period:

The question of woman attracted a lot of debate in Victorian era. Many people start wondering why not teach woman something more than cooking and cleaning.

A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages....; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions.(Jane Austen. 1813.8)

Marry Wollstonecraft argued in *a vindication of the rights of woman* that women seems stupid, because they are not given the same education as men. In that period women's focus was on the way of dressing well and being modern, instead of reading and studying, but Wollstonecraft defends woman's education by asking for the equality between the sexes because if a woman was not educated and highly intellectual, she cannot raise up children well.

With the emergence of technology, researchers have had to change the way they measure how much people read. People do not read only reading printed materials, but they are reading on their computers, by listening to audio technology, and through Reader devices. To get an accurate measure of how much people are reading, researchers must calculate what people are reading in print as well as what they are reading digitally. There are, however, many benefits to reading fiction for readers of all ages. Scientists and psychologists, who have studied brain function, have found ways to measure how fiction reading affects it. Thus, reading fiction impacts human intelligence and behavior.

Parkhurst argued that those who read more often are able to understand more complex text, they have more knowledge, and they have a bigger range of vocabulary than those who read very little, he also reported that reading short texts, such as magazines and newspapers, does not help with the understanding and growth that is needed for reading more difficult text.

Women bring both her head and her heart in reading books, silent reading was interrupted because it can create private intercourse with the written word, reading aloud is the appropriate one for woman, and instead of reading alone she could read

for her husband, friend, son. Women should read for educational purposes to enrich their mind.

Female readers were anxious about what to read, where and when? Britain tried to limit the danger of reading some literary works that were not appropriate for women, asking about what women were supposed to read because reading novels for woman leading them astray and increased in sexual appetite, then extended them from the real life till they lead them to addiction and to immoral behavior. Girls and women were forced to read history, geography, fiction and sensational novels were not allowed because they produce anxieties in the mind and the feeling as it could affect the female behavior, women were forbidden to read the newspaper, while male can read it aloud. “Read no novels, but let your study be History, Geography, Biography and other instructive books” (Moral Encyclopedia.1958)

In nineteenth century reading was categorized by gender. Private libraries involve masculine space and male power; meanwhile public library involves the image of female space. The theory of separate spheres helped widely to realize male and female equality both in home and work. Flint argues that discussions of women’s reading in the 19th century served as a confirmation and consolidation of the dominant separate spheres ideology of the period. In her book *The Women Reader 1837-1914*, she links reading to separate spheres by showing how the subject of women's reading served as a focal point for debates about gender, the family and the proper role of women in the home. Watt also links the rise of the novel to separate spheres and increased leisure among middle and upper class women in the 18th and 19th century.

Women as readers created social anxieties in Victorian society of 19th century Britain, this creation was based on how society explore women’s reading as they presented as innocent, and weak. This society gave birth to a social construction of the domestic woman and the concept of separate sphere, how society viewed gender; the ideology of separate sphere backed to the natural characteristic of man and woman, women’s sphere is home, church, this home was the school of a young woman, most girls were raising under their mothers preparing for the same responsibility in one day while men’s sphere was outside the home in the world of industry, commerce, and politics, young boys grow up under the protection of their fathers. Gender in Victorian society believed that women must be protected from reading some particular texts.

Some have argued that the analytical distinction between "public and private" serves only to reinforce stereotypes about gender and work. Others argue that the boundary between the two spheres has always been blurred. Or has increasingly become irrelevant with large scale changes in the structure of the economy. (Bielby 1992; Cherlin 1983; McLaughlin et al. 1988)

The number of reading woman increased rapidly during Victoria's reign, women still in struggle with reading because it discharge the various duties of a wife, daughter and a mother, women's mind requires more reading than men, women in that period were belonged to the domestic sphere, and this stereotype required them to provide their husbands with a clean home, love and obedience, food on the table and to raise their children. Women's rights were limited in this era; these separate spheres emerged during the Industrial revolution.

Women in the Victorian society had one main role in life, which was to marry and take part in their husbands' interests and business. Before marriage, they would learn housewife skills such as weaving, cooking, washing, and cleaning, unless they were of a wealthy family. If so, they will not always learn these tasks because their maidservants took care of the household, in other side women also were not allowed to be educated or gathering knowledge because it is men's world.

According to Kate Flint in her book *The Woman Reader*, this society was based on arguments including that there are special texts that can corrupt women's thinking and reduced her real value as woman, second women are weak creatures, could not resist such provocative feeling. The renaissance society believed that reading unsuitable text or novel or whatever may lead woman to sexual imagination than to reality and astray them to developed intellectually and spiritually

Most of Jane Austen's novels include a debate over women's education by exploring the intellectual and moral thinking. For Austen there is one way to obtain knowledge is reading, in addition to, all the heroines of Jane Austen's novels express deeply the deficiencies in education. "In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal". (Jane Austen. 1830. 56)

Scholars have acknowledged that the mid nineteenth century critical anxiety about women readers was a cultural phenomenon that was the result of the mass production and mass marketing of print culture and the consolidation of middle-class power that gave women the leisure time for reading. As literacy rose, printing technologies improved, taxes on newspapers were reduced, one genre of magazines called Family Literary Magazines encourage women to make their own decisions about what and how to read, this genre of magazine paved the way for women to participate in professional critical discourse. Family Literary Magazines attempted to change the debate surrounding women readers by depicting women as intellectual competent readers. By the mid 1800, there were more thousands journals devoted woman and literary subjects. One example of the Family Literary Magazines by Bessie Rayner Parkes is reprinted in the following lines:

Let women be thoroughly developed. Let women be thoroughly rational. Let women be pious and charitable. Let women be properly protected by law. Let women have fair chances of a livelihood. And lastly, let women have ample access to all stores of learning. (Miss Parkes.1965.173)

Reading the romance was also considered as highly complex. Because a romance novel often characterized by the idea of a happiness, satisfying ending as well as the struggle of the heroine, who often lives in a state of weakness. Women writers like Charlotte Brontë became distracted with her health, which she supposed weaker because of her sex, after the death of her sisters. However, some women writers did believe in the myth of the weakness of their sex, it did not stop them from following their literary careers. Other woman writers during the 19th century were confused by the popular belief that women are the weaker sex, and spoke out against it. George Eliot, in her essay entitled *Silly Novels by Lady Novelists*, expresses her irritation with the idea that women are inferior and the consequences of such a belief:

The foolish vanity of wishing to appear in print, instead of being counterbalanced by any consciousness of the intellectual or moral derogation implied in futile authorship seems to be encouraged by the extremely false impression that to write at all is a proof of superiority in a woman.(George Eliot. 1878.113-114)

Here Eliot indicts the belief of woman inferiority as the cause for women writers. She believed that if a woman who wrote was not seen as the exception, thus proof of intelligence. However, the reality remained that men not only used women's biology in terms of their reproductive ability against them, but also women's inability due to their weaker physiology to control their own minds.

Radway explains that by picturing the heroine in relative positions of weakness, romances are not necessarily in her situation, but examining the common state of affairs in order to display possible strategies. Jacqueline Pearson surveys the female reader in British culture between 1750 and 1835. She involves the historical emergence of a female reader across all class lines, as well as the evolving ways in which female readers and their reading practices were represented in the novels of this period. Women readers were dangerous, both to others and to themselves. While male reading was recommended as the path to a rational education and civilized behaviour, female reading was ideologically rich. It might increase female rationality, but at the same time it distracted women from their domestic duties, especially sexual desires. What, when, and how women read thus became sites of political conflict and cultural surveillance. Pearson first shows us how selected male writers viewed women readers: Fielding mocked them; Richardson encouraged them but carefully distinguished good female reading practices from bad ones.

All Pearson books shows, even the Bible, someone as inappropriate for women readers; again including the Bible, females were strongly encouraged to read history, since it provided an example of both virtue and truth; then travel writing, which offered escape and modes of resistance to foreign powers and cultures even as it promoted European superiority. They were told not to read philosophy or metaphysics, especially those written by the French Philosophers.

The greatest cultural anxiety over women's reading was produced by the novel, which women wrote and read during this period in increasing numbers that represented in novels written by women. Austen, Smith, Radcliffe, and most of others; female reading offers a multiplicity of pleasures, "from escapism to the discovery of one's true identity, from domesticity to revolutionary alternatives" (105). But each reading pleasure has its accompanying danger, when shared between mother and daughter; it often registered the daughter's matrophobia. The central of much feminist

debate, particularly around the gendering of reading, has been a fundamental disagreement about the category of woman itself. To ask if women read differently from men is to ask.

1.4 The Concept of Reading:

Reading is a process used to deliver written symbols to understand the meaning of the text, however; reading requires ability, in order to acquire this ability you may need intelligence, motivation, interest, home background, teaching strategies including vocabulary, comprehension. There are multiple stages of reading development such as: Per-reading stage, Initial Reading and Decoding, Confirmation and Fluency, Reading for Learning the New, Multiple Viewpoints, Construction and Reconstruction (qtq. literacies and learner differences 14)

Reading is a fundamental function in today's society and in the development of a good self-image for women and men; it can help in finding a good job and discover new things as it develop the mind and create imagination. Only by reading we can be powerful and stronger in life and death struggle. The reasons behind reading differentiate from one religion to another for example reading the Quran, reading books and newspapers, and helping our children.

The way you approach reading a novel is very important. While reading you must be able to see relationships, perceive the development of character, theme, symbols, so you would be able to deliver the meanings. Reading help you to become an interesting person, to learn how to write correctly and to develop your imagination for example writing terrific stories, furthermore it takes you to places you have never visited.

In other words only by reading you can travel over time present, past and future for example read about actors in Spain, astronomers in space, prophets in Mecca or spend a week in colonial time, in addition to, reading introduces you to people you never met and to ideas never experienced such as learn about other religions and the most important thing is the entertainment, fun, no waiting in the doctor's office, no more boring on the car road or too long summer vacation when you can't think of something worth to enjoy it. "The more that you read, the more things you will know.

The more that you learn the more places you'll go". (Dr. Seuss, *I Can Read With My Eyes Shut!*). "Do not read, as children do, to amuse yourself, or like the ambitious, for the purpose of instruction. No, read in order to live" (Gustave Flaubert). "Let us read, and let us dance; these two amusements will never do any harm to the world."(Voltaire)

Reading was central to the values of self-improvement. Working-class rarely failed to give a description of their reading; however, reading is a necessary instrument for self-education and self-mastery, as it is an intensive mode that relying on repetition, recitation and oralization as aids to memory. Reading aloud was an essential part of the culture of the work place. In 1815 Thomas Carter worked for a tailor near Grosvenor Square, in London. He recalled:

I became their news-purveyor; that is, I every morning gave them an account of what I had just been reading in the yesterday's newspaper. I read this at a coffee-shop, where I took an early breakfast on my way to work (Thomas Carter, 1845.186 and 191.)

The Victorians were avid readers, just as we hide our faces at the morning in the mobiles and tablet devices, so too did the Victorians with sensation and fiction books. Oral reading or silent reading still persisted and still survived. It was encountered by Mayhew, the observer of London street life. Reading is certainly necessary for school, and to the navigation of modern life, also to functioning as an informed democratic citizen, to working in a knowledge economy.

Reading is a past time which is closely linked to gender. Not only do men and women have different preferences for the types of books they read, but women, on average, read a greater variety of books and spend more time reading than men. In 1929, Gray and Munroe first reported that a reading gap existed when they wrote: "Women read almost twice as many books, on the average, and they do this in less time as a rule" (Lorimer 1983; Yankelovich 1978; Zill and Winglee, 1990).

More recent studies confirm that there is still a large gender gap in reading. In particular, the gap is striking when we examine fiction reading. The survey data analyzed in this study reveal that sixty two percent of women read fiction compared to

forty eight percent of men. A survey shows that women are 2.3 times more likely to read a book of fiction in the past year compared to men.

1.5 The Image of the Woman Reader:

The image of women as readers increased literacy in late 18th and early 19th centuries. During the reign of Queen Victoria, a woman's place was considered to be in the home, domesticity and motherhood kept women far away from the public sphere in all the ways, then everything began to change the female role of service, and Victorian feminism began to emerge as a political force.

When Britain became an industrial nation women start to be idealized but the fear of women's education still exists in many parts of the world. This is why universities across Iran recently banned women from studying many subjects, including English literature, this is why the Taliban targeted the 14 years old Malala Yousafzai, beginning at age eleven, where she detailed her struggle to be educated under terrorist rule. So they shot her in the head. Now she's in the hospital, not in the classroom.

Even in countries like the United States, where the market for women readers is exploited, the stigma against women and books takes on new and exciting change. Women today make up more than half of the population, and eighty percent of the fiction market, the fact that ladies read is still somehow news. This seems to be just another iteration of that old fear: What specialized knowledge might women be absorbing, alone in their rooms? And, yes, sometimes the books we're reading do provide a sight into the social and political realities that women face today. But other times, we're just reading because we can. "A great virtue of Jack's book is that she repeatedly reminds us of the internal pleasures of reading," Acocella writes. It is "not so much the acquisition of ideas or information as just the pleasure of going to new places in one's mind."(308)

Women's reading is considering as dangerous because it could distract women minds and astray them from their daily duties as cleaning and maintaining the house, cooking dinner. An ideal woman should resist the pleasure of reading in order to take care of her children and her husband this is what was involved in the book A

Dangerous Recreation by Jacqueline Pearson as she argued that by the end of eighteenth century the majority of reading audience were female.

The Victorians loved reading books, especially novels. Literacy rose rapidly during that period. The Victorians let their imagination free and deep, many novels characterized by the way people read for example the English philosopher and critic of literature and theater, G H Lewes, said of Charles Dickens's *Pickwick Papers* 1836–37:

Even the common people, both in town and country, are equally intense in their admiration. Frequently, have we see the butcher-boy, with his tray on his shoulder, reading with the greatest avidity the last “Pickwick”; the footman (whose fopperies are so inimitably laid bare), the maidservant, the chimney sweep, all classes, in fact, read “Boz”. (G H Lewes.1836.np)

The figure of the woman reader captures the imagination of Victorian British and American authors. Charlotte Bronte, Henry James, Louisa May Alcott, Emily Bronte draw our attention on what and how a woman reads? Charlotte Bronte's *Jane Eyre* and *The Portrait of a Lady* presents reading as a means to gain respect, polite and admiration involves the representation of a Victorian woman reader, it portrayals the argument of gentility, education. Charlotte also considers reading as dangerous act “A novel read in secret is a dangerous thing” (338)

The Victorian ideal of womanhood considered woman as an existence for the property of her husband, controlling her as he controls his money. This is led women to prefer to be individual. As a result woman established the home as their sphere, throughout the nineteenth century womanhood witnessed some changes the feminist movement demands more opportunities for middle-class woman. Two important, major debates existed during nineteenth century concerning the problems that face middle-class woman.

The first requires higher education for females, and for best higher education they must state their own schools, universities and colleges. The second deals with the social definition of womanhood because the definition of womanhood placed the responsibility for women on men in her family, her brother, father or husband. For middle-classes, this ideal womanhood represented the model for life. Two separate

spheres exist during this period, when women took positions in politics; most of them did not live their leisured life. According to Gorham, the characteristics of the ideal woman during the Victorian period can be summed up in one term that is being feminine, being innocent, pure, gentle, emotional and submissive. The ideal woman acted as the cement which held the home together (Rowbotham, 18). Holding family together was considered a huge emotional task; this task was regarded as appropriate for women.

The Victorian found that any unfeminine feelings or thoughts produced in the mind, such as anger, fear, or grief, would block the menstrual cycle and could prove permanent (Shuttleworth 90). Such was the fear that this process might occur, which led to the birth of the ideal of woman as the Angel figure. Women had to regulate themselves, and take care to remain calm and quiet in order to not disrupt their natural processes:

Woman's mission was to try and suppress all mental life so that the self-regulating processes of her animal economy could proceed in peace. Female thought and passion... created blockages and interference throwing the whole organism into a state of disease (Bowser, Rachel A. 2008.41)

1.6 Conclusion:

At the end of this chapter it is clear that the women reader needs the freedom of opinion, variety of occupation, to be lawyers, doctors, teachers and soldiers or anything they like, and the most important thing is their searching for the equality between the sexes whatever the results will be. We conclude that feminine reading is something new, dangerous, amazing and deductive.

The last two titles explore reading as a concept, to be clear we stated quotes about Dr. Seuss, Voltaire and Flaubert, furthermore we provided the reader with an image of the woman reader in general as an ideal womanhood. Thus, who are those women who struggle, fight in order to acquire and learn? This question will be well-developed in the second chapter.

Chapter two

Women Readers of Victorian Society

2.1 Introduction:

In the middle of the eighteenth century, there was a fashionable circle of women intellectuals known as the Bluestockings in London, led by Mrs. Montagu. At the end of the century Mary Wollstonecraft made her well-known appeal for women's education. The development of Britain was due to women's movement act.

A Report on Public Libraries states that not more than eleven percent of the population use of the public library books. This chapter will include how women writers and readers raised during Victorian period; furthermore it involves the exploration of fiction on the reading public, as it is state women's reading the romance and their effects as a moral development. How all this will established as popular pleasure for leisure time?

2.2 The Rise of the Woman Reader in Victorian Britain:

In the first half of the nineteenth century the Western world became a nation of novel readers. At the end of the century the reading public witnessed a mass literacy in Britain. Male literacy was about seventy per cent in 1850, and fifty fifth per cent of females could read.

Theatres were inferior, disrespectful, immoral, while poetry was popular but people wanted stories. Women demonstrated their ability to fellow successfully with their brother novelists. Radcliffe, Fanny Burney, Maria Edgeworth, Jane Austen. The popularity of the novel saw a rapid rise in middle class reading public, and an increase number in libraries. Many novels were published in serial form in order to create a curiosity in the self of the reader as the novel of *Lady Audley's Secret*, and the works Charles Dickens, Thackeray and Thomas Hardy.

The new woman of nineteenth century known as a feminist activist, a social reformer, a popular novelist, a suffragette playwright and a woman poet; this term used to describe late nineteenth and early twentieth century feminists, for example

Illicent Garrett Fawcett reflected in the *Bookman* in 1913 that: “the New Woman has been in poetry and drama and fiction for close to sixty years” (Illicent Garrett Fawcett, 2004. 630)

The rise of the woman reader was accompanied by the spread of education. The new women readers of nineteenth century were a source of success, but they were also a source of anxiety. Women shaped a large part in the new reading public, at the end of nineteenth century workers in laborers and silk were literate as their wives, female were equals literate with their male partners. In 1858 the British novelist Wilkie Collins coined the phrase *The Unknown Public* to describe the lost literary tribes of three million lower-class readers.

The growing feminization of the reading public helped for the expanding of female employment such as teachers, doctors. Women of the middle and lower classes faced many problems in buying books, but they became customers in lending public library's books of Charles Dickens, who opened the Manchester Library in 1852 when he saw libraries as an instrument for social harmony.

The solid and nervous language to which I have often heard such men give utterance to the feelings of their breasts, how he knows that the books stored here for his behoof will cheer him through many of the struggles and toils of his life, will raise him in his self-respect, will teach him that capital and labour are not opposed, but are mutually dependent and supporting (hear, hear and applause), will enable him to tread down blinding prejudice, corrupt misrepresentation, and everything but the truth, into the dust (applause). (Charles Dickens, 1960. 1524.)

The rise of the woman reader was the current subject of nineteenth century. The women readers of 19th century British literature here are carving out space in their own lives to represent an experience of relaxation and comfort. Three centuries later in 1800, nearly half of English and American women demonstrated literacy, and the female reader had emerged as an ideal culture and market force. “If you educate a man you educate an individual, but if you educate a woman you educate a family (nation)“(DR. James Kwegyir-Aggrey 1980).

Educating boys and girls, men and women, is morally right. But educating girls and women is especially effective because when we educate them, the benefits emerged throughout the whole community. The positive relationship between female education and the development of women is well established.

An educated woman is better able to educate her own children who will be more likely to receive school education themselves. The family will likely be healthier. An educated woman's household is more likely to prosper as a result of a higher income. Just one extra year of secondary education can increase a woman's income as much as 25% a year. By participating in the labour market, an educated woman helps to raise economic productivity, and lead to greater wealth for her community.

During the first and second world wars the role of women changed. Women started entering the job markets as they were replaced jobs left by men who had gone to fight in the wars. Conservative policy makers were concerned about women leaving their homes to work, and claimed that this would harm their children and can be create a mental disorder. But the feminist movements appeared to fight for the liberation of women, in order to have the same opportunities and rights as men. Additionally, women proved that they are able to live freely and independently. Thanks to the Women's Liberation Movement.

Thus, women readers enjoyed more narratives that allowed them to critique and the ideological boundaries of respectable middle class femininity in their own cultural context. The inventions of the steamboat and the railroad and the extension of literacy especially to women have established industry with the technical capacity to produce for a mass audience. Middle class women are book's readers because they have both the necessary money and the time leisure.

During the 19th century British women writers were facing adversity. Critics who believed that women belonged to the domestic sphere had many arguments to support their opinions. The strong argument was the fact that women were in some way or another cannot do the same things that men did. However, women writers had been protected during the adversity, without being affected by the opinions of the opposition. It is impossible to understand the works of Victorian era women in

isolation; but to understand the social, cultural, and intellectual issue; they decided to become writers and readers in order to appreciate their works.

Gilbert and Gubar's works led the scholars to look again deeper into the nineteenth century women writers and their works in the 1970. As the first scholars notice that women of the nineteenth century had innovate their own kind of feminist discourse, they revolutionized the way that these women are studied today, they noticed that there seemed to be a "distinctively female literary tradition" which was comprised of common themes and imagery in different works of different female authors who were geographically, historically, and psychologically far away from one another.

Gilbert and Gubar looked into the culture of the women of the 19th century to see if they could discover the source of the usual anxiety that all women seemed to share. The two argued that the kinds of patterns found in 19th century women writers' works were the expressions of women's disappointment and rebellion against the oppressive system of the society at the time.

The surrounding critical conversation over women writers of the 19th century has evolved since the publication of Gilbert and Gubar's works. Many literary scholars used this works as a critical analysis for their own study. One of the main criticisms of that book is that they fail to address the women of other ethnicities and focus largely on the white, middle to upper middle class women of the 19th century. In the same vein, those scholars focused mainly on certain kinds of women authors like Charlotte Brontë.

In the time of the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing "literary representations of normalcy as a cultural construction" (Wagner 185)

The first thing to consider when studying the rise of the women reader is the climate in which they wrote. Criticism of women's literary works tended to focus more on a woman's sex rather than her abilities as an author. Showalter, most well known for her work on Victorian women authors, said that:

To their contemporaries, nineteenth century women writers were women first, artists second. A woman novelist, unless she disguised herself with a male pseudonym, had to expect critics to focus on her femininity and rank her with the other women writers of her day, no matter how diverse their subjects or styles. (Showalter 73)

Authors, such as George Eliot and Charlotte Brontë, were generous about the subject. For example, Brontë tried to delay the publication of *Villette* (published in 1853) in order to avoid coinciding with Gaskell's *Ruth* (1853), which would have led to a comparison between the two novels that would attempt to make women's competition in the industry. Despite the critics toward women, more and more women were publishing their works, as seen the rise of women authors in the 1850s and the 1860s. The critics and general public could not ignore the fact that women were able to read and write novels, despite the idea of gender roles. Their response highlights the Victorian attitude towards women writers, and shows the reality of Victorian women that would have faced when first reaching for their pens.

Women were not encouraged to become writers until clearly recently, and often did not have courage to publish under their own names, to protect their families from scandal. Even Jane Austen originally wrote all of her works without a name. All of her title pages in her novels said only "A Lady." There are many women writers of the nineteenth century, including Jane Austen, Mary Shelley, Elizabeth Barrett Browning, and Charlotte Brontë.

As women writers became well-known authors, doctors, dentists, male authors responded quickly and without looking behind. One of their complaints was the belief that women were disagree against them in an effort to take over the job market and deprive men of their readership; the men "saw them as dominating because of superior numbers rather than superior abilities" (Showalter 75). However, not only male critics judge women authors, but women also critiqued one another. Margaret Oliphant was one such critic. Her negative reviews were infamous at the time. Oliphant was especially critical of "sensation novelists," such as Braddon. In her article simply entitled "Novels" published in 1867, she criticized both Braddon's novel and Braddon's own moral character.

Lady Audley brought in the reign of bigamy as an interesting and fashionable crime, which no doubt shows certain deference to the British relish for law and order. It goes against the seventh commandment, no doubt, but it does it in a legitimate sort of way, and is an invention which could only have been possible to an Englishwoman knowing the attraction of impropriety, and yet loving the shelter of the law. (Wolff 202-203)

Scientists and doctors in the Victorian Era emphasized on the importance of discovering more about the body and mind, how they functioned, and the explanations of these processes. Sally Shuttleworth, in her book *Charlotte Brontë and Victorian Psychology*, explores this phenomenon. During this time there was a rise in studies done of the female body and the results found were often used against women.

Showalter writes that the physicians and anthropologists of the time all argued that the physical evidence supported of the inferiority of women: “They maintained that, like the ‘lower races,’ women had smaller and less efficient brains, less complex nerve development, and more susceptibility to certain diseases, than did men” (Showalter 77). This susceptibility or inherent weakness of the female body translated into the Victorian belief that women were physically unable to control their minds, unlike men.

2.3 Fiction and the Reading Public:

In twentieth century Britain not only every one can read, but everyone does read. Studies show that through reading fiction students gain knowledge of the world. They read in the day of leisure even the poorest households take a newspaper, they read in front of the window; in the bus station; when waiting for a doctor or a dentist... ect. The shorter working day provided more leisure time for reading. German workers for example associated leisure only with Sunday. Fiction leads the reader from reading entertainment to reading non-fiction material.

Fiction is regarded as the sublime heart of Victorian society. Fiction was thought to hold influential power over readers, some people for example read for no purpose at all, they just read because they are imitative beings or for pleasure. George

Eliot wrote that: “People are Imitative beings. We cannot, at least those who ever read to any purpose at all . . . help being modified by the ideas that pass through our minds”(George Eliot.1893.209)

The middle classes in the late nineteenth century had, for example: the money, the education, and the leisure time activities including reading for pleasure. They create a demand for more reading material; they also provided a market with new types of literature, which is the development of four new types of literature: science fiction, fantasy fiction, detective fiction and society fiction.

The 18th century view that reading contemporary novels was a time wasting leisure activity gave way to 19th century ideals on their ability to educate. Victorians believed that although fiction lacked the cultural seriousness of classical texts, they did bring awareness of historical periods and places that might help to bring social reform and develop Christian moral values. But if fiction could influence for the good, it could also influence for the bad, nevertheless, fiction novels were thought to corrupt the working and middle classes by giving them ideas above their station or encouraging them to imitate the life of fictional criminals.

Cultural opinion leaders were particularly concerned about fiction’s effect on women. They argued that women were more susceptible to excitement and often identified with characters in novels that could make them more dissatisfied with their lives.

Women read fiction more than men, first; because of the influence of childhood socialization and gender role stereotypes, second; differences in literacy and differences in work status and available free time. A survey reveals that notions of gender appropriate leisure and their influence on childhood socialization explain much of the gap in fiction reading.

The needs of the reading public became more complex. It is true that there are many books that are read for relaxation more than stimulation , but two experiments showed that empathy was influenced over people who read a fictional story, but only when they were emotionally transported into the story. No transportation led to lower empathy in both studies, while the first study showed that high transportation led to

higher empathy among fiction readers. These effects were not found for people in the control condition where people read non-fiction. The study showed that fiction influences empathy of the reader, but only under the condition of low or high emotional transportation into the story.

It has been suggested that people who read a lot of fiction become more empathic, because fiction is a simulation of social experiences, in which people practice in their everyday life. However, although studies have shown that fiction is related with empathy, in other words fiction reading influences empathy because fiction reading can be profound effects on empathic skills of the reader. When an individual reads a story emotions are interact by that story, for example when someone reads a fictional story, the interaction with the characters in the story and the emotional involvement in the story causes the reader to sympathize with the characters, and perhaps even experience the events in the story.

People learn from fiction about the human psychology, and gain knowledge about how to react to other people in social situations. According to Goldstein, a person reading fiction tends to react more strongly towards a story than when he would read a non-fictional story, because fiction provides a safe arena in which a reader can experience emotions without the need for self-protection, therefore fiction does not follow the reader into real life, the reader can allow himself to Fiction Reading and Empathy freely, without immediate transfer of these emotions to real life. Moreover, we can allow ourselves to sympathize strongly with a character of a fictional story, because we do not have obligations towards the characters of a fictional story.

The importance of reading fiction demonstrates how reading fiction improves brain function and increases human intelligence. Researcher evidence shows how reading fiction improves memory functions in the brain. Moreover studies show that people who read fiction are more likely in getting better marks on tests and better decisions in everyday situations, nevertheless reading for fun helps with reading comprehension, vocabulary, and fluency. Fiction provides opportunities that other genres of books do not provide such as presenting moral choices that fictional characters make in books, requiring the use of imagination that evocate by reading fiction and helps people to rich situations in their own lives, Moral choices help

individuals make better choices in real life, and depicting role models that show how to act in various situations, and how not to act as a villain.

Psychologists found many reasons why reading fiction is important to learning and to the learning process. Reading stimulates plays, stimulates imagination. They say it is a child's job to play because it teaches them how to arrange objects, understand behavior, share experiences, and gain world knowledge.

Fiction readers are able to show more empathy, far from social situations, and have a better emotional intelligence. Those who enjoy reading as a leisurely activity have many reasons why they like it; one of the reasons is that students who read in their spare time they obtain more fun and relaxing better than watching television because it allowed them to learn new things, most of the students enjoyed using their imaginations while reading, another reason is that students gave regarding their enjoyment of reading were that they read when they were bored, as a form of escape from reality, and they read to be able to travel to other places in their mind.

Fiction reading also shows positive effects on the brain. Reading fiction strengthens the language processing parts of the brain, and it also affects the person through the part of the brain that processes language. A 2012 report revealed that, for students ages sixteen and older, only 36% read for pleasure daily while 20% never read.

Many obstacles prevent people from reading fiction. Hughes-Hassell and Rodge report that adolescents who said they did not enjoy reading preferred other types of activities over reading. Some of these activities included flirting, watching TV, hanging out with friends, surfing the Web, and playing video games. Other students indicated they struggled with reading or they had trouble finding interesting things to read in their school library.

Fiction reading is important to the learning process of individuals. It helps them to become more empathetic and to think about problems before making decisions. Parents can encourage their children to read by creating a comfortable reading environment, teachers also motivates their students by providing more time to read fiction, and to read in the classroom by providing interesting reading materials at the level of students.

Creating reading events and using technology to create and talk about books can also promote reading fiction. Some suggest using new technology to encourage children to read. No matter how they read, the key is to find what students are interested in reading. Reading a general fiction book is like a five course meal with dessert afterward.

2.4 Romance as a Moral Development for Women:

Reading the romance is like having a cup of ice-cream when no one is looking; Romance is a form of entertainment and escapism that leaves depression. Harlequin Enterprises claims that she sold 168 million romances throughout the world in the year of 1979. In the words of Ann Snitow:” romances reinforce the prevailing cultural code" proclaiming that "pleasure for women is men”.

If we asked why women read romances, it can be summarized in the word escape or relaxation, because the act of reading them literally draws the women away from their present and the future. Janice A. Radway said: "My body may be in that room, but I'm not!" She and her sister readers see their romance reading as a way of denying a present reality. They believe that reading of any kind is the real nature, as they insist that they read to learn.

Radway’s data from her book *Reading the Romance: Women, Patriarchy, and Popular Literature* demonstrates that such charges are unfounded. She found that the middle class women enjoyed historical romances, but rejected books within this genre that portrayed rape. Radway argued that reader’s rejection of violent sexual relationships in fiction reflected their fears of physical violence in their own lives and offered a critique of male sexual aggression. Readers in the United States rejected the genre of historical romances because they claimed these books were long, unrealistic, and boring.”Some romance reading at least manages to help women address and even minimally transform the conditions of their daily existence” (Radway.1986. 2.3). In other words, readers are not passive, but active and often transformative in the ways they transact with texts and use them.

Ann Douglas argues in her article *Soft-Porn Culture* that the increase of romantic popularity with the rise of woman movement must lead to a new and developing reaction against feminism. Those who buy romance daily or weekly can fall in the insistence and the need to receive it again and again. It may be true that Harlequin Enterprises can sell 168 million romances not because women have a greater need for the romantic fantasy but because the corporation has learned to address and overcome certain problems in the production and distribution of books for a mass audience, this show that romance sales increased. Romance is often made by women, for women.

Women in particular read romance because reading a romance novel gives them a satisfying taste of what they are missing from their own life. May be they are not in good relationship in their real life, or may be the man they are with is not a good romantic or their sex life is not exciting as they wish it to be. What they are really looking for is a little romance.

Women read romance fiction in hopes that one day they will live in castle with a prince husband, a big car and beautiful horse and carriage, declare their eternal love that they have always fantasized about, but every woman knows that is it more than that. What they are really looking for is someone extraordinary, like the hero in the books always wants the heroine, someone who will look deep inside their soul to their darkest parts of themselves. Women dream with a man who is honest and real with them that romance them better than any fiction character, and do the same thing that she wanted when she was a little girl; the fairy tale ending of a great love story.

To understand exactly how and why the romances become so important in publishing, it is necessary to understand first how the economics of paperback publishing and distribution created the industry's interest. The organization of production enabled the printers to buy large quantities of papers at lower rates. The publishers benefits because they could sell their books at much lower prices, so many books has been sold.

Publishers cannot explain why marketing research was applied to romances, it seems that the decision may be influenced by two factors: First, female readers represent more than half of the book reading public. Women considered the most important in buying books public. Harlequin claims that its million dollar advertising campaigns reach one out of every ten women in America and that 40 percent of those reached can usually be converted into Harlequin readers. Second, romance novels provide an enjoyable reading experience, so that they wish to repeat that experience whenever they can. The increasing domination of romance paperback market testifies some greater need for reassurance of women.

Radway found that while the women studied she devotes herself to nurturing their families, these wives and mothers receive insufficient devotion. In romances the women find that not only escape from the demanding and everyday routines of their lives but also a hero who supplies the tenderness and admiring attention that they have learned not to expect.

When women read the romance they at first take a look at the publishing industry of romance novels. Then they display an ideal example of different, favorite heroines and heroes, as well as what made up a good and bad romance novel, that when you stresses your mind on the good title and the attracting paperback on the beautiful cover, second they should analyzes the romance genre, and examining the language of the romance novel and how that language affects the readers, therefore, The style used. These methods allow romance novels to be easily read, romance novel exists when the author itself provided meaning for the story through his written words. Radway explains this idea in this excerpt:

Reading is not a self-conscious, productive process in which they collaborate with the author, but an act of discovery during which they glean from her information about people, places, and events not themselves in the book. The women assume that the information about these events was placed in the book by the author when she selected certain words in favor of others. Because they believe words are themselves already meaningful before they read, Dot and her friends accept without question the accuracy of all statements about a character's personality or the implications of an event. (Radway.1984.np)

The conventions of romance novels are discussed. Radway emphasizes the idea of a happy, satisfying ending as well as the struggle of the heroine, who most of times live in a state of weakness in a patriarchal society, for example the love story of a romance novel let you wait for the entirety of the novel, instead of the fear of losing her social identity to gain the real happy life by expressing the hero is the real focus of the successful romance novel. Radway explains that “By picturing the heroine in relative positions of weakness, romances are not necessarily endorsing her situation, but examining an all-too-common state of affairs in order to display possible strategies for coping with it” (Radway. 1984.49)

These interpretations lead romance novel readers for better interpretation of a text. Thus, romance novel readers rely on circumstances and cultural codes. The romance genre is the text that you read and you enjoy such thing of dialogue, setting, mystery in different place and time. All romances have a central love story and a satisfying ending.

2.5 Leisure and Pleasure Women Readers:

Leisure reading can be defined as recreational, pleased, free and independent reading. In classrooms for example there are many terms used for leisure reading such as “SSR: sustained silent reading; DEAR: drop everything and read; LTR: love to read; POWER: providing opportunities with everyday reading” (Foy, & Drucker, 2012.201)

The majority of leisure time for both men and women is spending on consuming media, for example, watching TV, listening to music. People who view reading as enjoyable and read outside class daily are much more likely to become successors as teachers, doctors, lawyers, dentists.

Many young people are not experiencing this success, however. The progress in International Reading Literacy Study survey of ten year olds reported that although 74% of students described themselves as motivated readers, on average only 28% actually liked to read. In addition to a survey by the National Literacy Trust of the United Kingdom in 2012 found that just over half of young people ages eight to

sixteen enjoyed reading very much, and 12.2% did not enjoy reading at all, Just over half 56% read outside of school.

Struggling readers tend to read less during the school day. They are in need of more opportunities for leisure reading, as they need a support in selecting books. Often, struggling readers select books that are too difficult for them, so they become careless about reading, and lose interest in reading. When struggling readers engage in leisure reading and receive a support for selecting books and time to read outside of school, and opportunities to discuss those books, they gain reading achievement.

In order to support and guide reading independently during leisure reading time; we suggest some principles and procedures for example readers should choose their own reading materials, so students will be able to choose engaging and appropriate reading materials, also encourage student to talk to their peers about the novels, short stories that they read as part of classroom leisure reading activities, furthermore encourage students' families to show their children the enjoyment of reading rather than playing all the day, and wasting time, even to be member of public libraries and be in contact with websites to learn more about reading such as Children's Book Council, Young Adults' Choices.

Women leisure readers mean taking time to read while working both outside and inside the home, with the pressure to do it all. Or what Angela Mc Robbie has defined as promoting the ability to do and have it all. Victorian Britain popular leisure activities is Sunday in which people used to go to churches for worship and rest, Sunday is a special day of the week the shops closed and most people can be found in home or at church.

People in Britain spend about 45% of their free time watching television, 24% of their free time socializing, 21% on sport and hobbies, and 10% on other activities. Other popular leisure activities are listening to the radio, to music, gardening, and reading, eating out and going to the cinema.

Administrators should support teachers in providing opportunities for leisure reading in classrooms, teachers and family members should support students in developing leisure reading habits, in order to ensure that students experience the benefits of leisure reading, teachers and families should support students' reading

choices by saving a print, digital, and multiple modes of texts that expand on students' interests and that students are able to read without great struggle. These reading materials can come from classroom, school, public, home, and online libraries and other relevant sources.

The technological development has influenced the existence of the print magazine in that it forced the change into digital magazine called Femina, as the first women has opened magazine in Indonesia in order to face the challenge in new technology. The print magazine Femina is published for the first time in 1972. It became one of the most popular women magazines in Indonesia up to now. At the end of 2011, Femina launched the digital format of the magazine and people can read it on line via computer, tablet and Smartphone. Another important aspect of leisure reading as a fan practice is Pleasure.

The nature and variety of the pleasure adolescent readers has an enormous power in creating the curiosity in reading and development. thus there are different kinds of pleasure including the pleasure of play, intellectual pleasure, social pleasure, and the pleasure of work all of them play an important role in psychological feeling. Unfortunately this pleasure is not including in schools in a way that developed students reading and that help students to grow as readers not as machines just learning by heart.

The pleasure of reading is so neglected. One reason may be because of the focus of using Internet that requires different and deep kinds of reading, instead of focusing on the power of reading. Reading popular texts or experience a pleasure is precisely described by Radway. This scholar has asked young people directly what they get from their reading of popular adolescent texts. Why not ask them how they experience and use these texts?

According to Radway the students participated in a series of four interviews. The first was about general reading interest and history; the second was about their love of their preferred genre; the third we asked them to think aloud as they read favorite excerpts from their favorite texts; the fourth was a reflection on how their reading connected to their life and other interests. After the interviews she classified the students into four group's kinds of pleasure (play, intellectual, social, and work)

Play pleasure is the pleasure that readers get from living through a story and getting totally lost in a book. The student read stories simply because they like it or like living and travelling in the sea of those stories, this kind of pleasure needs to be valued and celebrated, any kids need to be enjoyed, pleased and play with novels or books. John Dewey described it as “Puts itself forth with no thought of anything beyond” (Dewey, John. 1913.12)

Intellectual pleasure is the process of taking information and come up with a new possible solution. This kind of pleasure is like guessing what will happen in a story or a novel and imagining the end of that story. Dewey explained it as fellow “When any one becomes interested in a problem as a problem, and in inquiry and learning for the sake of solving the problem, interest is distinctively intellectual” (Dewey, John. 1913.50)

Social pleasure is the pleasure of using reading to connect with others and to name and identify oneself, in other words the pleasure of naming and identifying yourself through reading. Dewey explained that “Social interest is a strong special interest” (Dewey, John. 1913. 65)

The pleasure of work defined by Dewey as the pleasure one takes from using a text as a tool to accomplish something. The informants using their reading to help them become the kind of people they wanted to become or a kind of pleasure that termed inner work. Our informants read for pleasure, and drew a line between school reading and real reading. School reading is reading you have to do. Real reading is reading that helps you on your life’s journey, and immersed you in all four of the pleasures described here. Reading pleasure has enormous power. We need to make it more central to our practice.

2.6 Conclusion:

In the analysis of this chapter we became able to identify women's rise of literacy and their improvements in Victorian period. In order to qualify equalities between the sexes they revolt, struggle and fight for better standards leaving through reading, education and learning.

The conventions of romance novels are discussed throughout this chapter, and more details were developed, from the rise of the woman reader to the popular pleasure reading and leisure time enjoyment following the development of morals and ethics of a young woman to the fiction and imagination of the reading public. Thus, all this helped widely in creating a new habit called reading for joy that will be developed in the next chapter.

Chapter three

Woman's Reading Habit

3.1 Introduction:

In this chapter, I will concentrate more on the novel. My main goal is to show if there is any value in the reading habits of ordinary people. For example the reading of special books such a detective stories or romances.

Furthermore, this chapter explores the complexity of reading habit as cultural phenomena, as well as the sensational genre of Marry Elizabeth Braddon, the realism and gothic in Victorian era. Moreover, it involves reading as feminine in Lady Audley's Secret, then the relation between reading and madness of the female reader. Thus, everyone has a special habit to play with it in everyday life.

3.2 The Complexity of Reading Habit as Cultural Phenomena:

Women's reading habit toward a certain text relied on circumstances, condition, and position and also on family, social and educational background. The well-known African proverb "It takes a village to raise a child". This may resemble that everyone in a society plays an important role in the development of children, in other words it explore the complexity of developing children's reading habit by suggesting "it takes a village to raise a reader".

In order to support reading habit as culture we suggested two important experiences the first one by asking children to lent stories from adults at home, then come and relate those stories in the library, after that draw pictures to match the stories. Here Learning activities are developed to further improve children literacy skills, the second one adult learner should discuss topics about their interest and choose a secretary among them to keep a record. The notes are then simplified. Pictures relating to the discussion are taken with the community and matched with the final piece of work. Here learning activities are developed for adults to take ideas further.

These two experiences from readers and librarians show us that the supporting the love of reading as a habit must be highly valued and successful and can help in a community driven as the proverb said “today a reader and tomorrow a leader”.

In order to create a culture for a reading habit, it may be depend on past success, political and social expectation. The new technology as mobiles and tablets had influenced the traditional reading habit. This led to a big concerns of the librarians about the future of reading, and in order to fix the habit of reading they create a challenges to support reading such as increasing the resistance for reading and made competition from multimedia and schools, furthermore creating a simple book for children like short story about magic or miracle in addition to gift the educators who read more two books a month as they do with prisoners by reducing the punishment for those who could read three books in a month.

Sanders-ten Holte and Cruz suggest that to create a culture for reading within a given society, it is necessary to improve the reading environment in the home, the school and the community at the same time. Readers need to feel that they have choice in their reading. When readers feel they have that choice and are not obliged to read just school texts only then they will be motivated to continue reading.”Children from homes where parents were literate were more likely to enjoy reading and to be encouraged to read than in homes where parents were illiterate” (Obua-otua. 1997. Np)

Ethiopia for example has built over sixty five reading rooms throughout the countryside. These reading rooms provide access to books for students and community members and they distribute books; while Switzerland has developed multilingual public library collections in a dozen languages in order to meet the demands of the immigrant population moving into their city, they help to select the books and borrow and share materials in the multilingual collection.

How literacy develops, sociocultural perspectives of learning and literacy are not typically part of the reading promotion literature. However, this perspective provides a powerful lens for extending knowledge of reading promotion at the individual level to include the broader community level. A sociocultural perspective posits that all learning and literacy development occurs within social and cultural contexts (Bakhtin, Rogoff, Vygotsky, Wertsch., 1990; 1986; 1978; 1998)

Thus, children and indeed all community members to various degrees, actively strive to become insiders with whom they live and interact with. To illustrate this idea, we explore four different types of promotional activities from different regions of the world in order to clarify these principles that raise the literature on reading promotion. “Several reading room projects in East Africa where community-based libraries work with local villagers to promote reading” (Asselin & Doiron, 2009). “Online innovations such as the social network World Readers where youth from different countries connect over the Internet to share and discuss reading interests” (Doiron, 2009; Abram, 2008)

Programs such as World Readers assist in encouraging reading, building global communities based on shared values and preferences. It is this ability to support communities of readers with a diverse language and literacy landscape that will continue to challenge contemporary library programs. It was argued that the principles of reading promotion identified in this article and that the programs we describe, can inform development of reading promotion programs.

The goal of the World Readers project is to harness the intrinsic interest young people have in using online social networks and develop an engaging and motivating virtual environment for readers around the world to share and discuss their reading interests. An online social network called World Readers and a supporting website for educators and librarians has been created, where young readers from around the world are able to join a virtual community of young people with similar diverse reading interests.

The research focuses on identifying effective tools for encouraging participation, factors which influence reading interests, the most popular reading choices made by participants, the reactions of participants to their involvement with the network, and how the social networking phenomena influences and supports young readers.

To improve reading and learning we should for example, work individual learning plans that are developed for the needs and interests of new learners and library users are challenged to read a book and write a sentence about the most interesting thing they found in the book. Some examples of programs for children are: Collaboration with primary schools to support students' independent reading and research projects; Literacy remedial classes for students in lower primary grades; Hosting professional development days for primary school staff on topics such as family learning and adult literacy, intergenerational impact of poor literacy skills, and how teachers can encourage parents into adult learning programs to best support their child in school.

In order to promote a reading habit in Arabic society, first we should create a simple book for children and share their imagination stories with each other, second adults learners should discuss topics about their age and interests Learning activities are developed for adults to take ideas further, third inviting parents to a performance by children based on the children's ideas, story books, fairy tales made by children. Children write, draw and colour invitations which they then take to their parents. At the performance invite interested parents to adult literacy class the following week for a specific session.

Braddon makes a great effort to demonstrate a woman's reading habits as a methodical issue on how she must view the situations that arise. In making her lead heroine a pseudo detective, something Braddon does not do until this novel, she simultaneously emphasizes the detective mind, places it in a woman's body.

3.3 Feminine Reading in *Lady Audley's Secret*:

In *Lady Audley's Secret* for example the character Lucy reads, either through text or illustration. The narrator argues that the ideal womanhood does not read at all. He suggested that Lucy Audley should not read French novels, but rather she must read texts or anything that could instruct and support her for better housewife or mother. In one of the earliest scenes of the novel, the narrator informs readers that all of “Lucy’s amusements were childish...she hated reading or study of any kind, and loved society . . . rather than be alone” (Mary Elizabeth Braddon.1862.65)

When considering Lucy as a non-reader of certain type of the text, so the narrator reflects the impression of Lucy a quiet, serious, passive and childish. In Victorian literature the angel always was considered as feminine although novels are “teem with male demons, there are no male angels” (74). Nina Auerbach argues in her book *The Woman and the Demon* (1984) that female demons, which often were involving in Victorian literature and especially sensation fiction, and biblical history which the angel, had always established these figures as male. This cultural trend of depicting angels as feminine instead of the traditional masculine figures stand up on the paradoxes received in the role Victorians specified women. In replacing male angels who were often harbingers of bad news, revenge, as John Milton’s *Paradise Lost*.

Braddon's choice in categorizing Lucy as angelic is most meaningful in regards to her commentary on female readership. Because the narrator insists to casts Lucy as the angel, it seems that he hates reading and he just emphasizes on the depiction. The idea of seeing the angel as a non reader actually serve as a crucial part of the cultural ideology that constructs and prescribes this domestic ideal for the Victorian woman. For Victorians, then, reading was both a signifier of feminine traits and a hobby that produced anxieties. While there were plenty of Victorians who criticized female readership for what they considered as immoral because it was a feminine hobby “When women are...put forward to lead the action of a plot, they must be urged into a false position...The novelist finds that to make an effect he has to give up his heroine to bigamy...” (E.S. Dallas.1866)

Braddon proves that a woman has to be either the Angel or the Monster with her character Lady Audley, who looks the part of an Angel, but may act the part of the Monster. It is important to note that one of Lady Audley's most prized physical attributes is her blond hair. Before Braddon's novel, most villainesses were not blonde, as blonde hair was always associated with the Angel image. Oliphant wrote of the effect that this aspect of the novel had on Victorian fiction:

Braddon is the inventor of the fair-haired demon of modern fiction. Wicked women used to be brunettes long ago, now they are the daintiest, softest, prettiest of blonde creatures; and this change has been wrought by Lady Audley, and her influence on contemporary novels. (Oliphant 155)

Ellen Tremper traces the figure of the blonde femme fatale through fiction and film, and the start of her study on the topic began with Lady Audley. Tremper discusses how the physical depiction of Lady Audley destroys societal conventions.

Braddon's narrator captures the angel and the demon when she describes Lucy Audley as serving tea. "Surely a pretty woman never looks prettier than when making tea." (90) First, she remarks on how pretty and innocent she looks while serving tea, observing that women never look prettier when engaging in this task. As the description continues, however, Braddon begins to depict Lucy as the occasional reader. Since the ideal vision of womanhood would describe a woman who put all individual pleasures aside for those of her family.

It is not surprising that when wanting the reader to see Lucy as having a capacity toward something much more sinister, the narrator depicts a reader. Braddon uses Lucy's act of reading as a unique way to cast more suspicion on her character. Indeed, in this novel. Reading emphasizes much more on Lucy's character because when Lucy reads or pretends to read, no one has any idea about what she is thinking. The assigning of readership to a character such as Lucy is not really that easily summed up, in fact is a complicated matter.

Many criticisms leveled at women readers. The idea that women read certain genres like Sentimental and Domestic fiction as well as Sensational texts was seen as an essential tendency. In fact, most Victorians, like their Romantics believed that

women had an inborn propensity for the imagination. Although the use of the imagination seemed to threaten as an idealized social behavior, these experiences are feminine hobbies. Like Jacqueline Pearson examine the act of reading as a complicated issue throughout the 18th and 19th centuries. At the same time that society cautioned women against reading and warned that books were dangerous between the private sphere of woman and the public sphere of man, they were also encouraged to read, at least a little.

It becomes apparent at the very beginning of *Lady Audley's Secret* that Lucy is the emblem of femininity when it comes to her looks. Her angelic and childish feature is described by the narrator as:

Soft and melting blue eyes; the graceful beauty of that slender throat and drooping head, with its wealth of showering flaxen curls; the low music of that gentle voice; the perfect harmony which pervaded every charm, and made all doubly charming in this woman.
(Braddon.1862.5)

Lucy's husband, Sir Michael, is completely fond by his young wife's exceptional beauty; He could no more resist the tender fascination of those soft and melting blue eyes; the long fair hair and beauty of that body and the fashionable dress; the low music of that gentle voice; the charm charming in this woman that could resist his destiny.

Lady Audley employs her incredible ideal feminine appearance as her best tool for advancement and learning. She learns the kind of effect that her looks have on the people around. It is her beauty that allows her to attain the power that she has in her marriage with Sir Michael. From the first moment or the first sight Sir Michael fall in love with her "That one quiet evening sealed Sir Michael's fate....at the sober age of fifty-five, Sir Michael Audley had fallen ill of the terrible fever called love"(Braddon.1862.5)

Nineteenth century novels involve women's fashion as descriptive details for the sake of feminine reading. In fact, a female character's development is linked to the style and manner to in which she wears her clothes. One example of a minor fashion element is the pocket the pocket in women's dresses. Pockets occupy for the women characters in *Lady Audley's Secret*.

Braddon presents Lucy as women with strong masculine ambitions, struggling against their limited options and persisted future in patriarchal society. Clara, on the other hand, is depicted as a submissive and feminine woman, thus representing the traditional and idealized type of women. Whereas Lucy's feminine appearance hides her masculine ambitions, determinism and courageousness.

3.4 Braddon's Sensational Realism:

A sensational novel is a minor subgenre of British fiction that flourished in 1860s. It often deals with crime, murder and sometimes with bigamy as it causes a great excitement and interest. While a realist novel is characterized by the fictional attempt to give the effect of realism by representing complex characters or it is the attitude or practice of accepting a situation as it is. It often contrasted with idealism. The Victorian sensation novels have defined as a novel with a secret.

Sensation fiction is a literary genre of fiction that achieved popularity in Great Britain in the 1860s and 1870s. The genre's popularity was related to the expanding book market and growth of reading public, by products of the Industrial Revolution. Whereas romance and realism had been contradictory modes of literature, they were brought together in sensation fiction. The sensation novelists commonly wrote stories that were allegorical with symbols and abstract; the abstract nature of the stories gave the authors room to explore scenarios that always struggled with the social anxieties of the Victorian era.

Lady Audley's Secret proves to be more revolutionary than its contemporaries in its treatment of the binaries as it not only argues against them, but also provides new and innovative models for women. Mary Elizabeth Braddon without a doubt is one of the most important authors of sensation fiction. She produced texts in other genres as well, but the best known for her sensation novels *Lady Audley's Secret* and

Aurora Floyd, Braddon has published approximately seventy novels, several short stories, essays and plays. The genre of sensation fiction is characterized by sensational events. Many critics suggest that the greater danger of sensation novels is that their readers might begin to romanticize crime and criminals.

The 1860s and the 1870s sometimes called a sensation decade, since it represented a time of sensational advertising, crimes and damage which shocked the Victorian audience. This period flourished and gained a wide readership especially women and middle class, for example some of the sensational novel are Mary Elizabeth Braddon's *Lady Audley's Secret*, Aurora Floyd, Wilkie Collins's *The Woman in White* and Mrs Henry Wood's *East Lynne*. Sensation stories were considered modern; women of sensation fiction were often very charming and beautiful, which made the novels more shocking to the audience.

Female character's development linked to the style and manner in which she wears her clothes. One example of a minor fashion element characters is Lady Audley, women's fashion in the nineteenth century are infamous for dramatic transformations in shape, style, detail, and stability. Some women still connected tie pockets as separate garments, the half of the century show that the more fashionable dresses were pockets stitched within the garment, these pocket provides various practical functions for carrying one's possessions, the location, accessibility, and potential privacy of this clothes item offer symbolic female figures in nineteenth century art and literature as a fashion detail.

Nineteenth century women's pockets reveal layers of possibilities for the portrayal of identity. If clothes in general are one of the most gendered aspects of material and culture, then the visual details in the novel and the visual details in the fashion contain a matter of importance. Pockets and their functions create an ancillary lens for analysis on both a literal and figurative level; the women's pockets in the fashion domain convey a sense of desired style while the characters' pockets operate to portray their desired status in life.

The relationship between gender and emotion is a prominent theme in British sensation fiction, and a central concern in Mary Elizabeth Braddon's novel *Lady Audley's Secret*. Braddon's work contains more examples of women than men involving signs of anger and more instances of men than women showing shame, which means that anger might be understood as a female and shame as a male quality in the text. The contexts where these emotions occur indicate the opposite, however. Women displaying anger are shown to transgress gendered conduct codes, whereas men mostly experience shame because of women's misbehavior. Although the distribution of male and female characters that show anger or shame could be understood as a manifestation for sensation genre, this interpretation is undermined by the gendered relations between emotional expression, power and control in the novel

Lady Audley's Secret helped in creating the popular Victorian genre known as sensation fiction, which became popular in the 1860s. However, sensation fiction involves some elements of Gothic novels and crime literature, focusing on dark secrets, shocking character and criminal behavior. Furthermore, these other genres tended to suggest that criminal behavior is belonging to particular settings, either it took place in urban underworlds or in history time periods in places like France or Italy.

The great innovation of sensation fiction is that it suggested that secrets are being simultaneously married to more than one person or what we called bigamy, murder, crime and insanity. At a time when the family home and the domestic world has corrupt public world, sensation novels almost characterized by secrets and hidden knowledge. Braddon's relation with the rise of sensation fiction made her a subject to criticism. In a review of Braddon's work including *Lady Audley's Secret*. W. Fraser complained that Braddon had succeeded in making the literature of the Kitchen the favourite Reading of the Drawing-Room (105), suggesting that her interest in topics was associated with the lower classes. He called *Lady Audley's Secret* one of the most noxious books of modern times (96).

Sensation novels described as domestic gothic that transferred gothic events and emotions from exotic and romantic locales into the heart of nineteenth century Britain. Henry Tilney claims that the sensation novel is more true to the actual world (Flint 287). These questions led to the imaginations of the good people of Victorian

Britain and added to the success of *Lady Audley's Secret* and of the sensational genre as a whole.

Mary Elizabeth Braddon dominated the market for what we called the novel of sensation. This genre caused many threats among critics, not only the subject of murder, bigamy, illegitimacy and madness, but the act of reading itself. Since its narrative method turned readers into addicts, narrating them with a modern detective fiction. In *Lady Audley's Secret* Braddon examines other literary genres, from the gothic to detective fiction and even realism. The analysis is divided into three parts, each one deals with a literary genre.

First, Braddon's uses the Gothic mode in *Lady Audley's Secret*. Victorian secrets differ from Gothic mysteries. Braddon's references to contemporary medical experiments may, indeed, have revisited Gothic stereotypes. Second, in some of Braddon's novels, the detective becomes "a sort of criminal geologist" (81) Braddon's heroine is defined as a "*female species*" who "struggles to survive in a patriarchal world" (87). Third, *Lady Audley's Secret* deals with realism. It shows how the motifs are included in the narrative function as means of developing the effect of reality, and points out how the novel sets apart sensationalism and realism, sensation fiction enable the writers to offer a new realistic look on reality.

Tamara Wagner, a feminist critic, discusses some of the limitations of Gilbert and Gubar's works in terms of sensation fiction. In her analysis, Wagner notes that while Gilbert and Gubar briefly reference the sensational novelists in their study of the 19th century women writers, they generally ignored the genre in favor of the more traditional literature. However, since Gilbert and Gubar's time in the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing literary. Victorian sensation novels were considered to be lowbrow literature, were still considered that way for some time, and thus often overlooked.

The end of the novel plays a critical role in shaping Braddon's critic society. Because *Lady Audley's Secret* was published as a sensation novel, readers would have expected it to follow certain rules of the genre. Showalter, in her discussion of *Lady Audley*, lists the conventions of the sensation novel:

Typically, the first volume of a woman's sensation novel is a gripping and sardonic analysis of a woman in conflict with male authority. By the second volume guilt has set in. In the third volume we see the heroine punished, repentant, and drained of all energy...It was so widely accepted that marriage would conclude the representation of the fictional heroine that "my third volume" became a coy euphemism for this period of women's lives (Showalter181)

Braddon's novel appears to follow these conventions. Lady Audley begins the novel in power, and there are in fact two marriages: Clara and Robert, and Alicia and Sir Harry Towers. Another aspect that seems to place the novel in the sensation genre is the fact *Lady Audley's Secret* plays with both of these conventions, of the sensation novel and of the wrongful incarceration narrative, but deviates from both and thus succeeds in acting as a critique of society. The novel was so criticized because of its apparent identification as a sensation novel.

3.5 Reading and Madness:

Victorian psychology view woman as type of insanity. Madness or insanity simply defined as a disease, or doing something over and over, but expecting a different result. In the Victorian era the word mad defined as suffering from mental disease; beside oneself, out of one's mind; sane. In a contemporary context, mad often refers to being angry. To understand the 19th century view of madness and insanity, then, it is important to understand the purpose of Lady Audley's supposed madness.

Lady Audley's Secret, involves a unique female character that possesses a strong identity on several levels. She is at once the heroine and the villain of the story, transforming herself through four separate names, homes, and occupations during the novel. She defined as a demonic woman who opposes the cultural idealistic femininity. The female demon, then, functions in many different ways, often as a mad, crazy, criminal demon. "Lady Audley's unfeminine assertiveness must ultimately be defined as madness" (Elaine Showalter, 1976)

He forgot that love, which is madness, and a scourge, and a fever, and a delusion, and a snare, is also a mystery, and very imperfectly understood by everyone except the individual sufferer who writhes under its tortures (Mary Elizabeth Braddon, 1862.82)

Lady's Audley secret is concerned with the subject of madness and the treatment of the mad, and this subject is never separate from the concept of gender roles. What is madness if not ignorance of one's own identity? Braddon still undermines the gender roles of the time. Braddon states that even in the most peaceful and innocent of settings there can be violence and subversion, which means that the end of her novel in which Robert and Clara live out their days in a *fairy cottage* cannot be trusted (Braddon 285). Not only can the seemingly ideal setting of the end not be trusted, but Braddon's last words in the novel serves as she addresses the reader also should not be taken for granted.

The characterizations of insane women in Lady Audley's Secret contrast greatly, their violent acts against men is a result of treatment by society as insane; these acts of female madness motivated by self defense are the reactions of women on their domestic home and their lives, and the illustration of Victorian beliefs. Concerning Lucy Audley her insanity can be interpreted as a means of self defense and self protection. This novel suggests an anxiety about Victorian marriage or what we called the submission of the husband.

The relationship between maternity and madness is demonstrated in Braddon's novel, insanity has appeared in both Lucy and her mother. But we cannot suppose that all women are mad or all woman unfit or unsuitable to wifhood. Women were more likely to be described as a victim of insanity, the connection between women and insanity is demonstrated in contemporary articles which discuss hereditary disposition, where hypotheses are often discussed in terms of mothers and daughters The belief that insanity is passed from mother to daughter is apparent in Lady Audley's Secret when Lucy described her mother as "The only inheritance I had to expect from my mother was-insanity" (Bronte 308-9, Braddon 350)

Women are both passive and submissive to men. Because Lucy was a clear symbol of female insanity, she violates the future life as a wife through her bigamous marriage, then when she tried to murder the three men who threaten to break her security. The same doctor admits that Lucy might submit to true insanity once or twice in her life, and only under the bad condition; however, he also believes that this makes her enough of a threat that she should be locked away forever to protect society. The most important thing is that Lucy's insanity occurs in their defense of the role of wife. Lucy's violent attempts to murder George, Luke, and Robert are motivated by her desire to keep her past secret so that she can remain Sir Michael's wife and enjoy the power and security that position.

It is true that Lucy seems to attack every man she comes in contact with, she never attacks Sir Michael because her marriage to him provides her with security and happiness, by attacking her first husband, Lucy defends her status as the wife of a powerful man in order to protect herself from the poverty and hardship with which she is painfully familiar. It is significant that Lucy's insane acts are originally motivated by her abandonment of her first husband, George. Lucy's life yet leaves her with all the hardships and responsibilities of a wife, plus the responsibilities of the father and the provider. When the institution of marriage fails her through the negligence of her husband, Lucy is forced to seek work, which eventually leads to Sir Michael's proposal.

Considering her first experience with marriage, it is perhaps not surprising that Lucy feels justified in violating her wedding vows by taking another husband; in fact, Lucy's second marriage, that was illegal, is a practical way to provide what her first husband fails to, financial security for herself and her family "It would be something more than madness in a penniless girl to reject such an offer" (Braddon 9)

Braddon is able to obscure the fact that marriage failed both of these women before they became mad. The dark irony that the acts which most strongly define the unsuitability of Lucy as wife are actually perpetrated in order to protect her status as wife is obscured to make possible a formulaic happy ending which "leaves the good people all happy and at peace" (Braddon 447)

Lucy Audley associate marriage with slavery, for example when she describes her unhappy marriage to George as Fellow: "his wife, and the mother of his son, was a slave" (Braddon 353)

Not only did psychiatrists believe that madness was visible as it once was though there were still some cases of madness, but they also believed that it was no longer unpreventable. The experts in this field suggested that madness was less as an inescapable physiological destiny, than as a partial state, to which anyone under stress is liable, and which endures only so long as passion overturns reason.

This shift did mean that the individual now held responsibility for his own sanity, but it also meant that he held the guilt for a lack of sanity. This idea of personal responsibility also tied with societal expectations of the time, which also influenced the evolving science. Those in the Victorian society highly regarded the quality of self-control, for both men and women. As a result, a lack of self-control served as a symptom of insanity: "Social conformity thus became an index of sanity; the only measure available to the individual fearful of his or her own normality would be a willing obedience to designated social roles" (35). This idea that insanity rested on whether or not an individual followed prescribed social rules led to new definitions of insanity.

This new trend meant that women had to be extremely careful about their actions. Not only did women worry about others perceiving them as insane, but they were also worried about actually becoming insane. Women writers became very concerned with the ideas and principles of self-control. This was especially true since women were perceived weaker and less able to control their minds and bodies. Showalter's famous declaration about Lady Audley that, "As every woman reader must have sensed, Lady Audley's real secret is that she is sane and, moreover, representative" (Showalter 167)

Showalter's assumption supposes the binary of sane and insane, a binary which the Victorians were clearly aware of. However, Braddon's novel *Lady Audley's Secret* has critic both of binaries, Braddon takes the gender binaries, male (masculine) and female (feminine), and applied them with her characters.

Braddon uses Robert's feminine qualities to show young male hero of the Victorian novel should be and then, as she also challenges the Angel and Monster binary by combining the two in Lady Audley. Lady Audley's angelic appearance, is representative of the Victorian angel in the house, by combining qualities of the two stereotypes, Braddon rejects the binary and presents instead a new option. She also does this with the concepts of sanity and insanity.

In order to understand how Braddon complicates the ability of the reader to declare Lady Audley as insane or sane, first; when tagging someone as mad has several different meanings, but for the Victorians mad was associated with a mental disorder. This definition makes it clear that mad cannot be used the same way today as it was in the Victorian era. There is also the fact that the way Victorians understood insanity, or madness, is very different from how it is defined today. Critics like Elaine Showalter who declare that Lady Audley is sane are judging Lady Audley in terms of modern psychology. Showalter seems to make the claim that Braddon labeled Lady Audley as insane.

Showalter identified a sane, insane binary within the novel, by asserting Lady Audley as sane rather than insane as she is declared. However, Braddon's usage of madness and insanity as defined by Victorian society does not support such a binary because insanity is defined differently in the 19th century than it is now. Braddon instead uses Lady Audley and her label of insanity to critique the society's ideas of madness and the use of the label as a means of controlling women.

Showalter fails to realize that Braddon would have understood what real mental illness was versus what her society claimed it to be. The text clearly does not give any evidence that Lady Audley is mentally ill; in fact Braddon makes a careful distinction between Lady Audley and the mentally insane:

All mental distress is, with some show of reason, associated in our minds with loose disordered garments and dishabilled hair, and an appearance in every way the reverse of my lady's (Braddon 223)

Here, Braddon acknowledges that Lady Audley is not mentally distressed and therefore cannot be labeled as mentally insane, especially in terms of modern psychology. However, Braddon was writing at a time when insanity was not so

carefully defined, and in making Lady Audley's as an insane the "secret which is the key to her life" (Braddon 165), Braddon critiques her society's views of madness, especially the madness of women, and madness use as a tool for control.

3.6 Conclusion:

In this final chapter of our work; the fiction of Marry Elizabeth can sum up in a mixture of contemporary sensationalism full of elements of the gothic realism romance, Braddon has a special quality of demonstrating female readers as a new habitual detective readers.

In *Lady Audley's Secret*, Braddon uses the stereotypes of women to shape her critique of Victorian society and to challenge the difficulties of her society. It seems that people in Victorian England helped in the success of *Lady Audley's Secret* and of the sensational genre as a whole.

General Conclusion:

Reading leaves your mind travel to beautiful places through different times with historical eternal characters. During the Victorian period women's roles was enclosing in the private sphere. Since women were considered as a weaker sex and inferior to men, which means that they briefly represent the domestic sphere, their main goal was to obey the husband. From that idea women's movement liberty act was made to change the previous thinking about woman's duty and to require a new life full of education and learning rather than attracting the husband. Nevertheless the first thing to consider is learning by the exploration of the success of feminine reading.

In earlier centuries it was a usual habit for women to work inside home and in family business. In this research work, the theme of reading is prominent one as it is well-organized in the three chapters. This study has explored the representation of the female reader during Victorian period. Furthermore the struggle of British people concerning the feminine reading that helped in creating Women's Liberation Movement.

Feminine reading is a domain that allows women to take an over control toward learning. Women need to know things more than cooking and nurturing. Lady Audley is the best model of ideal femininity, but many readers believe that Lady Audley is not mad. In fact, many critics viewed Lady Audley's deception as a feminist act in which a woman takes control of the direction of her own life. Since Lucy refused to submit to the approval of men, so she considered as mad woman and as insane rather than sane.

Mary Elizabeth Braddon dominated the market for what came to be known as the novel of sensation during the 1860s. This genre of sensation plus modern detective fiction turned readers into addicts. Rereading Braddon's *Lady Audley's Secret* gave us a sense of curiosity of learning and acquisition of knowledge. Thus, she reflects the Victorian anxieties about the domestic sphere, but in the novel, the domestic lady that called Lucy turns to be a violent criminal because she proved that the concepts of the ideal womanhood was more idealistic than realistic. As a result of this concept she committed bigamy and abandoned her child, and scarified herself to murder better than staying at home.

The controversial issue over the female reader led to the famous feminist movement. They struggle for civil rights and for freedom of the mind; the novel gives Lady Audley the power to change her identity because she pictured Lucy as a fighting woman. Other anxieties about unstable female reader appear throughout the novel. Women were expected to be submissive, graceful, and charming without having desires or expectations of their own. Thus, Lady Audley seems to be a model of Victorian femininity because she was beautiful, innocent, and devoted to her husband. However, it becomes clear that Lady Audley handle these conventions as a way of revenge, where later abandoned her husband and her child.

It is clear throughout the novel that Marry Elizabeth Braddon defended Lady Audley as strong woman who fight and sacrificed her husband and her child in order to express her own desire; from here women used to fellow their minds without the fear of the husbands, the brother and the father. Finally, we hope that our work will encourage further studies in such related themes, in addition to, we wish from this work to assist our student in other research paper.

Glossary:

Matrophobia: n: The fears of becoming like one's mother.

Striking: adj: the act of making a strong impression.

Carving: n: the craft of producing a carved object.

Simulation: n: something which stimulates a system or environment in order to predict actual behavior.

Multilingual: adj: able to communicate fluently in multiple languages.

Pseudonym: n: a false name used for online anonymity.

Harbinger: n: a person or thing that foretells the coming of someone or something.

Rape: n: the taking of something by force; seizure.

Patriarchal: adj: characteristic of patriarch; venerable.

Iteration: n: the use of repetition in a computer program.

Appendix one plot summary of Lady Audley's Secret:

Lady Audley's Secret, the 1862 best selling sensation novel by Mary Elizabeth Braddon. This novel is about a working class woman who has a great secret named Helen who decides to change her identity after her first husband leaves her to look for gold in Australia because all his money has spent by his wife and father in law. She marries a rich man named Michael Audley and becomes Lucy Graham or Lady Audley. Everyone began loving this Lady Audley, Who is sweet, beautiful, childish and passive.

Sir Audley's daughter from his previous marriage called Alicia. This daughter hated her stepmother Lucy because she became the lady of the house. Alicia spent most of her time, while Lady Audley spent her time playing with her jewelry "All her amusements were childish. She hated reading, or study of any kind, and loved society; rather than be alone she would admit Phoebe Marks [the maid] into her confidence, and loll on one of the sofas in her luxurious dressing room, discussing a new costume for some dinner party, or sit chattering to the girl, with her jewel box beside her, upon the satin cushions, and Sir Michael's presents spread out in her lap, while she counted and admired her treasures."

The plot moves to the city, where Sir Audley's meet his lazy nephew, Robert, they become close friends with a man named George Talbot. George spent three years in Australia and when he returns to England, a few later to hear that his wife that lives in England died. Robert spends the next year trying to make George happy. He takes George with him to visit his family, after a while George disappeared during this visit; Robert devotes himself to solve the mystery of George's disappearance. He found a book with a note written by George's wife that indicates Lady Audley's handwriting. This confirms Robert's suspicion about Lady Audley. Robert concluded that Lady Audley is actually George's dead wife. Robert travels to Lieutenant Maldon's house and demands possession of the boy, called Georgey (George and Lucy's child). After a long time George discover the name Lucy Graham and the name Helen Talboys as one person, When Robert confronts Lucy, she tells him that he has no proof, he find more evidences and come back to confronts her again, she said that is insane, claiming that George abandoned her and she had no choice just to abandon her old life and child to find another rich husband.

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Dedication

I dedicate this simple work to all the members of my courageous family. Thanks to my parents who always supported me to brightens the candle of my life. My brothers: [Djeloule](#), [Mohamed](#), [Fadilla](#), [Hannen](#), [Sidahmed](#), [Mokhtar](#) and [Haroun](#).

Special thanks to my lovely Husband [Houssin](#) and my lonely son [Ayoub](#).

Malika

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Abstract

The present study is an attempt to deal with feminine reading in nineteenth century Britain during the Victorian period. Marry Elizabeth Braddon's novel *Lady Audley's Secret* is portrayed as a case study in this research work. This latter comes to show the treatment of the Woman Reader in 19th century, thus the novel portrayed the female reader as the main issue in Britain.

Reading became a mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories. There will be a discussion of the difficulties of feminine reading.

This research work is divided into three chapters. The first chapter will introduce a historical overview about the Victorian era and the struggle done by the woman reader. While the second will involves the rise of the woman reader. The final chapter will investigate women's reading habit in Victorian period.

Key words: Braddon, feminine reading, class gender, identity and Victorian era.

List of abbreviation

SLW: Sala Allah Alayhi Wasalam

WLM: Women's Liberation Movement

LTD: Long Term Disability

BBC: British Broadcasting Corporation

KM: Knowledge Management

SLA: Second Language Acquisition

MBA: Master of Business Administration

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General Introduction

We were born to read and to learn. Quran has come to complete this idea in surah Al-Alaq. In the name of God the Most Gracious the Most Merciful “*read in the name of your Lord who created (1) the creation of man from suspension (2) Read and your Lord the Most Gracious*” (sourah Al-Alaq1.2).

The nineteenth century saw a great development in the position of woman in society. In the first half of the century British became a nation of novel readers. Since reading is the action and the practice of a person who reads, so there is a relationship between reading and femininity because feminine reading has brought many struggles and debate in Victorian period. Thus the woman reader witnessed a great development during that period which led to the rise of literacy.

Marry Elizabeth Braddon as an English popular novelist of the Victorian era shows a great importance to Victorian society by demonstrating many issues and themes. Woman’s suffering was the prominent theme in her novels. Therefore, we found that feminine reading as an interesting topic to look for in order to know more about women in a foreign society. The present research tackles the novel of Lady Audley’s Secret by Braddon as a sample to know the way women’s reading explore as detection in British society during the nineteenth century. The style and genre of Braddon in creating detective stories made her as one of the famous writers in England.

The current analysis of the sample novel aims at guiding the woman reader to a clear image about reading and learning. After reading this research and dealing with the novel, the reader will get a broader vision about the British society in nineteenth century. Moreover this research work attempts to highlight the reading experience of the woman reader in specific and of British people in general.

Reading is mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories,

when I was thirteen I used to borrow books and novels from the library to enjoyed them at home; but as we all know our society does not support that, later on my reading habit reduced gradually till I grow up, yet I'm working to revive it again.

One of the primary goals of this research work is to explore how Braddon as a writer reflected the feminization debate about reading and learning in Victorian period. This idea requires the following research questions:

- What makes feminine reading a controversial issue for the British people during the Victorian period?
- How Marry Elizabeth Braddon pictured Lady Audley as a fighting woman in order to express herself as a reader?

These two basic questions guide our investigation into the representation of the female reader and their education. The first one deals with the pleasure and the enjoyment of reading during the free time, while the second deals with the novel as an ideal example of that issue. From this point of view, different hypotheses will be provided. Several concepts joined the terms reading and feminine that made different opinions in the past and nowadays. Through this novel Braddon demonstrated some ways for popular reading pleasure.

The methodology used in the present research work focused on the novel. Furthermore, this research question will be divided into three important chapters. The first one is intended to give an overview on the debate and the image of the woman reader in Victorian period. The second chapter will explore the development of women readers as well as their pleasure and leizure time. The final chapter will examine the way Braddon depicts Lady Audley as a female reader.

Chapter One

Historical Overview of Victorian Era

1.1 Introduction:

Reading public books made woman communicate with the outside world, despite the fact that they stay at home but their minds travelled through times and places. Reading was seen as feminized and passive, Gibbon believed that women read much more than men, Freud argued that books and papers are female symbols. However, it is important to understand the feminization of literacy and its debate. This chapter gives a small fragment about the Victorian era and the struggle about the woman reader in that society, moreover; it analyses the image of a woman as a reader or the ideal womanhood and the concept of reading.

1.2 Historical Background of Victorian Era:

Queen Victoria is the first woman to see her name given to her period of reign, this period was characterized by the same name of the ruler, extended from 1837 to 1900, it is said that Victorian Age begin with the defeat of Napoleon in 1815, In literature, the beginning is assumed by the death of Sir Scott in 1832.

This period witnessed various changes and development in all the aspects of life. During Victoria's reign the population grow from two million to six and a half million which led to the growth of the cities, Britain became the richest country in the world. Thanks to the Great Exhibition at Crystal Palace that attracts six million visitors in one month in which it became the worldwide tourism including industrial revolution for example: mass production, cars and electric light, the growth of population and democracy, the rise of migration and middle classes, social reforms.

Between 1830-1840 the Victorian Era faced troubles and many reasons began to end this success including unemployment, poverty, the Crimean War by Britain and France against Russia that ended with success in 1856, Britain's first war lasted forty years, while immigration took place between 1885-1880 and in 1890 from one in four people on earth were under the British rule, thanks to Queen Victoria who worked

hard to developed her country, although she was a widow for forty years, she was born in 1819 as the grand-daughter of King George III, she was only 18 years old when becoming the Queen of England. During the sixty four years of her reign, Great Britain witnessed a jump in trade and industry, a successful development Queen Victoria herself was considered as an ideal woman because she did not ignore her family – her husband Prince Albert and her nine children – nor her government businesses in which she was supported by several Prime Ministers, her people glorifies her even after her death, Her son Edward VII became a King of 40 million Britain in 1901. “Few of us, perhaps, have realized till now how large part she had in the life of every one of us; how the thread of her life (bound) the wraps of the nation’s progress.” (qtd the Death of the Queen in 1901)

1848-1870 was a long period of prosperity, improvement, stability and peace; in 1842 the Mines Act stopped children under ten from working in the mines and The Education Act makes compulsory schooling for all children between five and ten in 1880, as it is the period of squalor and misery, for example: Men, women and children worked daily, fourteen to fifteen hours per a day, they receive very low wages. The miserable working conditions resulted by the Industrial Revolution drove women into prostitution, fortunately the government introduces some reforms such as The Married Woman's Property Act in 1887 that gave women the right to inherit the family that belonged to her husband in order to access her children, a divorce woman is not acceptable by society again, the majority of them believed that life would be much easier if women’s place was in home, the way of dressing women show their wealthiness or poorness, a wealthy wife spend her time reading, receiving guest, going visiting, while a poor one does not.

Michael Sanderson stated that the Industrial Revolution produced an illiterate society because of the rising population and the new technologies that does not requires reading or writing, by the middle of eighteenth century women used to read books of sermons and scriptures, they did not read novels or romances, books were considered the domain of males, when the first novel come into publication, it takes a big interest in reading for leisure, the first women’s college opened in 1848, a woman was first accredited as a physician in 1859.

Women in the Victorian Era were characterized by their fight for the right to vote. Many societies support this fight of women to influence politics, but their complicated request, for example the modification in the Reform Act of 1868, failed several times because of being defeated in the House of Commons.

In literature, women became major writers as Charlotte Bronte, Elizabeth Gaskell and George Eliot by publishing their novels, therefore Charles Dickens has published *A Christmas Carol*, *A week before the Christmas*, the novel became a dominant form that characterized by real events written in series, contains element of suspense in order to create a sense of curiosity in the self of the reader, even poetry and drama saw also a big interest, all this led to literacy, publication and reading public.

In religion, the public debate over the evolution marked for Victorians a change in intellectual and religious life, in 1859 people start believing in progress, that later on was questioned in the book *On the Origin of Species* by Charles Darwin, his scientific discoveries paved the way to raise learning and literacy, In 1851 the opening of the first free public library that made Victorian society suspect in the danger of reading for women. Thus, discourses appeared and society created a debate about what and how women should read where, and when? The Victorian period was full of prosperity, progress, advances and oppositions, as Jerome Buckley described it in his book *the Victorian temper*: “The outlines of the Victorian era blur beyond recognition in the confusion of contradictory charges “(Jerome Buckley 1980)

This was the age of extremes; the working classes were poor, lived in very terrible, hard circumstances; the middle classes grew rich and comfortable. There were double standards in this society. Many writers used their works to show that although on the surface this was a successful society, below the surface there were many problems.

1.3 The Reading Debate in Victorian Period:

The question of woman attracted a lot of debate in Victorian era. Many people start wondering why not teach woman something more than cooking and cleaning.

A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages....; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions.(Jane Austen. 1813.8)

Marry Wollstonecraft argued in *a vindication of the rights of woman* that women seems stupid, because they are not given the same education as men. In that period women's focus was on the way of dressing well and being modern, instead of reading and studying, but Wollstonecraft defends woman's education by asking for the equality between the sexes because if a woman was not educated and highly intellectual, she cannot raise up children well.

With the emergence of technology, researchers have had to change the way they measure how much people read. People do not read only reading printed materials, but they are reading on their computers, by listening to audio technology, and through Reader devices. To get an accurate measure of how much people are reading, researchers must calculate what people are reading in print as well as what they are reading digitally. There are, however, many benefits to reading fiction for readers of all ages. Scientists and psychologists, who have studied brain function, have found ways to measure how fiction reading affects it. Thus, reading fiction impacts human intelligence and behavior.

Parkhurst argued that those who read more often are able to understand more complex text, they have more knowledge, and they have a bigger range of vocabulary than those who read very little, he also reported that reading short texts, such as magazines and newspapers, does not help with the understanding and growth that is needed for reading more difficult text.

Women bring both her head and her heart in reading books, silent reading was interrupted because it can create private intercourse with the written word, reading aloud is the appropriate one for woman, and instead of reading alone she could read

for her husband, friend, son. Women should read for educational purposes to enrich their mind.

Female readers were anxious about what to read, where and when? Britain tried to limit the danger of reading some literary works that were not appropriate for women, asking about what women were supposed to read because reading novels for woman leading them astray and increased in sexual appetite, then extended them from the real life till they lead them to addiction and to immoral behavior. Girls and women were forced to read history, geography, fiction and sensational novels were not allowed because they produce anxieties in the mind and the feeling as it could affect the female behavior, women were forbidden to read the newspaper, while male can read it aloud. "Read no novels, but let your study be History, Geography, Biography and other instructive books" (Moral Encyclopedia.1958)

In nineteenth century reading was categorized by gender. Private libraries involve masculine space and male power; meanwhile public library involves the image of female space. The theory of separate spheres helped widely to realize male and female equality both in home and work. Flint argues that discussions of women's reading in the 19th century served as a confirmation and consolidation of the dominant separate spheres ideology of the period. In her book *The Women Reader 1837-1914*, she links reading to separate spheres by showing how the subject of women's reading served as a focal point for debates about gender, the family and the proper role of women in the home. Watt also links the rise of the novel to separate spheres and increased leisure among middle and upper class women in the 18th and 19th century.

Women as readers created social anxieties in Victorian society of 19th century Britain, this creation was based on how society explore women's reading as they presented as innocent, and weak. This society gave birth to a social construction of the domestic woman and the concept of separate sphere, how society viewed gender; the ideology of separate sphere backed to the natural characteristic of man and woman, women's sphere is home, church, this home was the school of a young woman, most girls were raising under their mothers preparing for the same responsibility in one day while men's sphere was outside the home in the world of industry, commerce, and politics, young boys grow up under the protection of their fathers. Gender in Victorian society believed that women must be protected from reading some particular texts.

Some have argued that the analytical distinction between "public and private" serves only to reinforce stereotypes about gender and work. Others argue that the boundary between the two spheres has always been blurred. Or has increasingly become irrelevant with large scale changes in the structure of the economy. (Bielby 1992; Cherlin 1983; McLaughlin et al. 1988)

The number of reading woman increased rapidly during Victoria's reign, women still in struggle with reading because it discharge the various duties of a wife, daughter and a mother, women's mind requires more reading than men, women in that period were belonged to the domestic sphere, and this stereotype required them to provide their husbands with a clean home, love and obedience, food on the table and to raise their children. Women's rights were limited in this era; these separate spheres emerged during the Industrial revolution.

Women in the Victorian society had one main role in life, which was to marry and take part in their husbands' interests and business. Before marriage, they would learn housewife skills such as weaving, cooking, washing, and cleaning, unless they were of a wealthy family. If so, they will not always learn these tasks because their maidservants took care of the household, in other side women also were not allowed to be educated or gathering knowledge because it is men's world.

According to Kate Flint in her book *The Woman Reader*, this society was based on arguments including that there are special texts that can corrupt women's thinking and reduced her real value as woman, second women are weak creatures, could not resist such provocative feeling. The renaissance society believed that reading unsuitable text or novel or whatever may lead woman to sexual imagination than to reality and astray them to developed intellectually and spiritually

Most of Jane Austen's novels include a debate over women's education by exploring the intellectual and moral thinking. For Austen there is one way to obtain knowledge is reading, in addition to, all the heroines of Jane Austen's novels express deeply the deficiencies in education. "In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal". (Jane Austen. 1830. 56)

Scholars have acknowledged that the mid nineteenth century critical anxiety about women readers was a cultural phenomenon that was the result of the mass production and mass marketing of print culture and the consolidation of middle-class power that gave women the leisure time for reading. As literacy rose, printing technologies improved, taxes on newspapers were reduced, one genre of magazines called Family Literary Magazines encourage women to make their own decisions about what and how to read, this genre of magazine paved the way for women to participate in professional critical discourse. Family Literary Magazines attempted to change the debate surrounding women readers by depicting women as intellectual competent readers. By the mid 1800, there were more thousands journals devoted woman and literary subjects. One example of the Family Literary Magazines by Bessie Rayner Parkes is reprinted in the following lines:

Let women be thoroughly developed. Let women be thoroughly rational. Let women be pious and charitable. Let women be properly protected by law. Let women have fair chances of a livelihood. And lastly, let women have ample access to all stores of learning. (Miss Parkes.1965.173)

Reading the romance was also considered as highly complex. Because a romance novel often characterized by the idea of a happiness, satisfying ending as well as the struggle of the heroine, who often lives in a state of weakness. Women writers like Charlotte Brontë became distracted with her health, which she supposed weaker because of her sex, after the death of her sisters. However, some women writers did believe in the myth of the weakness of their sex, it did not stop them from following their literary careers. Other woman writers during the 19th century were confused by the popular belief that women are the weaker sex, and spoke out against it. George Eliot, in her essay entitled *Silly Novels by Lady Novelists*, expresses her irritation with the idea that women are inferior and the consequences of such a belief:

The foolish vanity of wishing to appear in print, instead of being counterbalanced by any consciousness of the intellectual or moral derogation implied in futile authorship seems to be encouraged by the extremely false impression that to write at all is a proof of superiority in a woman.(George Eliot. 1878.113-114)

Here Eliot indicts the belief of woman inferiority as the cause for women writers. She believed that if a woman who wrote was not seen as the exception, thus proof of intelligence. However, the reality remained that men not only used women's biology in terms of their reproductive ability against them, but also women's inability due to their weaker physiology to control their own minds.

Radway explains that by picturing the heroine in relative positions of weakness, romances are not necessarily in her situation, but examining the common state of affairs in order to display possible strategies. Jacqueline Pearson surveys the female reader in British culture between 1750 and 1835. She involves the historical emergence of a female reader across all class lines, as well as the evolving ways in which female readers and their reading practices were represented in the novels of this period. Women readers were dangerous, both to others and to themselves. While male reading was recommended as the path to a rational education and civilized behaviour, female reading was ideologically rich. It might increase female rationality, but at the same time it distracted women from their domestic duties, especially sexual desires. What, when, and how women read thus became sites of political conflict and cultural surveillance. Pearson first shows us how selected male writers viewed women readers: Fielding mocked them; Richardson encouraged them but carefully distinguished good female reading practices from bad ones.

All Pearson books shows, even the Bible, someone as inappropriate for women readers; again including the Bible, females were strongly encouraged to read history, since it provided an example of both virtue and truth; then travel writing, which offered escape and modes of resistance to foreign powers and cultures even as it promoted European superiority. They were told not to read philosophy or metaphysics, especially those written by the French Philosophers.

The greatest cultural anxiety over women's reading was produced by the novel, which women wrote and read during this period in increasing numbers that represented in novels written by women. Austen, Smith, Radcliffe, and most of others; female reading offers a multiplicity of pleasures, "from escapism to the discovery of one's true identity, from domesticity to revolutionary alternatives" (105). But each reading pleasure has its accompanying danger, when shared between mother and daughter; it often registered the daughter's matrophobia. The central of much feminist

debate, particularly around the gendering of reading, has been a fundamental disagreement about the category of woman itself. To ask if women read differently from men is to ask.

1.4 The Concept of Reading:

Reading is a process used to deliver written symbols to understand the meaning of the text, however; reading requires ability, in order to acquire this ability you may need intelligence, motivation, interest, home background, teaching strategies including vocabulary, comprehension. There are multiple stages of reading development such as: Per-reading stage, Initial Reading and Decoding, Confirmation and Fluency, Reading for Learning the New, Multiple Viewpoints, Construction and Reconstruction (qtq. literacies and learner differences 14)

Reading is a fundamental function in today's society and in the development of a good self-image for women and men; it can help in finding a good job and discover new things as it develop the mind and create imagination. Only by reading we can be powerful and stronger in life and death struggle. The reasons behind reading differentiate from one religion to another for example reading the Quran, reading books and newspapers, and helping our children.

The way you approach reading a novel is very important. While reading you must be able to see relationships, perceive the development of character, theme, symbols, so you would be able to deliver the meanings. Reading help you to become an interesting person, to learn how to write correctly and to develop your imagination for example writing terrific stories, furthermore it takes you to places you have never visited.

In other words only by reading you can travel over time present, past and future for example read about actors in Spain, astronomers in space, prophets in Mecca or spend a week in colonial time, in addition to, reading introduces you to people you never met and to ideas never experienced such as learn about other religions and the most important thing is the entertainment, fun, no waiting in the doctor's office, no more boring on the car road or too long summer vacation when you can't think of something worth to enjoy it. "The more that you read, the more things you will know.

The more that you learn the more places you'll go". (Dr. Seuss, *I Can Read With My Eyes Shut!*). "Do not read, as children do, to amuse yourself, or like the ambitious, for the purpose of instruction. No, read in order to live" (Gustave Flaubert). "Let us read, and let us dance; these two amusements will never do any harm to the world."(Voltaire)

Reading was central to the values of self-improvement. Working-class rarely failed to give a description of their reading; however, reading is a necessary instrument for self-education and self-mastery, as it is an intensive mode that relying on repetition, recitation and oralization as aids to memory. Reading aloud was an essential part of the culture of the work place. In 1815 Thomas Carter worked for a tailor near Grosvenor Square, in London. He recalled:

I became their news-purveyor; that is, I every morning gave them an account of what I had just been reading in the yesterday's newspaper. I read this at a coffee-shop, where I took an early breakfast on my way to work (Thomas Carter, 1845.186 and 191.)

The Victorians were avid readers, just as we hide our faces at the morning in the mobiles and tablet devices, so too did the Victorians with sensation and fiction books. Oral reading or silent reading still persisted and still survived. It was encountered by Mayhew, the observer of London street life. Reading is certainly necessary for school, and to the navigation of modern life, also to functioning as an informed democratic citizen, to working in a knowledge economy.

Reading is a past time which is closely linked to gender. Not only do men and women have different preferences for the types of books they read, but women, on average, read a greater variety of books and spend more time reading than men. In 1929, Gray and Munroe first reported that a reading gap existed when they wrote: "Women read almost twice as many books, on the average, and they do this in less time as a rule" (Lorimer 1983; Yankelovich 1978; Zill and Winglee, 1990).

More recent studies confirm that there is still a large gender gap in reading. In particular, the gap is striking when we examine fiction reading. The survey data analyzed in this study reveal that sixty two percent of women read fiction compared to

forty eight percent of men. A survey shows that women are 2.3 times more likely to read a book of fiction in the past year compared to men.

1.5 The Image of the Woman Reader:

The image of women as readers increased literacy in late 18th and early 19th centuries. During the reign of Queen Victoria, a woman's place was considered to be in the home, domesticity and motherhood kept women far away from the public sphere in all the ways, then everything began to change the female role of service, and Victorian feminism began to emerge as a political force.

When Britain became an industrial nation women start to be idealized but the fear of women's education still exists in many parts of the world. This is why universities across Iran recently banned women from studying many subjects, including English literature, this is why the Taliban targeted the 14 years old Malala Yousafzai, beginning at age eleven, where she detailed her struggle to be educated under terrorist rule. So they shot her in the head. Now she's in the hospital, not in the classroom.

Even in countries like the United States, where the market for women readers is exploited, the stigma against women and books takes on new and exciting change. Women today make up more than half of the population, and eighty percent of the fiction market, the fact that ladies read is still somehow news. This seems to be just another iteration of that old fear: What specialized knowledge might women be absorbing, alone in their rooms? And, yes, sometimes the books we're reading do provide a sight into the social and political realities that women face today. But other times, we're just reading because we can. "A great virtue of Jack's book is that she repeatedly reminds us of the internal pleasures of reading," Acocella writes. It is "not so much the acquisition of ideas or information as just the pleasure of going to new places in one's mind."(308)

Women's reading is considering as dangerous because it could distract women minds and astray them from their daily duties as cleaning and maintaining the house, cooking dinner. An ideal woman should resist the pleasure of reading in order to take care of her children and her husband this is what was involved in the book A

Dangerous Recreation by Jacqueline Pearson as she argued that by the end of eighteenth century the majority of reading audience were female.

The Victorians loved reading books, especially novels. Literacy rose rapidly during that period. The Victorians let their imagination free and deep, many novels characterized by the way people read for example the English philosopher and critic of literature and theater, G H Lewes, said of Charles Dickens's *Pickwick Papers* 1836–37:

Even the common people, both in town and country, are equally intense in their admiration. Frequently, have we see the butcher-boy, with his tray on his shoulder, reading with the greatest avidity the last “Pickwick”; the footman (whose fopperies are so inimitably laid bare), the maidservant, the chimney sweep, all classes, in fact, read “Boz”. (G H Lewes.1836.np)

The figure of the woman reader captures the imagination of Victorian British and American authors. Charlotte Bronte, Henry James, Louisa May Alcott, Emily Bronte draw our attention on what and how a woman reads? Charlotte Bronte's *Jane Eyre* and *The Portrait of a Lady* presents reading as a means to gain respect, polite and admiration involves the representation of a Victorian woman reader, it portrayals the argument of gentility, education. Charlotte also considers reading as dangerous act “A novel read in secret is a dangerous thing” (338)

The Victorian ideal of womanhood considered woman as an existence for the property of her husband, controlling her as he controls his money. This is led women to prefer to be individual. As a result woman established the home as their sphere, throughout the nineteenth century womanhood witnessed some changes the feminist movement demands more opportunities for middle-class woman. Two important, major debates existed during nineteenth century concerning the problems that face middle-class woman.

The first requires higher education for females, and for best higher education they must state their own schools, universities and colleges. The second deals with the social definition of womanhood because the definition of womanhood placed the responsibility for women on men in her family, her brother, father or husband. For middle-classes, this ideal womanhood represented the model for life. Two separate

spheres exist during this period, when women took positions in politics; most of them did not live their leisured life. According to Gorham, the characteristics of the ideal woman during the Victorian period can be summed up in one term that is being feminine, being innocent, pure, gentle, emotional and submissive. The ideal woman acted as the cement which held the home together (Rowbotham, 18). Holding family together was considered a huge emotional task; this task was regarded as appropriate for women.

The Victorian found that any unfeminine feelings or thoughts produced in the mind, such as anger, fear, or grief, would block the menstrual cycle and could prove permanent (Shuttleworth 90). Such was the fear that this process might occur, which led to the birth of the ideal of woman as the Angel figure. Women had to regulate themselves, and take care to remain calm and quiet in order to not disrupt their natural processes:

Woman's mission was to try and suppress all mental life so that the self-regulating processes of her animal economy could proceed in peace. Female thought and passion... created blockages and interference throwing the whole organism into a state of disease (Bowser, Rachel A. 2008.41)

1.6 Conclusion:

At the end of this chapter it is clear that the women reader needs the freedom of opinion, variety of occupation, to be lawyers, doctors, teachers and soldiers or anything they like, and the most important thing is their searching for the equality between the sexes whatever the results will be. We conclude that feminine reading is something new, dangerous, amazing and deductive.

The last two titles explore reading as a concept, to be clear we stated quotes about Dr. Seuss, Voltaire and Flaubert, furthermore we provided the reader with an image of the woman reader in general as an ideal womanhood. Thus, who are those women who struggle, fight in order to acquire and learn? This question will be well-developed in the second chapter.

Chapter two

Women Readers of Victorian Society

2.1 Introduction:

In the middle of the eighteenth century, there was a fashionable circle of women intellectuals known as the Bluestockings in London, led by Mrs. Montagu. At the end of the century Mary Wollstonecraft made her well-known appeal for women's education. The development of Britain was due to women's movement act.

A Report on Public Libraries states that not more than eleven percent of the population use of the public library books. This chapter will include how women writers and readers raised during Victorian period; furthermore it involves the exploration of fiction on the reading public, as it is state women's reading the romance and their effects as a moral development. How all this will established as popular pleasure for leisure time?

2.2 The Rise of the Woman Reader in Victorian Britain:

In the first half of the nineteenth century the Western world became a nation of novel readers. At the end of the century the reading public witnessed a mass literacy in Britain. Male literacy was about seventy per cent in 1850, and fifty fifth per cent of females could read.

Theatres were inferior, disrespectful, immoral, while poetry was popular but people wanted stories. Women demonstrated their ability to fellow successfully with their brother novelists. Radcliffe, Fanny Burney, Maria Edgeworth, Jane Austen. The popularity of the novel saw a rapid rise in middle class reading public, and an increase number in libraries. Many novels were published in serial form in order to create a curiosity in the self of the reader as the novel of *Lady Audley's Secret*, and the works Charles Dickens, Thackeray and Thomas Hardy.

The new woman of nineteenth century known as a feminist activist, a social reformer, a popular novelist, a suffragette playwright and a woman poet; this term used to describe late nineteenth and early twentieth century feminists, for example

Illicent Garrett Fawcett reflected in the *Bookman* in 1913 that: “the New Woman has been in poetry and drama and fiction for close to sixty years” (Illicent Garrett Fawcett, 2004. 630)

The rise of the woman reader was accompanied by the spread of education. The new women readers of nineteenth century were a source of success, but they were also a source of anxiety. Women shaped a large part in the new reading public, at the end of nineteenth century workers in laborers and silk were literate as their wives, female were equals literate with their male partners. In 1858 the British novelist Wilkie Collins coined the phrase *The Unknown Public* to describe the lost literary tribes of three million lower-class readers.

The growing feminization of the reading public helped for the expanding of female employment such as teachers, doctors. Women of the middle and lower classes faced many problems in buying books, but they became customers in lending public library's books of Charles Dickens, who opened the Manchester Library in 1852 when he saw libraries as an instrument for social harmony.

The solid and nervous language to which I have often heard such men give utterance to the feelings of their breasts, how he knows that the books stored here for his behoof will cheer him through many of the struggles and toils of his life, will raise him in his self-respect, will teach him that capital and labour are not opposed, but are mutually dependent and supporting (hear, hear and applause), will enable him to tread down blinding prejudice, corrupt misrepresentation, and everything but the truth, into the dust (applause). (Charles Dickens, 1960. 1524.)

The rise of the woman reader was the current subject of nineteenth century. The women readers of 19th century British literature here are carving out space in their own lives to represent an experience of relaxation and comfort. Three centuries later in 1800, nearly half of English and American women demonstrated literacy, and the female reader had emerged as an ideal culture and market force. “If you educate a man you educate an individual, but if you educate a woman you educate a family (nation)” (DR. James Kwegyir-Aggrey 1980).

Educating boys and girls, men and women, is morally right. But educating girls and women is especially effective because when we educate them, the benefits emerged throughout the whole community. The positive relationship between female education and the development of women is well established.

An educated woman is better able to educate her own children who will be more likely to receive school education themselves. The family will likely be healthier. An educated woman's household is more likely to prosper as a result of a higher income. Just one extra year of secondary education can increase a woman's income as much as 25% a year. By participating in the labour market, an educated woman helps to raise economic productivity, and lead to greater wealth for her community.

During the first and second world wars the role of women changed. Women started entering the job markets as they were replaced jobs left by men who had gone to fight in the wars. Conservative policy makers were concerned about women leaving their homes to work, and claimed that this would harm their children and can be create a mental disorder. But the feminist movements appeared to fight for the liberation of women, in order to have the same opportunities and rights as men. Additionally, women proved that they are able to live freely and independently. Thanks to the Women's Liberation Movement.

Thus, women readers enjoyed more narratives that allowed them to critique and the ideological boundaries of respectable middle class femininity in their own cultural context. The inventions of the steamboat and the railroad and the extension of literacy especially to women have established industry with the technical capacity to produce for a mass audience. Middle class women are book's readers because they have both the necessary money and the time leisure.

During the 19th century British women writers were facing adversity. Critics who believed that women belonged to the domestic sphere had many arguments to support their opinions. The strong argument was the fact that women were in some way or another cannot do the same things that men did. However, women writers had been protected during the adversity, without being affected by the opinions of the opposition. It is impossible to understand the works of Victorian era women in

isolation; but to understand the social, cultural, and intellectual issue; they decided to become writers and readers in order to appreciate their works.

Gilbert and Gubar's works led the scholars to look again deeper into the nineteenth century women writers and their works in the 1970. As the first scholars notice that women of the nineteenth century had innovate their own kind of feminist discourse, they revolutionized the way that these women are studied today, they noticed that there seemed to be a "distinctively female literary tradition" which was comprised of common themes and imagery in different works of different female authors who were geographically, historically, and psychologically far away from one another.

Gilbert and Gubar looked into the culture of the women of the 19th century to see if they could discover the source of the usual anxiety that all women seemed to share. The two argued that the kinds of patterns found in 19th century women writers' works were the expressions of women's disappointment and rebellion against the oppressive system of the society at the time.

The surrounding critical conversation over women writers of the 19th century has evolved since the publication of Gilbert and Gubar's works. Many literary scholars used this works as a critical analysis for their own study. One of the main criticisms of that book is that they fail to address the women of other ethnicities and focus largely on the white, middle to upper middle class women of the 19th century. In the same vein, those scholars focused mainly on certain kinds of women authors like Charlotte Brontë.

In the time of the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing "literary representations of normalcy as a cultural construction" (Wagner 185)

The first thing to consider when studying the rise of the women reader is the climate in which they wrote. Criticism of women's literary works tended to focus more on a woman's sex rather than her abilities as an author. Showalter, most well known for her work on Victorian women authors, said that:

To their contemporaries, nineteenth century women writers were women first, artists second. A woman novelist, unless she disguised herself with a male pseudonym, had to expect critics to focus on her femininity and rank her with the other women writers of her day, no matter how diverse their subjects or styles. (Showalter 73)

Authors, such as George Eliot and Charlotte Brontë, were generous about the subject. For example, Brontë tried to delay the publication of *Villette* (published in 1853) in order to avoid coinciding with Gaskell's *Ruth* (1853), which would have led to a comparison between the two novels that would attempt to make women's competition in the industry. Despite the critics toward women, more and more women were publishing their works, as seen the rise of women authors in the 1850s and the 1860s. The critics and general public could not ignore the fact that women were able to read and write novels, despite the idea of gender roles. Their response highlights the Victorian attitude towards women writers, and shows the reality of Victorian women that would have faced when first reaching for their pens.

Women were not encouraged to become writers until clearly recently, and often did not have courage to publish under their own names, to protect their families from scandal. Even Jane Austen originally wrote all of her works without a name. All of her title pages in her novels said only "A Lady." There are many women writers of the nineteenth century, including Jane Austen, Mary Shelley, Elizabeth Barrett Browning, and Charlotte Brontë.

As women writers became well-known authors, doctors, dentists, male authors responded quickly and without looking behind. One of their complaints was the belief that women were disagree against them in an effort to take over the job market and deprive men of their readership; the men "saw them as dominating because of superior numbers rather than superior abilities" (Showalter 75). However, not only male critics judge women authors, but women also critiqued one another. Margaret Oliphant was one such critic. Her negative reviews were infamous at the time. Oliphant was especially critical of "sensation novelists," such as Braddon. In her article simply entitled "Novels" published in 1867, she criticized both Braddon's novel and Braddon's own moral character.

Lady Audley brought in the reign of bigamy as an interesting and fashionable crime, which no doubt shows certain deference to the British relish for law and order. It goes against the seventh commandment, no doubt, but it does it in a legitimate sort of way, and is an invention which could only have been possible to an Englishwoman knowing the attraction of impropriety, and yet loving the shelter of the law. (Wolff 202-203)

Scientists and doctors in the Victorian Era emphasized on the importance of discovering more about the body and mind, how they functioned, and the explanations of these processes. Sally Shuttleworth, in her book *Charlotte Brontë and Victorian Psychology*, explores this phenomenon. During this time there was a rise in studies done of the female body and the results found were often used against women.

Showalter writes that the physicians and anthropologists of the time all argued that the physical evidence supported of the inferiority of women: “They maintained that, like the ‘lower races,’ women had smaller and less efficient brains, less complex nerve development, and more susceptibility to certain diseases, than did men” (Showalter 77). This susceptibility or inherent weakness of the female body translated into the Victorian belief that women were physically unable to control their minds, unlike men.

2.3 Fiction and the Reading Public:

In twentieth century Britain not only every one can read, but everyone does read. Studies show that through reading fiction students gain knowledge of the world. They read in the day of leisure even the poorest households take a newspaper, they read in front of the window; in the bus station; when waiting for a doctor or a dentist... ect. The shorter working day provided more leisure time for reading. German workers for example associated leisure only with Sunday. Fiction leads the reader from reading entertainment to reading non-fiction material.

Fiction is regarded as the sublime heart of Victorian society. Fiction was thought to hold influential power over readers, some people for example read for no purpose at all, they just read because they are imitative beings or for pleasure. George

Eliot wrote that: “People are Imitative beings. We cannot, at least those who ever read to any purpose at all . . . help being modified by the ideas that pass through our minds”(George Eliot.1893.209)

The middle classes in the late nineteenth century had, for example: the money, the education, and the leisure time activities including reading for pleasure. They create a demand for more reading material; they also provided a market with new types of literature, which is the development of four new types of literature: science fiction, fantasy fiction, detective fiction and society fiction.

The 18th century view that reading contemporary novels was a time wasting leisure activity gave way to 19th century ideals on their ability to educate. Victorians believed that although fiction lacked the cultural seriousness of classical texts, they did bring awareness of historical periods and places that might help to bring social reform and develop Christian moral values. But if fiction could influence for the good, it could also influence for the bad, nevertheless, fiction novels were thought to corrupt the working and middle classes by giving them ideas above their station or encouraging them to imitate the life of fictional criminals.

Cultural opinion leaders were particularly concerned about fiction’s effect on women. They argued that women were more susceptible to excitement and often identified with characters in novels that could make them more dissatisfied with their lives.

Women read fiction more than men, first; because of the influence of childhood socialization and gender role stereotypes, second; differences in literacy and differences in work status and available free time. A survey reveals that notions of gender appropriate leisure and their influence on childhood socialization explain much of the gap in fiction reading.

The needs of the reading public became more complex. It is true that there are many books that are read for relaxation more than stimulation , but two experiments showed that empathy was influenced over people who read a fictional story, but only when they were emotionally transported into the story. No transportation led to lower empathy in both studies, while the first study showed that high transportation led to

higher empathy among fiction readers. These effects were not found for people in the control condition where people read non-fiction. The study showed that fiction influences empathy of the reader, but only under the condition of low or high emotional transportation into the story.

It has been suggested that people who read a lot of fiction become more empathic, because fiction is a simulation of social experiences, in which people practice in their everyday life. However, although studies have shown that fiction is related with empathy, in other words fiction reading influences empathy because fiction reading can be profound effects on empathic skills of the reader. When an individual reads a story emotions are interact by that story, for example when someone reads a fictional story, the interaction with the characters in the story and the emotional involvement in the story causes the reader to sympathize with the characters, and perhaps even experience the events in the story.

People learn from fiction about the human psychology, and gain knowledge about how to react to other people in social situations. According to Goldstein, a person reading fiction tends to react more strongly towards a story than when he would read a non-fictional story, because fiction provides a safe arena in which a reader can experience emotions without the need for self-protection, therefore fiction does not follow the reader into real life, the reader can allow himself to Fiction Reading and Empathy freely, without immediate transfer of these emotions to real life. Moreover, we can allow ourselves to sympathize strongly with a character of a fictional story, because we do not have obligations towards the characters of a fictional story.

The importance of reading fiction demonstrates how reading fiction improves brain function and increases human intelligence. Researcher evidence shows how reading fiction improves memory functions in the brain. Moreover studies show that people who read fiction are more likely in getting better marks on tests and better decisions in everyday situations, nevertheless reading for fun helps with reading comprehension, vocabulary, and fluency. Fiction provides opportunities that other genres of books do not provide such as presenting moral choices that fictional characters make in books, requiring the use of imagination that evocate by reading fiction and helps people to rich situations in their own lives, Moral choices help

individuals make better choices in real life, and depicting role models that show how to act in various situations, and how not to act as a villain.

Psychologists found many reasons why reading fiction is important to learning and to the learning process. Reading stimulates plays, stimulates imagination. They say it is a child's job to play because it teaches them how to arrange objects, understand behavior, share experiences, and gain world knowledge.

Fiction readers are able to show more empathy, far from social situations, and have a better emotional intelligence. Those who enjoy reading as a leisurely activity have many reasons why they like it; one of the reasons is that students who read in their spare time they obtain more fun and relaxing better than watching television because it allowed them to learn new things, most of the students enjoyed using their imaginations while reading, another reason is that students gave regarding their enjoyment of reading were that they read when they were bored, as a form of escape from reality, and they read to be able to travel to other places in their mind.

Fiction reading also shows positive effects on the brain. Reading fiction strengthens the language processing parts of the brain, and it also affects the person through the part of the brain that processes language. A 2012 report revealed that, for students ages sixteen and older, only 36% read for pleasure daily while 20% never read.

Many obstacles prevent people from reading fiction. Hughes-Hassell and Rodge report that adolescents who said they did not enjoy reading preferred other types of activities over reading. Some of these activities included flirting, watching TV, hanging out with friends, surfing the Web, and playing video games. Other students indicated they struggled with reading or they had trouble finding interesting things to read in their school library.

Fiction reading is important to the learning process of individuals. It helps them to become more empathetic and to think about problems before making decisions. Parents can encourage their children to read by creating a comfortable reading environment, teachers also motivates their students by providing more time to read fiction, and to read in the classroom by providing interesting reading materials at the level of students.

Creating reading events and using technology to create and talk about books can also promote reading fiction. Some suggest using new technology to encourage children to read. No matter how they read, the key is to find what students are interested in reading. Reading a general fiction book is like a five course meal with dessert afterward.

2.4 Romance as a Moral Development for Women:

Reading the romance is like having a cup of ice-cream when no one is looking; Romance is a form of entertainment and escapism that leaves depression. Harlequin Enterprises claims that she sold 168 million romances throughout the world in the year of 1979. In the words of Ann Snitow:” romances reinforce the prevailing cultural code" proclaiming that "pleasure for women is men”.

If we asked why women read romances, it can be summarized in the word escape or relaxation, because the act of reading them literally draws the women away from their present and the future. Janice A. Radway said: "My body may be in that room, but I'm not!" She and her sister readers see their romance reading as a way of denying a present reality. They believe that reading of any kind is the real nature, as they insist that they read to learn.

Radway’s data from her book *Reading the Romance: Women, Patriarchy, and Popular Literature* demonstrates that such charges are unfounded. She found that the middle class women enjoyed historical romances, but rejected books within this genre that portrayed rape. Radway argued that reader’s rejection of violent sexual relationships in fiction reflected their fears of physical violence in their own lives and offered a critique of male sexual aggression. Readers in the United States rejected the genre of historical romances because they claimed these books were long, unrealistic, and boring.”Some romance reading at least manages to help women address and even minimally transform the conditions of their daily existence” (Radway.1986. 2.3). In other words, readers are not passive, but active and often transformative in the ways they transact with texts and use them.

Ann Douglas argues in her article *Soft-Porn Culture* that the increase of romantic popularity with the rise of woman movement must lead to a new and developing reaction against feminism. Those who buy romance daily or weekly can fall in the insistence and the need to receive it again and again. It may be true that Harlequin Enterprises can sell 168 million romances not because women have a greater need for the romantic fantasy but because the corporation has learned to address and overcome certain problems in the production and distribution of books for a mass audience, this show that romance sales increased. Romance is often made by women, for women.

Women in particular read romance because reading a romance novel gives them a satisfying taste of what they are missing from their own life. May be they are not in good relationship in their real life, or may be the man they are with is not a good romantic or their sex life is not exciting as they wish it to be. What they are really looking for is a little romance.

Women read romance fiction in hopes that one day they will live in castle with a prince husband, a big car and beautiful horse and carriage, declare their eternal love that they have always fantasized about, but every woman knows that is it more than that. What they are really looking for is someone extraordinary, like the hero in the books always wants the heroine, someone who will look deep inside their soul to their darkest parts of themselves. Women dream with a man who is honest and real with them that romance them better than any fiction character, and do the same thing that she wanted when she was a little girl; the fairy tale ending of a great love story.

To understand exactly how and why the romances become so important in publishing, it is necessary to understand first how the economics of paperback publishing and distribution created the industry's interest. The organization of production enabled the printers to buy large quantities of papers at lower rates. The publishers benefits because they could sell their books at much lower prices, so many books has been sold.

Publishers cannot explain why marketing research was applied to romances, it seems that the decision may be influenced by two factors: First, female readers represent more than half of the book reading public. Women considered the most important in buying books public. Harlequin claims that its million dollar advertising campaigns reach one out of every ten women in America and that 40 percent of those reached can usually be converted into Harlequin readers. Second, romance novels provide an enjoyable reading experience, so that they wish to repeat that experience whenever they can. The increasing domination of romance paperback market testifies some greater need for reassurance of women.

Radway found that while the women studied she devotes herself to nurturing their families, these wives and mothers receive insufficient devotion. In romances the women find that not only escape from the demanding and everyday routines of their lives but also a hero who supplies the tenderness and admiring attention that they have learned not to expect.

When women read the romance they at first take a look at the publishing industry of romance novels. Then they display an ideal example of different, favorite heroines and heroes, as well as what made up a good and bad romance novel, that when you stresses your mind on the good title and the attracting paperback on the beautiful cover, second they should analyzes the romance genre, and examining the language of the romance novel and how that language affects the readers, therefore, The style used. These methods allow romance novels to be easily read, romance novel exists when the author itself provided meaning for the story through his written words. Radway explains this idea in this excerpt:

Reading is not a self-conscious, productive process in which they collaborate with the author, but an act of discovery during which they glean from her information about people, places, and events not themselves in the book. The women assume that the information about these events was placed in the book by the author when she selected certain words in favor of others. Because they believe words are themselves already meaningful before they read, Dot and her friends accept without question the accuracy of all statements about a character's personality or the implications of an event. (Radway.1984.np)

The conventions of romance novels are discussed. Radway emphasizes the idea of a happy, satisfying ending as well as the struggle of the heroine, who most of times live in a state of weakness in a patriarchal society, for example the love story of a romance novel let you wait for the entirety of the novel, instead of the fear of losing her social identity to gain the real happy life by expressing the hero is the real focus of the successful romance novel. Radway explains that “By picturing the heroine in relative positions of weakness, romances are not necessarily endorsing her situation, but examining an all-too-common state of affairs in order to display possible strategies for coping with it” (Radway. 1984.49)

These interpretations lead romance novel readers for better interpretation of a text. Thus, romance novel readers rely on circumstances and cultural codes. The romance genre is the text that you read and you enjoy such thing of dialogue, setting, mystery in different place and time. All romances have a central love story and a satisfying ending.

2.5 Leisure and Pleasure Women Readers:

Leisure reading can be defined as recreational, pleased, free and independent reading. In classrooms for example there are many terms used for leisure reading such as “SSR: sustained silent reading; DEAR: drop everything and read; LTR: love to read; POWER: providing opportunities with everyday reading” (Foy, & Drucker, 2012.201)

The majority of leisure time for both men and women is spending on consuming media, for example, watching TV, listening to music. People who view reading as enjoyable and read outside class daily are much more likely to become successors as teachers, doctors, lawyers, dentists.

Many young people are not experiencing this success, however. The progress in International Reading Literacy Study survey of ten year olds reported that although 74% of students described themselves as motivated readers, on average only 28% actually liked to read. In addition to a survey by the National Literacy Trust of the United Kingdom in 2012 found that just over half of young people ages eight to

sixteen enjoyed reading very much, and 12.2% did not enjoy reading at all, Just over half 56% read outside of school.

Struggling readers tend to read less during the school day. They are in need of more opportunities for leisure reading, as they need a support in selecting books. Often, struggling readers select books that are too difficult for them, so they become careless about reading, and lose interest in reading. When struggling readers engage in leisure reading and receive a support for selecting books and time to read outside of school, and opportunities to discuss those books, they gain reading achievement.

In order to support and guide reading independently during leisure reading time; we suggest some principles and procedures for example readers should choose their own reading materials, so students will be able to choose engaging and appropriate reading materials, also encourage student to talk to their peers about the novels, short stories that they read as part of classroom leisure reading activities, furthermore encourage students' families to show their children the enjoyment of reading rather than playing all the day, and wasting time, even to be member of public libraries and be in contact with websites to learn more about reading such as Children's Book Council, Young Adults' Choices.

Women leisure readers mean taking time to read while working both outside and inside the home, with the pressure to do it all. Or what Angela Mc Robbie has defined as promoting the ability to do and have it all. Victorian Britain popular leisure activities is Sunday in which people used to go to churches for worship and rest, Sunday is a special day of the week the shops closed and most people can be found in home or at church.

People in Britain spend about 45% of their free time watching television, 24% of their free time socializing, 21% on sport and hobbies, and 10% on other activities. Other popular leisure activities are listening to the radio, to music, gardening, and reading, eating out and going to the cinema.

Administrators should support teachers in providing opportunities for leisure reading in classrooms, teachers and family members should support students in developing leisure reading habits, in order to ensure that students experience the benefits of leisure reading, teachers and families should support students' reading

choices by saving a print, digital, and multiple modes of texts that expand on students' interests and that students are able to read without great struggle. These reading materials can come from classroom, school, public, home, and online libraries and other relevant sources.

The technological development has influenced the existence of the print magazine in that it forced the change into digital magazine called Femina, as the first women has opened magazine in Indonesia in order to face the challenge in new technology. The print magazine Femina is published for the first time in 1972. It became one of the most popular women magazines in Indonesia up to now. At the end of 2011, Femina launched the digital format of the magazine and people can read it on line via computer, tablet and Smartphone. Another important aspect of leisure reading as a fan practice is Pleasure.

The nature and variety of the pleasure adolescent readers has an enormous power in creating the curiosity in reading and development. thus there are different kinds of pleasure including the pleasure of play, intellectual pleasure, social pleasure, and the pleasure of work all of them play an important role in psychological feeling. Unfortunately this pleasure is not including in schools in a way that developed students reading and that help students to grow as readers not as machines just learning by heart.

The pleasure of reading is so neglected. One reason may be because of the focus of using Internet that requires different and deep kinds of reading, instead of focusing on the power of reading. Reading popular texts or experience a pleasure is precisely described by Radway. This scholar has asked young people directly what they get from their reading of popular adolescent texts. Why not ask them how they experience and use these texts?

According to Radway the students participated in a series of four interviews. The first was about general reading interest and history; the second was about their love of their preferred genre; the third we asked them to think aloud as they read favorite excerpts from their favorite texts; the fourth was a reflection on how their reading connected to their life and other interests. After the interviews she classified the students into four group's kinds of pleasure (play, intellectual, social, and work)

Play pleasure is the pleasure that readers get from living through a story and getting totally lost in a book. The student read stories simply because they like it or like living and travelling in the sea of those stories, this kind of pleasure needs to be valued and celebrated, any kids need to be enjoyed, pleased and play with novels or books. John Dewey described it as “Puts itself forth with no thought of anything beyond” (Dewey, John. 1913.12)

Intellectual pleasure is the process of taking information and come up with a new possible solution. This kind of pleasure is like guessing what will happen in a story or a novel and imagining the end of that story. Dewey explained it as fellow “When any one becomes interested in a problem as a problem, and in inquiry and learning for the sake of solving the problem, interest is distinctively intellectual” (Dewey, John. 1913.50)

Social pleasure is the pleasure of using reading to connect with others and to name and identify oneself, in other words the pleasure of naming and identifying yourself through reading. Dewey explained that “Social interest is a strong special interest” (Dewey, John. 1913. 65)

The pleasure of work defined by Dewey as the pleasure one takes from using a text as a tool to accomplish something. The informants using their reading to help them become the kind of people they wanted to become or a kind of pleasure that termed inner work. Our informants read for pleasure, and drew a line between school reading and real reading. School reading is reading you have to do. Real reading is reading that helps you on your life’s journey, and immersed you in all four of the pleasures described here. Reading pleasure has enormous power. We need to make it more central to our practice.

2.6 Conclusion:

In the analysis of this chapter we became able to identify women's rise of literacy and their improvements in Victorian period. In order to qualify equalities between the sexes they revolt, struggle and fight for better standards leaving through reading, education and learning.

The conventions of romance novels are discussed throughout this chapter, and more details were developed, from the rise of the woman reader to the popular pleasure reading and leisure time enjoyment following the development of morals and ethics of a young woman to the fiction and imagination of the reading public. Thus, all this helped widely in creating a new habit called reading for joy that will be developed in the next chapter.

Chapter three

Woman's Reading Habit

3.1 Introduction:

In this chapter, I will concentrate more on the novel. My main goal is to show if there is any value in the reading habits of ordinary people. For example the reading of special books such a detective stories or romances.

Furthermore, this chapter explores the complexity of reading habit as cultural phenomena, as well as the sensational genre of Marry Elizabeth Braddon, the realism and gothic in Victorian era. Moreover, it involves reading as feminine in Lady Audley's Secret, then the relation between reading and madness of the female reader. Thus, everyone has a special habit to play with it in everyday life.

3.2 The Complexity of Reading Habit as Cultural Phenomena:

Women's reading habit toward a certain text relied on circumstances, condition, and position and also on family, social and educational background. The well-known African proverb "It takes a village to raise a child". This may resemble that everyone in a society plays an important role in the development of children, in other words it explore the complexity of developing children's reading habit by suggesting "it takes a village to raise a reader".

In order to support reading habit as culture we suggested two important experiences the first one by asking children to lent stories from adults at home, then come and relate those stories in the library, after that draw pictures to match the stories. Here Learning activities are developed to further improve children literacy skills, the second one adult learner should discuss topics about their interest and choose a secretary among them to keep a record. The notes are then simplified. Pictures relating to the discussion are taken with the community and matched with the final piece of work. Here learning activities are developed for adults to take ideas further.

These two experiences from readers and librarians show us that the supporting the love of reading as a habit must be highly valued and successful and can help in a community driven as the proverb said “today a reader and tomorrow a leader”.

In order to create a culture for a reading habit, it may be depend on past success, political and social expectation. The new technology as mobiles and tablets had influenced the traditional reading habit. This led to a big concerns of the librarians about the future of reading, and in order to fix the habit of reading they create a challenges to support reading such as increasing the resistance for reading and made competition from multimedia and schools, furthermore creating a simple book for children like short story about magic or miracle in addition to gift the educators who read more two books a month as they do with prisoners by reducing the punishment for those who could read three books in a month.

Sanders-ten Holte and Cruz suggest that to create a culture for reading within a given society, it is necessary to improve the reading environment in the home, the school and the community at the same time. Readers need to feel that they have choice in their reading. When readers feel they have that choice and are not obliged to read just school texts only then they will be motivated to continue reading.”Children from homes where parents were literate were more likely to enjoy reading and to be encouraged to read than in homes where parents were illiterate” (Obua-otua. 1997. Np)

Ethiopia for example has built over sixty five reading rooms throughout the countryside. These reading rooms provide access to books for students and community members and they distribute books; while Switzerland has developed multilingual public library collections in a dozen languages in order to meet the demands of the immigrant population moving into their city, they help to select the books and borrow and share materials in the multilingual collection.

How literacy develops, sociocultural perspectives of learning and literacy are not typically part of the reading promotion literature. However, this perspective provides a powerful lens for extending knowledge of reading promotion at the individual level to include the broader community level. A sociocultural perspective posits that all learning and literacy development occurs within social and cultural contexts (Bakhtin, Rogoff, Vygotsky, Wertsch., 1990; 1986; 1978; 1998)

Thus, children and indeed all community members to various degrees, actively strive to become insiders with whom they live and interact with. To illustrate this idea, we explore four different types of promotional activities from different regions of the world in order to clarify these principles that raise the literature on reading promotion. “Several reading room projects in East Africa where community-based libraries work with local villagers to promote reading” (Asselin & Doiron, 2009). “Online innovations such as the social network World Readers where youth from different countries connect over the Internet to share and discuss reading interests” (Doiron, 2009; Abram, 2008)

Programs such as World Readers assist in encouraging reading, building global communities based on shared values and preferences. It is this ability to support communities of readers with a diverse language and literacy landscape that will continue to challenge contemporary library programs. It was argued that the principles of reading promotion identified in this article and that the programs we describe, can inform development of reading promotion programs.

The goal of the World Readers project is to harness the intrinsic interest young people have in using online social networks and develop an engaging and motivating virtual environment for readers around the world to share and discuss their reading interests. An online social network called World Readers and a supporting website for educators and librarians has been created, where young readers from around the world are able to join a virtual community of young people with similar diverse reading interests.

The research focuses on identifying effective tools for encouraging participation, factors which influence reading interests, the most popular reading choices made by participants, the reactions of participants to their involvement with the network, and how the social networking phenomena influences and supports young readers.

To improve reading and learning we should for example, work individual learning plans that are developed for the needs and interests of new learners and library users are challenged to read a book and write a sentence about the most interesting thing they found in the book. Some examples of programs for children are: Collaboration with primary schools to support students' independent reading and research projects; Literacy remedial classes for students in lower primary grades; Hosting professional development days for primary school staff on topics such as family learning and adult literacy, intergenerational impact of poor literacy skills, and how teachers can encourage parents into adult learning programs to best support their child in school.

In order to promote a reading habit in Arabic society, first we should create a simple book for children and share their imagination stories with each other, second adults learners should discuss topics about their age and interests Learning activities are developed for adults to take ideas further, third inviting parents to a performance by children based on the children's ideas, story books, fairy tales made by children. Children write, draw and colour invitations which they then take to their parents. At the performance invite interested parents to adult literacy class the following week for a specific session.

Braddon makes a great effort to demonstrate a woman's reading habits as a methodical issue on how she must view the situations that arise. In making her lead heroine a pseudo detective, something Braddon does not do until this novel, she simultaneously emphasizes the detective mind, places it in a woman's body.

3.3 Feminine Reading in *Lady Audley's Secret*:

In *Lady Audley's Secret* for example the character Lucy reads, either through text or illustration. The narrator argues that the ideal womanhood does not read at all. He suggested that Lucy Audley should not read French novels, but rather she must read texts or anything that could instruct and support her for better housewife or mother. In one of the earliest scenes of the novel, the narrator informs readers that all of “Lucy’s amusements were childish...she hated reading or study of any kind, and loved society . . . rather than be alone” (Mary Elizabeth Braddon.1862.65)

When considering Lucy as a non-reader of certain type of the text, so the narrator reflects the impression of Lucy a quiet, serious, passive and childish. In Victorian literature the angel always was considered as feminine although novels are “teem with male demons, there are no male angels” (74). Nina Auerbach argues in her book *The Woman and the Demon* (1984) that female demons, which often were involving in Victorian literature and especially sensation fiction, and biblical history which the angel, had always established these figures as male. This cultural trend of depicting angels as feminine instead of the traditional masculine figures stand up on the paradoxes received in the role Victorians specified women. In replacing male angels who were often harbingers of bad news, revenge, as John Milton’s *Paradise Lost*.

Braddon's choice in categorizing Lucy as angelic is most meaningful in regards to her commentary on female readership. Because the narrator insists to casts Lucy as the angel, it seems that he hates reading and he just emphasizes on the depiction. The idea of seeing the angel as a non reader actually serve as a crucial part of the cultural ideology that constructs and prescribes this domestic ideal for the Victorian woman. For Victorians, then, reading was both a signifier of feminine traits and a hobby that produced anxieties. While there were plenty of Victorians who criticized female readership for what they considered as immoral because it was a feminine hobby “When women are...put forward to lead the action of a plot, they must be urged into a false position...The novelist finds that to make an effect he has to give up his heroine to bigamy...” (E.S. Dallas.1866)

Braddon proves that a woman has to be either the Angel or the Monster with her character Lady Audley, who looks the part of an Angel, but may act the part of the Monster. It is important to note that one of Lady Audley's most prized physical attributes is her blond hair. Before Braddon's novel, most villainesses were not blonde, as blonde hair was always associated with the Angel image. Oliphant wrote of the effect that this aspect of the novel had on Victorian fiction:

Braddon is the inventor of the fair-haired demon of modern fiction. Wicked women used to be brunettes long ago, now they are the daintiest, softest, prettiest of blonde creatures; and this change has been wrought by Lady Audley, and her influence on contemporary novels. (Oliphant 155)

Ellen Tremper traces the figure of the blonde femme fatale through fiction and film, and the start of her study on the topic began with Lady Audley. Tremper discusses how the physical depiction of Lady Audley destroys societal conventions.

Braddon's narrator captures the angel and the demon when she describes Lucy Audley as serving tea. "Surely a pretty woman never looks prettier than when making tea." (90) First, she remarks on how pretty and innocent she looks while serving tea, observing that women never look prettier when engaging in this task. As the description continues, however, Braddon begins to depict Lucy as the occasional reader. Since the ideal vision of womanhood would describe a woman who put all individual pleasures aside for those of her family.

It is not surprising that when wanting the reader to see Lucy as having a capacity toward something much more sinister, the narrator depicts a reader. Braddon uses Lucy's act of reading as a unique way to cast more suspicion on her character. Indeed, in this novel. Reading emphasizes much more on Lucy's character because when Lucy reads or pretends to read, no one has any idea about what she is thinking. The assigning of readership to a character such as Lucy is not really that easily summed up, in fact is a complicated matter.

Many criticisms leveled at women readers. The idea that women read certain genres like Sentimental and Domestic fiction as well as Sensational texts was seen as an essential tendency. In fact, most Victorians, like their Romantics believed that

women had an inborn propensity for the imagination. Although the use of the imagination seemed to threaten as an idealized social behavior, these experiences are feminine hobbies. Like Jacqueline Pearson examine the act of reading as a complicated issue throughout the 18th and 19th centuries. At the same time that society cautioned women against reading and warned that books were dangerous between the private sphere of woman and the public sphere of man, they were also encouraged to read, at least a little.

It becomes apparent at the very beginning of *Lady Audley's Secret* that Lucy is the emblem of femininity when it comes to her looks. Her angelic and childish feature is described by the narrator as:

Soft and melting blue eyes; the graceful beauty of that slender throat and drooping head, with its wealth of showering flaxen curls; the low music of that gentle voice; the perfect harmony which pervaded every charm, and made all doubly charming in this woman.
(Braddon.1862.5)

Lucy's husband, Sir Michael, is completely fond by his young wife's exceptional beauty; He could no more resist the tender fascination of those soft and melting blue eyes; the long fair hair and beauty of that body and the fashionable dress; the low music of that gentle voice; the charm charming in this woman that could resist his destiny.

Lady Audley employs her incredible ideal feminine appearance as her best tool for advancement and learning. She learns the kind of effect that her looks have on the people around. It is her beauty that allows her to attain the power that she has in her marriage with Sir Michael. From the first moment or the first sight Sir Michael fall in love with her "That one quiet evening sealed Sir Michael's fate....at the sober age of fifty-five, Sir Michael Audley had fallen ill of the terrible fever called love"(Braddon.1862.5)

Nineteenth century novels involve women's fashion as descriptive details for the sake of feminine reading. In fact, a female character's development is linked to the style and manner to in which she wears her clothes. One example of a minor fashion element is the pocket the pocket in women's dresses. Pockets occupy for the women characters in *Lady Audley's Secret*.

Braddon presents Lucy as women with strong masculine ambitions, struggling against their limited options and persisted future in patriarchal society. Clara, on the other hand, is depicted as a submissive and feminine woman, thus representing the traditional and idealized type of women. Whereas Lucy's feminine appearance hides her masculine ambitions, determinism and courageousness.

3.4 Braddon's Sensational Realism:

A sensational novel is a minor subgenre of British fiction that flourished in 1860s. It often deals with crime, murder and sometimes with bigamy as it causes a great excitement and interest. While a realist novel is characterized by the fictional attempt to give the effect of realism by representing complex characters or it is the attitude or practice of accepting a situation as it is. It often contrasted with idealism. The Victorian sensation novels have defined as a novel with a secret.

Sensation fiction is a literary genre of fiction that achieved popularity in Great Britain in the 1860s and 1870s. The genre's popularity was related to the expanding book market and growth of reading public, by products of the Industrial Revolution. Whereas romance and realism had been contradictory modes of literature, they were brought together in sensation fiction. The sensation novelists commonly wrote stories that were allegorical with symbols and abstract; the abstract nature of the stories gave the authors room to explore scenarios that always struggled with the social anxieties of the Victorian era.

Lady Audley's Secret proves to be more revolutionary than its contemporaries in its treatment of the binaries as it not only argues against them, but also provides new and innovative models for women. Mary Elizabeth Braddon without a doubt is one of the most important authors of sensation fiction. She produced texts in other genres as well, but the best known for her sensation novels *Lady Audley's Secret* and

Aurora Floyd, Braddon has published approximately seventy novels, several short stories, essays and plays. The genre of sensation fiction is characterized by sensational events. Many critics suggest that the greater danger of sensation novels is that their readers might begin to romanticize crime and criminals.

The 1860s and the 1870s sometimes called a sensation decade, since it represented a time of sensational advertising, crimes and damage which shocked the Victorian audience. This period flourished and gained a wide readership especially women and middle class, for example some of the sensational novel are Mary Elizabeth Braddon's *Lady Audley's Secret*, Aurora Floyd, Wilkie Collins's *The Woman in White* and Mrs Henry Wood's *East Lynne*. Sensation stories were considered modern; women of sensation fiction were often very charming and beautiful, which made the novels more shocking to the audience.

Female character's development linked to the style and manner in which she wears her clothes. One example of a minor fashion element characters is Lady Audley, women's fashion in the nineteenth century are infamous for dramatic transformations in shape, style, detail, and stability. Some women still connected tie pockets as separate garments, the half of the century show that the more fashionable dresses were pockets stitched within the garment, these pocket provides various practical functions for carrying one's possessions, the location, accessibility, and potential privacy of this clothes item offer symbolic female figures in nineteenth century art and literature as a fashion detail.

Nineteenth century women's pockets reveal layers of possibilities for the portrayal of identity. If clothes in general are one of the most gendered aspects of material and culture, then the visual details in the novel and the visual details in the fashion contain a matter of importance. Pockets and their functions create an ancillary lens for analysis on both a literal and figurative level; the women's pockets in the fashion domain convey a sense of desired style while the characters' pockets operate to portray their desired status in life.

The relationship between gender and emotion is a prominent theme in British sensation fiction, and a central concern in Mary Elizabeth Braddon's novel *Lady Audley's Secret*. Braddon's work contains more examples of women than men involving signs of anger and more instances of men than women showing shame, which means that anger might be understood as a female and shame as a male quality in the text. The contexts where these emotions occur indicate the opposite, however. Women displaying anger are shown to transgress gendered conduct codes, whereas men mostly experience shame because of women's misbehavior. Although the distribution of male and female characters that show anger or shame could be understood as a manifestation for sensation genre, this interpretation is undermined by the gendered relations between emotional expression, power and control in the novel

Lady Audley's Secret helped in creating the popular Victorian genre known as sensation fiction, which became popular in the 1860s. However, sensation fiction involves some elements of Gothic novels and crime literature, focusing on dark secrets, shocking character and criminal behavior. Furthermore, these other genres tended to suggest that criminal behavior is belonging to particular settings, either it took place in urban underworlds or in history time periods in places like France or Italy.

The great innovation of sensation fiction is that it suggested that secrets are being simultaneously married to more than one person or what we called bigamy, murder, crime and insanity. At a time when the family home and the domestic world has corrupt public world, sensation novels almost characterized by secrets and hidden knowledge. Braddon's relation with the rise of sensation fiction made her a subject to criticism. In a review of Braddon's work including *Lady Audley's Secret*. W. Fraser complained that Braddon had succeeded in making the literature of the Kitchen the favourite Reading of the Drawing-Room (105), suggesting that her interest in topics was associated with the lower classes. He called *Lady Audley's Secret* one of the most noxious books of modern times (96).

Sensation novels described as domestic gothic that transferred gothic events and emotions from exotic and romantic locales into the heart of nineteenth century Britain. Henry Tilney claims that the sensation novel is more true to the actual world (Flint 287). These questions led to the imaginations of the good people of Victorian

Britain and added to the success of *Lady Audley's Secret* and of the sensational genre as a whole.

Mary Elizabeth Braddon dominated the market for what we called the novel of sensation. This genre caused many threats among critics, not only the subject of murder, bigamy, illegitimacy and madness, but the act of reading itself. Since its narrative method turned readers into addicts, narrating them with a modern detective fiction. In *Lady Audley's Secret* Braddon examines other literary genres, from the gothic to detective fiction and even realism. The analysis is divided into three parts, each one deals with a literary genre.

First, Braddon's uses the Gothic mode in *Lady Audley's Secret*. Victorian secrets differ from Gothic mysteries. Braddon's references to contemporary medical experiments may, indeed, have revisited Gothic stereotypes. Second, in some of Braddon's novels, the detective becomes "a sort of criminal geologist" (81) Braddon's heroine is defined as a "*female species*" who "struggles to survive in a patriarchal world" (87). Third, *Lady Audley's Secret* deals with realism. It shows how the motifs are included in the narrative function as means of developing the effect of reality, and points out how the novel sets apart sensationalism and realism, sensation fiction enable the writers to offer a new realistic look on reality.

Tamara Wagner, a feminist critic, discusses some of the limitations of Gilbert and Gubar's works in terms of sensation fiction. In her analysis, Wagner notes that while Gilbert and Gubar briefly reference the sensational novelists in their study of the 19th century women writers, they generally ignored the genre in favor of the more traditional literature. However, since Gilbert and Gubar's time in the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing literary. Victorian sensation novels were considered to be lowbrow literature, were still considered that way for some time, and thus often overlooked.

The end of the novel plays a critical role in shaping Braddon's critic society. Because *Lady Audley's Secret* was published as a sensation novel, readers would have expected it to follow certain rules of the genre. Showalter, in her discussion of *Lady Audley*, lists the conventions of the sensation novel:

Typically, the first volume of a woman's sensation novel is a gripping and sardonic analysis of a woman in conflict with male authority. By the second volume guilt has set in. In the third volume we see the heroine punished, repentant, and drained of all energy...It was so widely accepted that marriage would conclude the representation of the fictional heroine that "my third volume" became a coy euphemism for this period of women's lives (Showalter181)

Braddon's novel appears to follow these conventions. Lady Audley begins the novel in power, and there are in fact two marriages: Clara and Robert, and Alicia and Sir Harry Towers. Another aspect that seems to place the novel in the sensation genre is the fact *Lady Audley's Secret* plays with both of these conventions, of the sensation novel and of the wrongful incarceration narrative, but deviates from both and thus succeeds in acting as a critique of society. The novel was so criticized because of its apparent identification as a sensation novel.

3.5 Reading and Madness:

Victorian psychology view woman as type of insanity. Madness or insanity simply defined as a disease, or doing something over and over, but expecting a different result. In the Victorian era the word mad defined as suffering from mental disease; beside oneself, out of one's mind; sane. In a contemporary context, mad often refers to being angry. To understand the 19th century view of madness and insanity, then, it is important to understand the purpose of Lady Audley's supposed madness.

Lady Audley's Secret, involves a unique female character that possesses a strong identity on several levels. She is at once the heroine and the villain of the story, transforming herself through four separate names, homes, and occupations during the novel. She defined as a demonic woman who opposes the cultural idealistic femininity. The female demon, then, functions in many different ways, often as a mad, crazy, criminal demon. "Lady Audley's unfeminine assertiveness must ultimately be defined as madness" (Elaine Showalter, 1976)

He forgot that love, which is madness, and a scourge, and a fever, and a delusion, and a snare, is also a mystery, and very imperfectly understood by everyone except the individual sufferer who writhes under its tortures (Mary Elizabeth Braddon, 1862.82)

Lady's Audley secret is concerned with the subject of madness and the treatment of the mad, and this subject is never separate from the concept of gender roles. What is madness if not ignorance of one's own identity? Braddon still undermines the gender roles of the time. Braddon states that even in the most peaceful and innocent of settings there can be violence and subversion, which means that the end of her novel in which Robert and Clara live out their days in a *fairy cottage* cannot be trusted (Braddon 285). Not only can the seemingly ideal setting of the end not be trusted, but Braddon's last words in the novel serves as she addresses the reader also should not be taken for granted.

The characterizations of insane women in Lady Audley's Secret contrast greatly, their violent acts against men is a result of treatment by society as insane; these acts of female madness motivated by self defense are the reactions of women on their domestic home and their lives, and the illustration of Victorian beliefs. Concerning Lucy Audley her insanity can be interpreted as a means of self defense and self protection. This novel suggests an anxiety about Victorian marriage or what we called the submission of the husband.

The relationship between maternity and madness is demonstrated in Braddon's novel, insanity has appeared in both Lucy and her mother. But we cannot suppose that all women are mad or all woman unfit or unsuitable to wifhood. Women were more likely to be described as a victim of insanity, the connection between women and insanity is demonstrated in contemporary articles which discuss hereditary disposition, where hypotheses are often discussed in terms of mothers and daughters The belief that insanity is passed from mother to daughter is apparent in Lady Audley's Secret when Lucy described her mother as "The only inheritance I had to expect from my mother was-insanity" (Bronte 308-9, Braddon 350)

Women are both passive and submissive to men. Because Lucy was a clear symbol of female insanity, she violates the future life as a wife through her bigamous marriage, then when she tried to murder the three men who threaten to break her security. The same doctor admits that Lucy might submit to true insanity once or twice in her life, and only under the bad condition; however, he also believes that this makes her enough of a threat that she should be locked away forever to protect society. The most important thing is that Lucy's insanity occurs in their defense of the role of wife. Lucy's violent attempts to murder George, Luke, and Robert are motivated by her desire to keep her past secret so that she can remain Sir Michael's wife and enjoy the power and security that position.

It is true that Lucy seems to attack every man she comes in contact with, she never attacks Sir Michael because her marriage to him provides her with security and happiness, by attacking her first husband, Lucy defends her status as the wife of a powerful man in order to protect herself from the poverty and hardship with which she is painfully familiar. It is significant that Lucy's insane acts are originally motivated by her abandonment of her first husband, George. Lucy's life yet leaves her with all the hardships and responsibilities of a wife, plus the responsibilities of the father and the provider. When the institution of marriage fails her through the negligence of her husband, Lucy is forced to seek work, which eventually leads to Sir Michael's proposal.

Considering her first experience with marriage, it is perhaps not surprising that Lucy feels justified in violating her wedding vows by taking another husband; in fact, Lucy's second marriage, that was illegal, is a practical way to provide what her first husband fails to, financial security for herself and her family "It would be something more than madness in a penniless girl to reject such an offer" (Braddon 9)

Braddon is able to obscure the fact that marriage failed both of these women before they became mad. The dark irony that the acts which most strongly define the unsuitability of Lucy as wife are actually perpetrated in order to protect her status as wife is obscured to make possible a formulaic happy ending which "leaves the good people all happy and at peace" (Braddon 447)

Lucy Audley associate marriage with slavery, for example when she describes her unhappy marriage to George as Fellow: "his wife, and the mother of his son, was a slave" (Braddon 353)

Not only did psychiatrists believe that madness was visible as it once was though there were still some cases of madness, but they also believed that it was no longer unpreventable. The experts in this field suggested that madness was less as an inescapable physiological destiny, than as a partial state, to which anyone under stress is liable, and which endures only so long as passion overturns reason.

This shift did mean that the individual now held responsibility for his own sanity, but it also meant that he held the guilt for a lack of sanity. This idea of personal responsibility also tied with societal expectations of the time, which also influenced the evolving science. Those in the Victorian society highly regarded the quality of self-control, for both men and women. As a result, a lack of self-control served as a symptom of insanity: "Social conformity thus became an index of sanity; the only measure available to the individual fearful of his or her own normality would be a willing obedience to designated social roles" (35). This idea that insanity rested on whether or not an individual followed prescribed social rules led to new definitions of insanity.

This new trend meant that women had to be extremely careful about their actions. Not only did women worry about others perceiving them as insane, but they were also worried about actually becoming insane. Women writers became very concerned with the ideas and principles of self-control. This was especially true since women were perceived weaker and less able to control their minds and bodies. Showalter's famous declaration about Lady Audley that, "As every woman reader must have sensed, Lady Audley's real secret is that she is sane and, moreover, representative" (Showalter 167)

Showalter's assumption supposes the binary of sane and insane, a binary which the Victorians were clearly aware of. However, Braddon's novel *Lady Audley's Secret* has critic both of binaries, Braddon takes the gender binaries, male (masculine) and female (feminine), and applied them with her characters.

Braddon uses Robert's feminine qualities to show young male hero of the Victorian novel should be and then, as she also challenges the Angel and Monster binary by combining the two in Lady Audley. Lady Audley's angelic appearance, is representative of the Victorian angel in the house, by combining qualities of the two stereotypes, Braddon rejects the binary and presents instead a new option. She also does this with the concepts of sanity and insanity.

In order to understand how Braddon complicates the ability of the reader to declare Lady Audley as insane or sane, first; when tagging someone as mad has several different meanings, but for the Victorians mad was associated with a mental disorder. This definition makes it clear that mad cannot be used the same way today as it was in the Victorian era. There is also the fact that the way Victorians understood insanity, or madness, is very different from how it is defined today. Critics like Elaine Showalter who declare that Lady Audley is sane are judging Lady Audley in terms of modern psychology. Showalter seems to make the claim that Braddon labeled Lady Audley as insane.

Showalter identified a sane, insane binary within the novel, by asserting Lady Audley as sane rather than insane as she is declared. However, Braddon's usage of madness and insanity as defined by Victorian society does not support such a binary because insanity is defined differently in the 19th century than it is now. Braddon instead uses Lady Audley and her label of insanity to critique the society's ideas of madness and the use of the label as a means of controlling women.

Showalter fails to realize that Braddon would have understood what real mental illness was versus what her society claimed it to be. The text clearly does not give any evidence that Lady Audley is mentally ill; in fact Braddon makes a careful distinction between Lady Audley and the mentally insane:

All mental distress is, with some show of reason, associated in our minds with loose disordered garments and dishabilled hair, and an appearance in every way the reverse of my lady's (Braddon 223)

Here, Braddon acknowledges that Lady Audley is not mentally distressed and therefore cannot be labeled as mentally insane, especially in terms of modern psychology. However, Braddon was writing at a time when insanity was not so

carefully defined, and in making Lady Audley's as an insane the "secret which is the key to her life" (Braddon 165), Braddon critiques her society's views of madness, especially the madness of women, and madness use as a tool for control.

3.6 Conclusion:

In this final chapter of our work; the fiction of Marry Elizabeth can sum up in a mixture of contemporary sensationalism full of elements of the gothic realism romance, Braddon has a special quality of demonstrating female readers as a new habitual detective readers.

In *Lady Audley's Secret*, Braddon uses the stereotypes of women to shape her critique of Victorian society and to challenge the difficulties of her society. It seems that people in Victorian England helped in the success of *Lady Audley's Secret* and of the sensational genre as a whole.

General Conclusion:

Reading leaves your mind travel to beautiful places through different times with historical eternal characters. During the Victorian period women's roles was enclosing in the private sphere. Since women were considered as a weaker sex and inferior to men, which means that they briefly represent the domestic sphere, their main goal was to obey the husband. From that idea women's movement liberty act was made to change the previous thinking about woman's duty and to require a new life full of education and learning rather than attracting the husband. Nevertheless the first thing to consider is learning by the exploration of the success of feminine reading.

In earlier centuries it was a usual habit for women to work inside home and in family business. In this research work, the theme of reading is prominent one as it is well-organized in the three chapters. This study has explored the representation of the female reader during Victorian period. Furthermore the struggle of British people concerning the feminine reading that helped in creating Women's Liberation Movement.

Feminine reading is a domain that allows women to take an over control toward learning. Women need to know things more than cooking and nurturing. Lady Audley is the best model of ideal femininity, but many readers believe that Lady Audley is not mad. In fact, many critics viewed Lady Audley's deception as a feminist act in which a woman takes control of the direction of her own life. Since Lucy refused to submit to the approval of men, so she considered as mad woman and as insane rather than sane.

Mary Elizabeth Braddon dominated the market for what came to be known as the novel of sensation during the 1860s. This genre of sensation plus modern detective fiction turned readers into addicts. Rereading Braddon's *Lady Audley's Secret* gave us a sense of curiosity of learning and acquisition of knowledge. Thus, she reflects the Victorian anxieties about the domestic sphere, but in the novel, the domestic lady that called Lucy turns to be a violent criminal because she proved that the concepts of the ideal womanhood was more idealistic than realistic. As a result of this concept she committed bigamy and abandoned her child, and scarified herself to murder better than staying at home.

The controversial issue over the female reader led to the famous feminist movement. They struggle for civil rights and for freedom of the mind; the novel gives Lady Audley the power to change her identity because she pictured Lucy as a fighting woman. Other anxieties about unstable female reader appear throughout the novel. Women were expected to be submissive, graceful, and charming without having desires or expectations of their own. Thus, Lady Audley seems to be a model of Victorian femininity because she was beautiful, innocent, and devoted to her husband. However, it becomes clear that Lady Audley handle these conventions as a way of revenge, where later abandoned her husband and her child.

It is clear throughout the novel that Marry Elizabeth Braddon defended Lady Audley as strong woman who fight and sacrificed her husband and her child in order to express her own desire; from here women used to fellow their minds without the fear of the husbands, the brother and the father. Finally, we hope that our work will encourage further studies in such related themes, in addition to, we wish from this work to assist our student in other research paper.

Glossary:

Matrophobia: n: The fears of becoming like one's mother.

Striking: adj: the act of making a strong impression.

Carving: n: the craft of producing a carved object.

Simulation: n: something which stimulates a system or environment in order to predict actual behavior.

Multilingual: adj: able to communicate fluently in multiple languages.

Pseudonym: n: a false name used for online anonymity.

Harbinger: n: a person or thing that foretells the coming of someone or something.

Rape: n: the taking of something by force; seizure.

Patriarchal: adj: characteristic of patriarch; venerable.

Iteration: n: the use of repetition in a computer program.

Appendix one plot summary of Lady Audley's Secret:

Lady Audley's Secret, the 1862 best selling sensation novel by Mary Elizabeth Braddon. This novel is about a working class woman who has a great secret named Helen who decides to change her identity after her first husband leaves her to look for gold in Australia because all his money has spent by his wife and father in law. She marries a rich man named Michael Audley and becomes Lucy Graham or Lady Audley. Everyone began loving this Lady Audley, Who is sweet, beautiful, childish and passive.

Sir Audley's daughter from his previous marriage called Alicia. This daughter hated her stepmother Lucy because she became the lady of the house. Alicia spent most of her time, while Lady Audley spent her time playing with her jewelry "All her amusements were childish. She hated reading, or study of any kind, and loved society; rather than be alone she would admit Phoebe Marks [the maid] into her confidence, and loll on one of the sofas in her luxurious dressing room, discussing a new costume for some dinner party, or sit chattering to the girl, with her jewel box beside her, upon the satin cushions, and Sir Michael's presents spread out in her lap, while she counted and admired her treasures."

The plot moves to the city, where Sir Audley's meet his lazy nephew, Robert, they become close friends with a man named George Talbot. George spent three years in Australia and when he returns to England, a few later to hear that his wife that lives in England died. Robert spends the next year trying to make George happy. He takes George with him to visit his family, after a while George disappeared during this visit; Robert devotes himself to solve the mystery of George's disappearance. He found a book with a note written by George's wife that indicates Lady Audley's handwriting. This confirms Robert's suspicion about Lady Audley. Robert concluded that Lady Audley is actually George's dead wife. Robert travels to Lieutenant Maldon's house and demands possession of the boy, called Georgey (George and Lucy's child). After a long time George discover the name Lucy Graham and the name Helen Talboys as one person, When Robert confronts Lucy, she tells him that he has no proof, he find more evidences and come back to confronts her again, she said that is insane, claiming that George abandoned her and she had no choice just to abandon her old life and child to find another rich husband.

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Dedication

I dedicate this simple work to all the members of my courageous family. Thanks to my parents who always supported me to brightens the candle of my life. My brothers: [Djeloule](#), [Mohamed](#), [Fadilla](#), [Hannen](#), [Sidahmed](#), [Mokhtar](#) and [Haroun](#).

Special thanks to my lovely Husband [Houssin](#) and my lonely son [Ayoub](#).

Malika

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Abstract

The present study is an attempt to deal with feminine reading in nineteenth century Britain during the Victorian period. Marry Elizabeth Braddon's novel *Lady Audley's Secret* is portrayed as a case study in this research work. This latter comes to show the treatment of the Woman Reader in 19th century, thus the novel portrayed the female reader as the main issue in Britain.

Reading became a mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories. There will be a discussion of the difficulties of feminine reading.

This research work is divided into three chapters. The first chapter will introduce a historical overview about the Victorian era and the struggle done by the woman reader. While the second will involves the rise of the woman reader. The final chapter will investigate women's reading habit in Victorian period.

Key words: Braddon, feminine reading, class gender, identity and Victorian era.

List of abbreviation

SLW: Sala Allah Alayhi Wasalam

WLM: Women's Liberation Movement

LTD: Long Term Disability

BBC: British Broadcasting Corporation

KM: Knowledge Management

SLA: Second Language Acquisition

MBA: Master of Business Administration

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General Introduction

We were born to read and to learn. Quran has come to complete this idea in surah Al-Alaq. In the name of God the Most Gracious the Most Merciful “*read in the name of your Lord who created (1) the creation of man from suspension (2) Read and your Lord the Most Gracious*” (sourah Al-Alaq1.2).

The nineteenth century saw a great development in the position of woman in society. In the first half of the century British became a nation of novel readers. Since reading is the action and the practice of a person who reads, so there is a relationship between reading and femininity because feminine reading has brought many struggles and debate in Victorian period. Thus the woman reader witnessed a great development during that period which led to the rise of literacy.

Marry Elizabeth Braddon as an English popular novelist of the Victorian era shows a great importance to Victorian society by demonstrating many issues and themes. Woman’s suffering was the prominent theme in her novels. Therefore, we found that feminine reading as an interesting topic to look for in order to know more about women in a foreign society. The present research tackles the novel of Lady Audley’s Secret by Braddon as a sample to know the way women’s reading explore as detection in British society during the nineteenth century. The style and genre of Braddon in creating detective stories made her as one of the famous writers in England.

The current analysis of the sample novel aims at guiding the woman reader to a clear image about reading and learning. After reading this research and dealing with the novel, the reader will get a broader vision about the British society in nineteenth century. Moreover this research work attempts to highlight the reading experience of the woman reader in specific and of British people in general.

Reading is mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories,

when I was thirteen I used to borrow books and novels from the library to enjoyed them at home; but as we all know our society does not support that, later on my reading habit reduced gradually till I grow up, yet I'm working to revive it again.

One of the primary goals of this research work is to explore how Braddon as a writer reflected the feminization debate about reading and learning in Victorian period. This idea requires the following research questions:

- What makes feminine reading a controversial issue for the British people during the Victorian period?
- How Marry Elizabeth Braddon pictured Lady Audley as a fighting woman in order to express herself as a reader?

These two basic questions guide our investigation into the representation of the female reader and their education. The first one deals with the pleasure and the enjoyment of reading during the free time, while the second deals with the novel as an ideal example of that issue. From this point of view, different hypotheses will be provided. Several concepts joined the terms reading and feminine that made different opinions in the past and nowadays. Through this novel Braddon demonstrated some ways for popular reading pleasure.

The methodology used in the present research work focused on the novel. Furthermore, this research question will be divided into three important chapters. The first one is intended to give an overview on the debate and the image of the woman reader in Victorian period. The second chapter will explore the development of women readers as well as their pleasure and leizure time. The final chapter will examine the way Braddon depicts Lady Audley as a female reader.

Chapter One

Historical Overview of Victorian Era

1.1 Introduction:

Reading public books made woman communicate with the outside world, despite the fact that they stay at home but their minds travelled through times and places. Reading was seen as feminized and passive, Gibbon believed that women read much more than men, Freud argued that books and papers are female symbols. However, it is important to understand the feminization of literacy and its debate. This chapter gives a small fragment about the Victorian era and the struggle about the woman reader in that society, moreover; it analyses the image of a woman as a reader or the ideal womanhood and the concept of reading.

1.2 Historical Background of Victorian Era:

Queen Victoria is the first woman to see her name given to her period of reign, this period was characterized by the same name of the ruler, extended from 1837 to 1900, it is said that Victorian Age begin with the defeat of Napoleon in 1815, In literature, the beginning is assumed by the death of Sir Scott in 1832.

This period witnessed various changes and development in all the aspects of life. During Victoria's reign the population grow from two million to six and a half million which led to the growth of the cities, Britain became the richest country in the world. Thanks to the Great Exhibition at Crystal Palace that attracts six million visitors in one month in which it became the worldwide tourism including industrial revolution for example: mass production, cars and electric light, the growth of population and democracy, the rise of migration and middle classes, social reforms.

Between 1830-1840 the Victorian Era faced troubles and many reasons began to end this success including unemployment, poverty, the Crimean War by Britain and France against Russia that ended with success in 1856, Britain's first war lasted forty years, while immigration took place between 1885-1880 and in 1890 from one in four people on earth were under the British rule, thanks to Queen Victoria who worked

hard to developed her country, although she was a widow for forty years, she was born in 1819 as the grand-daughter of King George III, she was only 18 years old when becoming the Queen of England. During the sixty four years of her reign, Great Britain witnessed a jump in trade and industry, a successful development Queen Victoria herself was considered as an ideal woman because she did not ignore her family – her husband Prince Albert and her nine children – nor her government businesses in which she was supported by several Prime Ministers, her people glorifies her even after her death, Her son Edward VII became a King of 40 million Britain in 1901. “Few of us, perhaps, have realized till now how large part she had in the life of every one of us; how the thread of her life (bound) the wraps of the nation’s progress.” (qtd the Death of the Queen in 1901)

1848-1870 was a long period of prosperity, improvement, stability and peace; in 1842 the Mines Act stopped children under ten from working in the mines and The Education Act makes compulsory schooling for all children between five and ten in 1880, as it is the period of squalor and misery, for example: Men, women and children worked daily, fourteen to fifteen hours per a day, they receive very low wages. The miserable working conditions resulted by the Industrial Revolution drove women into prostitution, fortunately the government introduces some reforms such as The Married Woman's Property Act in 1887 that gave women the right to inherit the family that belonged to her husband in order to access her children, a divorce woman is not acceptable by society again, the majority of them believed that life would be much easier if women’s place was in home, the way of dressing women show their wealthiness or poorness, a wealthy wife spend her time reading, receiving guest, going visiting, while a poor one does not.

Michael Sanderson stated that the Industrial Revolution produced an illiterate society because of the rising population and the new technologies that does not requires reading or writing, by the middle of eighteenth century women used to read books of sermons and scriptures, they did not read novels or romances, books were considered the domain of males, when the first novel come into publication, it takes a big interest in reading for leisure, the first women’s college opened in 1848, a woman was first accredited as a physician in 1859.

Women in the Victorian Era were characterized by their fight for the right to vote. Many societies support this fight of women to influence politics, but their complicated request, for example the modification in the Reform Act of 1868, failed several times because of being defeated in the House of Commons.

In literature, women became major writers as Charlotte Bronte, Elizabeth Gaskell and George Eliot by publishing their novels, therefore Charles Dickens has published *A Christmas Carol*, *A week before the Christmas*, the novel became a dominant form that characterized by real events written in series, contains element of suspense in order to create a sense of curiosity in the self of the reader, even poetry and drama saw also a big interest, all this led to literacy, publication and reading public.

In religion, the public debate over the evolution marked for Victorians a change in intellectual and religious life, in 1859 people start believing in progress, that later on was questioned in the book *On the Origin of Species* by Charles Darwin, his scientific discoveries paved the way to raise learning and literacy, In 1851 the opening of the first free public library that made Victorian society suspect in the danger of reading for women. Thus, discourses appeared and society created a debate about what and how women should read where, and when? The Victorian period was full of prosperity, progress, advances and oppositions, as Jerome Buckley described it in his book *the Victorian temper*: “The outlines of the Victorian era blur beyond recognition in the confusion of contradictory charges “(Jerome Buckley 1980)

This was the age of extremes; the working classes were poor, lived in very terrible, hard circumstances; the middle classes grew rich and comfortable. There were double standards in this society. Many writers used their works to show that although on the surface this was a successful society, below the surface there were many problems.

1.3 The Reading Debate in Victorian Period:

The question of woman attracted a lot of debate in Victorian era. Many people start wondering why not teach woman something more than cooking and cleaning.

A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages....; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions.(Jane Austen. 1813.8)

Marry Wollstonecraft argued in *a vindication of the rights of woman* that women seems stupid, because they are not given the same education as men. In that period women's focus was on the way of dressing well and being modern, instead of reading and studying, but Wollstonecraft defends woman's education by asking for the equality between the sexes because if a woman was not educated and highly intellectual, she cannot raise up children well.

With the emergence of technology, researchers have had to change the way they measure how much people read. People do not read only reading printed materials, but they are reading on their computers, by listening to audio technology, and through Reader devices. To get an accurate measure of how much people are reading, researchers must calculate what people are reading in print as well as what they are reading digitally. There are, however, many benefits to reading fiction for readers of all ages. Scientists and psychologists, who have studied brain function, have found ways to measure how fiction reading affects it. Thus, reading fiction impacts human intelligence and behavior.

Parkhurst argued that those who read more often are able to understand more complex text, they have more knowledge, and they have a bigger range of vocabulary than those who read very little, he also reported that reading short texts, such as magazines and newspapers, does not help with the understanding and growth that is needed for reading more difficult text.

Women bring both her head and her heart in reading books, silent reading was interrupted because it can create private intercourse with the written word, reading aloud is the appropriate one for woman, and instead of reading alone she could read

for her husband, friend, son. Women should read for educational purposes to enrich their mind.

Female readers were anxious about what to read, where and when? Britain tried to limit the danger of reading some literary works that were not appropriate for women, asking about what women were supposed to read because reading novels for woman leading them astray and increased in sexual appetite, then extended them from the real life till they lead them to addiction and to immoral behavior. Girls and women were forced to read history, geography, fiction and sensational novels were not allowed because they produce anxieties in the mind and the feeling as it could affect the female behavior, women were forbidden to read the newspaper, while male can read it aloud. “Read no novels, but let your study be History, Geography, Biography and other instructive books” (Moral Encyclopedia.1958)

In nineteenth century reading was categorized by gender. Private libraries involve masculine space and male power; meanwhile public library involves the image of female space. The theory of separate spheres helped widely to realize male and female equality both in home and work. Flint argues that discussions of women’s reading in the 19th century served as a confirmation and consolidation of the dominant separate spheres ideology of the period. In her book *The Women Reader 1837-1914*, she links reading to separate spheres by showing how the subject of women's reading served as a focal point for debates about gender, the family and the proper role of women in the home. Watt also links the rise of the novel to separate spheres and increased leisure among middle and upper class women in the 18th and 19th century.

Women as readers created social anxieties in Victorian society of 19th century Britain, this creation was based on how society explore women’s reading as they presented as innocent, and weak. This society gave birth to a social construction of the domestic woman and the concept of separate sphere, how society viewed gender; the ideology of separate sphere backed to the natural characteristic of man and woman, women’s sphere is home, church, this home was the school of a young woman, most girls were raising under their mothers preparing for the same responsibility in one day while men’s sphere was outside the home in the world of industry, commerce, and politics, young boys grow up under the protection of their fathers. Gender in Victorian society believed that women must be protected from reading some particular texts.

Some have argued that the analytical distinction between "public and private" serves only to reinforce stereotypes about gender and work. Others argue that the boundary between the two spheres has always been blurred. Or has increasingly become irrelevant with large scale changes in the structure of the economy. (Bielby 1992; Cherlin 1983; McLaughlin et al. 1988)

The number of reading woman increased rapidly during Victoria's reign, women still in struggle with reading because it discharge the various duties of a wife, daughter and a mother, women's mind requires more reading than men, women in that period were belonged to the domestic sphere, and this stereotype required them to provide their husbands with a clean home, love and obedience, food on the table and to raise their children. Women's rights were limited in this era; these separate spheres emerged during the Industrial revolution.

Women in the Victorian society had one main role in life, which was to marry and take part in their husbands' interests and business. Before marriage, they would learn housewife skills such as weaving, cooking, washing, and cleaning, unless they were of a wealthy family. If so, they will not always learn these tasks because their maidservants took care of the household, in other side women also were not allowed to be educated or gathering knowledge because it is men's world.

According to Kate Flint in her book *The Woman Reader*, this society was based on arguments including that there are special texts that can corrupt women's thinking and reduced her real value as woman, second women are weak creatures, could not resist such provocative feeling. The renaissance society believed that reading unsuitable text or novel or whatever may lead woman to sexual imagination than to reality and astray them to developed intellectually and spiritually

Most of Jane Austen's novels include a debate over women's education by exploring the intellectual and moral thinking. For Austen there is one way to obtain knowledge is reading, in addition to, all the heroines of Jane Austen's novels express deeply the deficiencies in education. "In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal". (Jane Austen. 1830. 56)

Scholars have acknowledged that the mid nineteenth century critical anxiety about women readers was a cultural phenomenon that was the result of the mass production and mass marketing of print culture and the consolidation of middle-class power that gave women the leisure time for reading. As literacy rose, printing technologies improved, taxes on newspapers were reduced, one genre of magazines called Family Literary Magazines encourage women to make their own decisions about what and how to read, this genre of magazine paved the way for women to participate in professional critical discourse. Family Literary Magazines attempted to change the debate surrounding women readers by depicting women as intellectual competent readers. By the mid 1800, there were more thousands journals devoted woman and literary subjects. One example of the Family Literary Magazines by Bessie Rayner Parkes is reprinted in the following lines:

Let women be thoroughly developed. Let women be thoroughly rational. Let women be pious and charitable. Let women be properly protected by law. Let women have fair chances of a livelihood. And lastly, let women have ample access to all stores of learning. (Miss Parkes.1965.173)

Reading the romance was also considered as highly complex. Because a romance novel often characterized by the idea of a happiness, satisfying ending as well as the struggle of the heroine, who often lives in a state of weakness. Women writers like Charlotte Brontë became distracted with her health, which she supposed weaker because of her sex, after the death of her sisters. However, some women writers did believe in the myth of the weakness of their sex, it did not stop them from following their literary careers. Other woman writers during the 19th century were confused by the popular belief that women are the weaker sex, and spoke out against it. George Eliot, in her essay entitled *Silly Novels by Lady Novelists*, expresses her irritation with the idea that women are inferior and the consequences of such a belief:

The foolish vanity of wishing to appear in print, instead of being counterbalanced by any consciousness of the intellectual or moral derogation implied in futile authorship seems to be encouraged by the extremely false impression that to write at all is a proof of superiority in a woman.(George Eliot. 1878.113-114)

Here Eliot indicts the belief of woman inferiority as the cause for women writers. She believed that if a woman who wrote was not seen as the exception, thus proof of intelligence. However, the reality remained that men not only used women's biology in terms of their reproductive ability against them, but also women's inability due to their weaker physiology to control their own minds.

Radway explains that by picturing the heroine in relative positions of weakness, romances are not necessarily in her situation, but examining the common state of affairs in order to display possible strategies. Jacqueline Pearson surveys the female reader in British culture between 1750 and 1835. She involves the historical emergence of a female reader across all class lines, as well as the evolving ways in which female readers and their reading practices were represented in the novels of this period. Women readers were dangerous, both to others and to themselves. While male reading was recommended as the path to a rational education and civilized behaviour, female reading was ideologically rich. It might increase female rationality, but at the same time it distracted women from their domestic duties, especially sexual desires. What, when, and how women read thus became sites of political conflict and cultural surveillance. Pearson first shows us how selected male writers viewed women readers: Fielding mocked them; Richardson encouraged them but carefully distinguished good female reading practices from bad ones.

All Pearson books shows, even the Bible, someone as inappropriate for women readers; again including the Bible, females were strongly encouraged to read history, since it provided an example of both virtue and truth; then travel writing, which offered escape and modes of resistance to foreign powers and cultures even as it promoted European superiority. They were told not to read philosophy or metaphysics, especially those written by the French Philosophers.

The greatest cultural anxiety over women's reading was produced by the novel, which women wrote and read during this period in increasing numbers that represented in novels written by women. Austen, Smith, Radcliffe, and most of others; female reading offers a multiplicity of pleasures, "from escapism to the discovery of one's true identity, from domesticity to revolutionary alternatives" (105). But each reading pleasure has its accompanying danger, when shared between mother and daughter; it often registered the daughter's matrophobia. The central of much feminist

debate, particularly around the gendering of reading, has been a fundamental disagreement about the category of woman itself. To ask if women read differently from men is to ask.

1.4 The Concept of Reading:

Reading is a process used to deliver written symbols to understand the meaning of the text, however; reading requires ability, in order to acquire this ability you may need intelligence, motivation, interest, home background, teaching strategies including vocabulary, comprehension. There are multiple stages of reading development such as: Per-reading stage, Initial Reading and Decoding, Confirmation and Fluency, Reading for Learning the New, Multiple Viewpoints, Construction and Reconstruction (qtq. literacies and learner differences 14)

Reading is a fundamental function in today's society and in the development of a good self-image for women and men; it can help in finding a good job and discover new things as it develop the mind and create imagination. Only by reading we can be powerful and stronger in life and death struggle. The reasons behind reading differentiate from one religion to another for example reading the Quran, reading books and newspapers, and helping our children.

The way you approach reading a novel is very important. While reading you must be able to see relationships, perceive the development of character, theme, symbols, so you would be able to deliver the meanings. Reading help you to become an interesting person, to learn how to write correctly and to develop your imagination for example writing terrific stories, furthermore it takes you to places you have never visited.

In other words only by reading you can travel over time present, past and future for example read about actors in Spain, astronomers in space, prophets in Mecca or spend a week in colonial time, in addition to, reading introduces you to people you never met and to ideas never experienced such as learn about other religions and the most important thing is the entertainment, fun, no waiting in the doctor's office, no more boring on the car road or too long summer vacation when you can't think of something worth to enjoy it. "The more that you read, the more things you will know.

The more that you learn the more places you'll go". (Dr. Seuss, *I Can Read With My Eyes Shut!*). "Do not read, as children do, to amuse yourself, or like the ambitious, for the purpose of instruction. No, read in order to live" (Gustave Flaubert). "Let us read, and let us dance; these two amusements will never do any harm to the world."(Voltaire)

Reading was central to the values of self-improvement. Working-class rarely failed to give a description of their reading; however, reading is a necessary instrument for self-education and self-mastery, as it is an intensive mode that relying on repetition, recitation and oralization as aids to memory. Reading aloud was an essential part of the culture of the work place. In 1815 Thomas Carter worked for a tailor near Grosvenor Square, in London. He recalled:

I became their news-purveyor; that is, I every morning gave them an account of what I had just been reading in the yesterday's newspaper. I read this at a coffee-shop, where I took an early breakfast on my way to work (Thomas Carter, 1845.186 and 191.)

The Victorians were avid readers, just as we hide our faces at the morning in the mobiles and tablet devices, so too did the Victorians with sensation and fiction books. Oral reading or silent reading still persisted and still survived. It was encountered by Mayhew, the observer of London street life. Reading is certainly necessary for school, and to the navigation of modern life, also to functioning as an informed democratic citizen, to working in a knowledge economy.

Reading is a past time which is closely linked to gender. Not only do men and women have different preferences for the types of books they read, but women, on average, read a greater variety of books and spend more time reading than men. In 1929, Gray and Munroe first reported that a reading gap existed when they wrote: "Women read almost twice as many books, on the average, and they do this in less time as a rule" (Lorimer 1983; Yankelovich 1978; Zill and Winglee, 1990).

More recent studies confirm that there is still a large gender gap in reading. In particular, the gap is striking when we examine fiction reading. The survey data analyzed in this study reveal that sixty two percent of women read fiction compared to

forty eight percent of men. A survey shows that women are 2.3 times more likely to read a book of fiction in the past year compared to men.

1.5 The Image of the Woman Reader:

The image of women as readers increased literacy in late 18th and early 19th centuries. During the reign of Queen Victoria, a woman's place was considered to be in the home, domesticity and motherhood kept women far away from the public sphere in all the ways, then everything began to change the female role of service, and Victorian feminism began to emerge as a political force.

When Britain became an industrial nation women start to be idealized but the fear of women's education still exists in many parts of the world. This is why universities across Iran recently banned women from studying many subjects, including English literature, this is why the Taliban targeted the 14 years old Malala Yousafzai, beginning at age eleven, where she detailed her struggle to be educated under terrorist rule. So they shot her in the head. Now she's in the hospital, not in the classroom.

Even in countries like the United States, where the market for women readers is exploited, the stigma against women and books takes on new and exciting change. Women today make up more than half of the population, and eighty percent of the fiction market, the fact that ladies read is still somehow news. This seems to be just another iteration of that old fear: What specialized knowledge might women be absorbing, alone in their rooms? And, yes, sometimes the books we're reading do provide a sight into the social and political realities that women face today. But other times, we're just reading because we can. "A great virtue of Jack's book is that she repeatedly reminds us of the internal pleasures of reading," Acocella writes. It is "not so much the acquisition of ideas or information as just the pleasure of going to new places in one's mind."(308)

Women's reading is considering as dangerous because it could distract women minds and astray them from their daily duties as cleaning and maintaining the house, cooking dinner. An ideal woman should resist the pleasure of reading in order to take care of her children and her husband this is what was involved in the book A

Dangerous Recreation by Jacqueline Pearson as she argued that by the end of eighteenth century the majority of reading audience were female.

The Victorians loved reading books, especially novels. Literacy rose rapidly during that period. The Victorians let their imagination free and deep, many novels characterized by the way people read for example the English philosopher and critic of literature and theater, G H Lewes, said of Charles Dickens's *Pickwick Papers* 1836–37:

Even the common people, both in town and country, are equally intense in their admiration. Frequently, have we see the butcher-boy, with his tray on his shoulder, reading with the greatest avidity the last “Pickwick”; the footman (whose fopperies are so inimitably laid bare), the maidservant, the chimney sweep, all classes, in fact, read “Boz”. (G H Lewes.1836.np)

The figure of the woman reader captures the imagination of Victorian British and American authors. Charlotte Bronte, Henry James, Louisa May Alcott, Emily Bronte draw our attention on what and how a woman reads? Charlotte Bronte's *Jane Eyre* and *The Portrait of a Lady* presents reading as a means to gain respect, polite and admiration involves the representation of a Victorian woman reader, it portrayals the argument of gentility, education. Charlotte also considers reading as dangerous act “A novel read in secret is a dangerous thing” (338)

The Victorian ideal of womanhood considered woman as an existence for the property of her husband, controlling her as he controls his money. This is led women to prefer to be individual. As a result woman established the home as their sphere, throughout the nineteenth century womanhood witnessed some changes the feminist movement demands more opportunities for middle-class woman. Two important, major debates existed during nineteenth century concerning the problems that face middle-class woman.

The first requires higher education for females, and for best higher education they must state their own schools, universities and colleges. The second deals with the social definition of womanhood because the definition of womanhood placed the responsibility for women on men in her family, her brother, father or husband. For middle-classes, this ideal womanhood represented the model for life. Two separate

spheres exist during this period, when women took positions in politics; most of them did not live their leisured life. According to Gorham, the characteristics of the ideal woman during the Victorian period can be summed up in one term that is being feminine, being innocent, pure, gentle, emotional and submissive. The ideal woman acted as the cement which held the home together (Rowbotham, 18). Holding family together was considered a huge emotional task; this task was regarded as appropriate for women.

The Victorian found that any unfeminine feelings or thoughts produced in the mind, such as anger, fear, or grief, would block the menstrual cycle and could prove permanent (Shuttleworth 90). Such was the fear that this process might occur, which led to the birth of the ideal of woman as the Angel figure. Women had to regulate themselves, and take care to remain calm and quiet in order to not disrupt their natural processes:

Woman's mission was to try and suppress all mental life so that the self-regulating processes of her animal economy could proceed in peace. Female thought and passion... created blockages and interference throwing the whole organism into a state of disease (Bowser, Rachel A. 2008.41)

1.6 Conclusion:

At the end of this chapter it is clear that the women reader needs the freedom of opinion, variety of occupation, to be lawyers, doctors, teachers and soldiers or anything they like, and the most important thing is their searching for the equality between the sexes whatever the results will be. We conclude that feminine reading is something new, dangerous, amazing and deductive.

The last two titles explore reading as a concept, to be clear we stated quotes about Dr. Seuss, Voltaire and Flaubert, furthermore we provided the reader with an image of the woman reader in general as an ideal womanhood. Thus, who are those women who struggle, fight in order to acquire and learn? This question will be well-developed in the second chapter.

Chapter two

Women Readers of Victorian Society

2.1 Introduction:

In the middle of the eighteenth century, there was a fashionable circle of women intellectuals known as the Bluestockings in London, led by Mrs. Montagu. At the end of the century Mary Wollstonecraft made her well-known appeal for women's education. The development of Britain was due to women's movement act.

A Report on Public Libraries states that not more than eleven percent of the population use of the public library books. This chapter will include how women writers and readers raised during Victorian period; furthermore it involves the exploration of fiction on the reading public, as it is state women's reading the romance and their effects as a moral development. How all this will established as popular pleasure for leisure time?

2.2 The Rise of the Woman Reader in Victorian Britain:

In the first half of the nineteenth century the Western world became a nation of novel readers. At the end of the century the reading public witnessed a mass literacy in Britain. Male literacy was about seventy per cent in 1850, and fifty fifth per cent of females could read.

Theatres were inferior, disrespectful, immoral, while poetry was popular but people wanted stories. Women demonstrated their ability to fellow successfully with their brother novelists. Radcliffe, Fanny Burney, Maria Edgeworth, Jane Austen. The popularity of the novel saw a rapid rise in middle class reading public, and an increase number in libraries. Many novels were published in serial form in order to create a curiosity in the self of the reader as the novel of *Lady Audley's Secret*, and the works Charles Dickens, Thackeray and Thomas Hardy.

The new woman of nineteenth century known as a feminist activist, a social reformer, a popular novelist, a suffragette playwright and a woman poet; this term used to describe late nineteenth and early twentieth century feminists, for example

Illicent Garrett Fawcett reflected in the *Bookman* in 1913 that: “the New Woman has been in poetry and drama and fiction for close to sixty years” (Illicent Garrett Fawcett, 2004. 630)

The rise of the woman reader was accompanied by the spread of education. The new women readers of nineteenth century were a source of success, but they were also a source of anxiety. Women shaped a large part in the new reading public, at the end of nineteenth century workers in laborers and silk were literate as their wives, female were equals literate with their male partners. In 1858 the British novelist Wilkie Collins coined the phrase *The Unknown Public* to describe the lost literary tribes of three million lower-class readers.

The growing feminization of the reading public helped for the expanding of female employment such as teachers, doctors. Women of the middle and lower classes faced many problems in buying books, but they became customers in lending public library's books of Charles Dickens, who opened the Manchester Library in 1852 when he saw libraries as an instrument for social harmony.

The solid and nervous language to which I have often heard such men give utterance to the feelings of their breasts, how he knows that the books stored here for his behoof will cheer him through many of the struggles and toils of his life, will raise him in his self-respect, will teach him that capital and labour are not opposed, but are mutually dependent and supporting (hear, hear and applause), will enable him to tread down blinding prejudice, corrupt misrepresentation, and everything but the truth, into the dust (applause). (Charles Dickens, 1960. 1524.)

The rise of the woman reader was the current subject of nineteenth century. The women readers of 19th century British literature here are carving out space in their own lives to represent an experience of relaxation and comfort. Three centuries later in 1800, nearly half of English and American women demonstrated literacy, and the female reader had emerged as an ideal culture and market force. “If you educate a man you educate an individual, but if you educate a woman you educate a family (nation)” (DR. James Kwegyir-Aggrey 1980).

Educating boys and girls, men and women, is morally right. But educating girls and women is especially effective because when we educate them, the benefits emerged throughout the whole community. The positive relationship between female education and the development of women is well established.

An educated woman is better able to educate her own children who will be more likely to receive school education themselves. The family will likely be healthier. An educated woman's household is more likely to prosper as a result of a higher income. Just one extra year of secondary education can increase a woman's income as much as 25% a year. By participating in the labour market, an educated woman helps to raise economic productivity, and lead to greater wealth for her community.

During the first and second world wars the role of women changed. Women started entering the job markets as they were replaced jobs left by men who had gone to fight in the wars. Conservative policy makers were concerned about women leaving their homes to work, and claimed that this would harm their children and can be create a mental disorder. But the feminist movements appeared to fight for the liberation of women, in order to have the same opportunities and rights as men. Additionally, women proved that they are able to live freely and independently. Thanks to the Women's Liberation Movement.

Thus, women readers enjoyed more narratives that allowed them to critique and the ideological boundaries of respectable middle class femininity in their own cultural context. The inventions of the steamboat and the railroad and the extension of literacy especially to women have established industry with the technical capacity to produce for a mass audience. Middle class women are book's readers because they have both the necessary money and the time leisure.

During the 19th century British women writers were facing adversity. Critics who believed that women belonged to the domestic sphere had many arguments to support their opinions. The strong argument was the fact that women were in some way or another cannot do the same things that men did. However, women writers had been protected during the adversity, without being affected by the opinions of the opposition. It is impossible to understand the works of Victorian era women in

isolation; but to understand the social, cultural, and intellectual issue; they decided to become writers and readers in order to appreciate their works.

Gilbert and Gubar's works led the scholars to look again deeper into the nineteenth century women writers and their works in the 1970. As the first scholars notice that women of the nineteenth century had innovated their own kind of feminist discourse, they revolutionized the way that these women are studied today, they noticed that there seemed to be a "distinctively female literary tradition" which was comprised of common themes and imagery in different works of different female authors who were geographically, historically, and psychologically far away from one another.

Gilbert and Gubar looked into the culture of the women of the 19th century to see if they could discover the source of the usual anxiety that all women seemed to share. The two argued that the kinds of patterns found in 19th century women writers' works were the expressions of women's disappointment and rebellion against the oppressive system of the society at the time.

The surrounding critical conversation over women writers of the 19th century has evolved since the publication of Gilbert and Gubar's works. Many literary scholars used this work as a critical analysis for their own study. One of the main criticisms of that book is that they fail to address the women of other ethnicities and focus largely on the white, middle to upper middle class women of the 19th century. In the same vein, those scholars focused mainly on certain kinds of women authors like Charlotte Brontë.

In the time of the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing "literary representations of normalcy as a cultural construction" (Wagner 185)

The first thing to consider when studying the rise of the women reader is the climate in which they wrote. Criticism of women's literary works tended to focus more on a woman's sex rather than her abilities as an author. Showalter, most well known for her work on Victorian women authors, said that:

To their contemporaries, nineteenth century women writers were women first, artists second. A woman novelist, unless she disguised herself with a male pseudonym, had to expect critics to focus on her femininity and rank her with the other women writers of her day, no matter how diverse their subjects or styles. (Showalter 73)

Authors, such as George Eliot and Charlotte Brontë, were generous about the subject. For example, Brontë tried to delay the publication of *Villette* (published in 1853) in order to avoid coinciding with Gaskell's *Ruth* (1853), which would have led to a comparison between the two novels that would attempt to make women's competition in the industry. Despite the critics toward women, more and more women were publishing their works, as seen the rise of women authors in the 1850s and the 1860s. The critics and general public could not ignore the fact that women were able to read and write novels, despite the idea of gender roles. Their response highlights the Victorian attitude towards women writers, and shows the reality of Victorian women that would have faced when first reaching for their pens.

Women were not encouraged to become writers until clearly recently, and often did not have courage to publish under their own names, to protect their families from scandal. Even Jane Austen originally wrote all of her works without a name. All of her title pages in her novels said only "A Lady." There are many women writers of the nineteenth century, including Jane Austen, Mary Shelley, Elizabeth Barrett Browning, and Charlotte Brontë.

As women writers became well-known authors, doctors, dentists, male authors responded quickly and without looking behind. One of their complaints was the belief that women were disagree against them in an effort to take over the job market and deprive men of their readership; the men "saw them as dominating because of superior numbers rather than superior abilities" (Showalter 75). However, not only male critics judge women authors, but women also critiqued one another. Margaret Oliphant was one such critic. Her negative reviews were infamous at the time. Oliphant was especially critical of "sensation novelists," such as Braddon. In her article simply entitled "Novels" published in 1867, she criticized both Braddon's novel and Braddon's own moral character.

Lady Audley brought in the reign of bigamy as an interesting and fashionable crime, which no doubt shows certain deference to the British relish for law and order. It goes against the seventh commandment, no doubt, but it does it in a legitimate sort of way, and is an invention which could only have been possible to an Englishwoman knowing the attraction of impropriety, and yet loving the shelter of the law. (Wolff 202-203)

Scientists and doctors in the Victorian Era emphasized on the importance of discovering more about the body and mind, how they functioned, and the explanations of these processes. Sally Shuttleworth, in her book *Charlotte Brontë and Victorian Psychology*, explores this phenomenon. During this time there was a rise in studies done of the female body and the results found were often used against women.

Showalter writes that the physicians and anthropologists of the time all argued that the physical evidence supported of the inferiority of women: “They maintained that, like the ‘lower races,’ women had smaller and less efficient brains, less complex nerve development, and more susceptibility to certain diseases, than did men” (Showalter 77). This susceptibility or inherent weakness of the female body translated into the Victorian belief that women were physically unable to control their minds, unlike men.

2.3 Fiction and the Reading Public:

In twentieth century Britain not only every one can read, but everyone does read. Studies show that through reading fiction students gain knowledge of the world. They read in the day of leisure even the poorest households take a newspaper, they read in front of the window; in the bus station; when waiting for a doctor or a dentist... ect. The shorter working day provided more leisure time for reading. German workers for example associated leisure only with Sunday. Fiction leads the reader from reading entertainment to reading non-fiction material.

Fiction is regarded as the sublime heart of Victorian society. Fiction was thought to hold influential power over readers, some people for example read for no purpose at all, they just read because they are imitative beings or for pleasure. George

Eliot wrote that: “People are Imitative beings. We cannot, at least those who ever read to any purpose at all . . . help being modified by the ideas that pass through our minds”(George Eliot.1893.209)

The middle classes in the late nineteenth century had, for example: the money, the education, and the leisure time activities including reading for pleasure. They create a demand for more reading material; they also provided a market with new types of literature, which is the development of four new types of literature: science fiction, fantasy fiction, detective fiction and society fiction.

The 18th century view that reading contemporary novels was a time wasting leisure activity gave way to 19th century ideals on their ability to educate. Victorians believed that although fiction lacked the cultural seriousness of classical texts, they did bring awareness of historical periods and places that might help to bring social reform and develop Christian moral values. But if fiction could influence for the good, it could also influence for the bad, nevertheless, fiction novels were thought to corrupt the working and middle classes by giving them ideas above their station or encouraging them to imitate the life of fictional criminals.

Cultural opinion leaders were particularly concerned about fiction’s effect on women. They argued that women were more susceptible to excitement and often identified with characters in novels that could make them more dissatisfied with their lives.

Women read fiction more than men, first; because of the influence of childhood socialization and gender role stereotypes, second; differences in literacy and differences in work status and available free time. A survey reveals that notions of gender appropriate leisure and their influence on childhood socialization explain much of the gap in fiction reading.

The needs of the reading public became more complex. It is true that there are many books that are read for relaxation more than stimulation , but two experiments showed that empathy was influenced over people who read a fictional story, but only when they were emotionally transported into the story. No transportation led to lower empathy in both studies, while the first study showed that high transportation led to

higher empathy among fiction readers. These effects were not found for people in the control condition where people read non-fiction. The study showed that fiction influences empathy of the reader, but only under the condition of low or high emotional transportation into the story.

It has been suggested that people who read a lot of fiction become more empathic, because fiction is a simulation of social experiences, in which people practice in their everyday life. However, although studies have shown that fiction is related with empathy, in other words fiction reading influences empathy because fiction reading can be profound effects on empathic skills of the reader. When an individual reads a story emotions are interact by that story, for example when someone reads a fictional story, the interaction with the characters in the story and the emotional involvement in the story causes the reader to sympathize with the characters, and perhaps even experience the events in the story.

People learn from fiction about the human psychology, and gain knowledge about how to react to other people in social situations. According to Goldstein, a person reading fiction tends to react more strongly towards a story than when he would read a non-fictional story, because fiction provides a safe arena in which a reader can experience emotions without the need for self-protection, therefore fiction does not follow the reader into real life, the reader can allow himself to Fiction Reading and Empathy freely, without immediate transfer of these emotions to real life. Moreover, we can allow ourselves to sympathize strongly with a character of a fictional story, because we do not have obligations towards the characters of a fictional story.

The importance of reading fiction demonstrates how reading fiction improves brain function and increases human intelligence. Researcher evidence shows how reading fiction improves memory functions in the brain. Moreover studies show that people who read fiction are more likely in getting better marks on tests and better decisions in everyday situations, nevertheless reading for fun helps with reading comprehension, vocabulary, and fluency. Fiction provides opportunities that other genres of books do not provide such as presenting moral choices that fictional characters make in books, requiring the use of imagination that evocate by reading fiction and helps people to rich situations in their own lives, Moral choices help

individuals make better choices in real life, and depicting role models that show how to act in various situations, and how not to act as a villain.

Psychologists found many reasons why reading fiction is important to learning and to the learning process. Reading stimulates plays, stimulates imagination. They say it is a child's job to play because it teaches them how to arrange objects, understand behavior, share experiences, and gain world knowledge.

Fiction readers are able to show more empathy, far from social situations, and have a better emotional intelligence. Those who enjoy reading as a leisurely activity have many reasons why they like it; one of the reasons is that students who read in their spare time they obtain more fun and relaxing better than watching television because it allowed them to learn new things, most of the students enjoyed using their imaginations while reading, another reason is that students gave regarding their enjoyment of reading were that they read when they were bored, as a form of escape from reality, and they read to be able to travel to other places in their mind.

Fiction reading also shows positive effects on the brain. Reading fiction strengthens the language processing parts of the brain, and it also affects the person through the part of the brain that processes language. A 2012 report revealed that, for students ages sixteen and older, only 36% read for pleasure daily while 20% never read.

Many obstacles prevent people from reading fiction. Hughes-Hassell and Rodge report that adolescents who said they did not enjoy reading preferred other types of activities over reading. Some of these activities included flirting, watching TV, hanging out with friends, surfing the Web, and playing video games. Other students indicated they struggled with reading or they had trouble finding interesting things to read in their school library.

Fiction reading is important to the learning process of individuals. It helps them to become more empathetic and to think about problems before making decisions. Parents can encourage their children to read by creating a comfortable reading environment, teachers also motivates their students by providing more time to read fiction, and to read in the classroom by providing interesting reading materials at the level of students.

Creating reading events and using technology to create and talk about books can also promote reading fiction. Some suggest using new technology to encourage children to read. No matter how they read, the key is to find what students are interested in reading. Reading a general fiction book is like a five course meal with dessert afterward.

2.4 Romance as a Moral Development for Women:

Reading the romance is like having a cup of ice-cream when no one is looking; Romance is a form of entertainment and escapism that leaves depression. Harlequin Enterprises claims that she sold 168 million romances throughout the world in the year of 1979. In the words of Ann Snitow:” romances reinforce the prevailing cultural code" proclaiming that "pleasure for women is men”.

If we asked why women read romances, it can be summarized in the word escape or relaxation, because the act of reading them literally draws the women away from their present and the future. Janice A. Radway said: "My body may be in that room, but I'm not!" She and her sister readers see their romance reading as a way of denying a present reality. They believe that reading of any kind is the real nature, as they insist that they read to learn.

Radway’s data from her book *Reading the Romance: Women, Patriarchy, and Popular Literature* demonstrates that such charges are unfounded. She found that the middle class women enjoyed historical romances, but rejected books within this genre that portrayed rape. Radway argued that reader’s rejection of violent sexual relationships in fiction reflected their fears of physical violence in their own lives and offered a critique of male sexual aggression. Readers in the United States rejected the genre of historical romances because they claimed these books were long, unrealistic, and boring.”Some romance reading at least manages to help women address and even minimally transform the conditions of their daily existence” (Radway.1986. 2.3). In other words, readers are not passive, but active and often transformative in the ways they transact with texts and use them.

Ann Douglas argues in her article *Soft-Porn Culture* that the increase of romantic popularity with the rise of woman movement must lead to a new and developing reaction against feminism. Those who buy romance daily or weekly can fall in the insistence and the need to receive it again and again. It may be true that Harlequin Enterprises can sell 168 million romances not because women have a greater need for the romantic fantasy but because the corporation has learned to address and overcome certain problems in the production and distribution of books for a mass audience, this show that romance sales increased. Romance is often made by women, for women.

Women in particular read romance because reading a romance novel gives them a satisfying taste of what they are missing from their own life. May be they are not in good relationship in their real life, or may be the man they are with is not a good romantic or their sex life is not exciting as they wish it to be. What they are really looking for is a little romance.

Women read romance fiction in hopes that one day they will live in castle with a prince husband, a big car and beautiful horse and carriage, declare their eternal love that they have always fantasized about, but every woman knows that is it more than that. What they are really looking for is someone extraordinary, like the hero in the books always wants the heroine, someone who will look deep inside their soul to their darkest parts of themselves. Women dream with a man who is honest and real with them that romance them better than any fiction character, and do the same thing that she wanted when she was a little girl; the fairy tale ending of a great love story.

To understand exactly how and why the romances become so important in publishing, it is necessary to understand first how the economics of paperback publishing and distribution created the industry's interest. The organization of production enabled the printers to buy large quantities of papers at lower rates. The publishers benefits because they could sell their books at much lower prices, so many books has been sold.

Publishers cannot explain why marketing research was applied to romances, it seems that the decision may be influenced by two factors: First, female readers represent more than half of the book reading public. Women considered the most important in buying books public. Harlequin claims that its million dollar advertising campaigns reach one out of every ten women in America and that 40 percent of those reached can usually be converted into Harlequin readers. Second, romance novels provide an enjoyable reading experience, so that they wish to repeat that experience whenever they can. The increasing domination of romance paperback market testifies some greater need for reassurance of women.

Radway found that while the women studied she devotes herself to nurturing their families, these wives and mothers receive insufficient devotion. In romances the women find that not only escape from the demanding and everyday routines of their lives but also a hero who supplies the tenderness and admiring attention that they have learned not to expect.

When women read the romance they at first take a look at the publishing industry of romance novels. Then they display an ideal example of different, favorite heroines and heroes, as well as what made up a good and bad romance novel, that when you stresses your mind on the good title and the attracting paperback on the beautiful cover, second they should analyzes the romance genre, and examining the language of the romance novel and how that language affects the readers, therefore, The style used. These methods allow romance novels to be easily read, romance novel exists when the author itself provided meaning for the story through his written words. Radway explains this idea in this excerpt:

Reading is not a self-conscious, productive process in which they collaborate with the author, but an act of discovery during which they glean from her information about people, places, and events not themselves in the book. The women assume that the information about these events was placed in the book by the author when she selected certain words in favor of others. Because they believe words are themselves already meaningful before they read, Dot and her friends accept without question the accuracy of all statements about a character's personality or the implications of an event. (Radway.1984.np)

The conventions of romance novels are discussed. Radway emphasizes the idea of a happy, satisfying ending as well as the struggle of the heroine, who most of times live in a state of weakness in a patriarchal society, for example the love story of a romance novel let you wait for the entirety of the novel, instead of the fear of losing her social identity to gain the real happy life by expressing the hero is the real focus of the successful romance novel. Radway explains that “By picturing the heroine in relative positions of weakness, romances are not necessarily endorsing her situation, but examining an all-too-common state of affairs in order to display possible strategies for coping with it” (Radway. 1984.49)

These interpretations lead romance novel readers for better interpretation of a text. Thus, romance novel readers rely on circumstances and cultural codes. The romance genre is the text that you read and you enjoy such thing of dialogue, setting, mystery in different place and time. All romances have a central love story and a satisfying ending.

2.5 Leisure and Pleasure Women Readers:

Leisure reading can be defined as recreational, pleased, free and independent reading. In classrooms for example there are many terms used for leisure reading such as “SSR: sustained silent reading; DEAR: drop everything and read; LTR: love to read; POWER: providing opportunities with everyday reading” (Foy, & Drucker, 2012.201)

The majority of leisure time for both men and women is spending on consuming media, for example, watching TV, listening to music. People who view reading as enjoyable and read outside class daily are much more likely to become successors as teachers, doctors, lawyers, dentists.

Many young people are not experiencing this success, however. The progress in International Reading Literacy Study survey of ten year olds reported that although 74% of students described themselves as motivated readers, on average only 28% actually liked to read. In addition to a survey by the National Literacy Trust of the United Kingdom in 2012 found that just over half of young people ages eight to

sixteen enjoyed reading very much, and 12.2% did not enjoy reading at all, Just over half 56% read outside of school.

Struggling readers tend to read less during the school day. They are in need of more opportunities for leisure reading, as they need a support in selecting books. Often, struggling readers select books that are too difficult for them, so they become careless about reading, and lose interest in reading. When struggling readers engage in leisure reading and receive a support for selecting books and time to read outside of school, and opportunities to discuss those books, they gain reading achievement.

In order to support and guide reading independently during leisure reading time; we suggest some principles and procedures for example readers should choose their own reading materials, so students will be able to choose engaging and appropriate reading materials, also encourage student to talk to their peers about the novels, short stories that they read as part of classroom leisure reading activities, furthermore encourage students' families to show their children the enjoyment of reading rather than playing all the day, and wasting time, even to be member of public libraries and be in contact with websites to learn more about reading such as Children's Book Council, Young Adults' Choices.

Women leisure readers mean taking time to read while working both outside and inside the home, with the pressure to do it all. Or what Angela Mc Robbie has defined as promoting the ability to do and have it all. Victorian Britain popular leisure activities is Sunday in which people used to go to churches for worship and rest, Sunday is a special day of the week the shops closed and most people can be found in home or at church.

People in Britain spend about 45% of their free time watching television, 24% of their free time socializing, 21% on sport and hobbies, and 10% on other activities. Other popular leisure activities are listening to the radio, to music, gardening, and reading, eating out and going to the cinema.

Administrators should support teachers in providing opportunities for leisure reading in classrooms, teachers and family members should support students in developing leisure reading habits, in order to ensure that students experience the benefits of leisure reading, teachers and families should support students' reading

choices by saving a print, digital, and multiple modes of texts that expand on students' interests and that students are able to read without great struggle. These reading materials can come from classroom, school, public, home, and online libraries and other relevant sources.

The technological development has influenced the existence of the print magazine in that it forced the change into digital magazine called Femina, as the first women has opened magazine in Indonesia in order to face the challenge in new technology. The print magazine Femina is published for the first time in 1972. It became one of the most popular women magazines in Indonesia up to now. At the end of 2011, Femina launched the digital format of the magazine and people can read it on line via computer, tablet and Smartphone. Another important aspect of leisure reading as a fan practice is Pleasure.

The nature and variety of the pleasure adolescent readers has an enormous power in creating the curiosity in reading and development. thus there are different kinds of pleasure including the pleasure of play, intellectual pleasure, social pleasure, and the pleasure of work all of them play an important role in psychological feeling. Unfortunately this pleasure is not including in schools in a way that developed students reading and that help students to grow as readers not as machines just learning by heart.

The pleasure of reading is so neglected. One reason may be because of the focus of using Internet that requires different and deep kinds of reading, instead of focusing on the power of reading. Reading popular texts or experience a pleasure is precisely described by Radway. This scholar has asked young people directly what they get from their reading of popular adolescent texts. Why not ask them how they experience and use these texts?

According to Radway the students participated in a series of four interviews. The first was about general reading interest and history; the second was about their love of their preferred genre; the third we asked them to think aloud as they read favorite excerpts from their favorite texts; the fourth was a reflection on how their reading connected to their life and other interests. After the interviews she classified the students into four group's kinds of pleasure (play, intellectual, social, and work)

Play pleasure is the pleasure that readers get from living through a story and getting totally lost in a book. The student read stories simply because they like it or like living and travelling in the sea of those stories, this kind of pleasure needs to be valued and celebrated, any kids need to be enjoyed, pleased and play with novels or books. John Dewey described it as “Puts itself forth with no thought of anything beyond” (Dewey, John. 1913.12)

Intellectual pleasure is the process of taking information and come up with a new possible solution. This kind of pleasure is like guessing what will happen in a story or a novel and imagining the end of that story. Dewey explained it as fellow “When any one becomes interested in a problem as a problem, and in inquiry and learning for the sake of solving the problem, interest is distinctively intellectual” (Dewey, John. 1913.50)

Social pleasure is the pleasure of using reading to connect with others and to name and identify oneself, in other words the pleasure of naming and identifying yourself through reading. Dewey explained that “Social interest is a strong special interest” (Dewey, John. 1913. 65)

The pleasure of work defined by Dewey as the pleasure one takes from using a text as a tool to accomplish something. The informants using their reading to help them become the kind of people they wanted to become or a kind of pleasure that termed inner work. Our informants read for pleasure, and drew a line between school reading and real reading. School reading is reading you have to do. Real reading is reading that helps you on your life’s journey, and immersed you in all four of the pleasures described here. Reading pleasure has enormous power. We need to make it more central to our practice.

2.6 Conclusion:

In the analysis of this chapter we became able to identify women's rise of literacy and their improvements in Victorian period. In order to qualify equalities between the sexes they revolt, struggle and fight for better standards leaving through reading, education and learning.

The conventions of romance novels are discussed throughout this chapter, and more details were developed, from the rise of the woman reader to the popular pleasure reading and leisure time enjoyment following the development of morals and ethics of a young woman to the fiction and imagination of the reading public. Thus, all this helped widely in creating a new habit called reading for joy that will be developed in the next chapter.

Chapter three

Woman's Reading Habit

3.1 Introduction:

In this chapter, I will concentrate more on the novel. My main goal is to show if there is any value in the reading habits of ordinary people. For example the reading of special books such a detective stories or romances.

Furthermore, this chapter explores the complexity of reading habit as cultural phenomena, as well as the sensational genre of Marry Elizabeth Braddon, the realism and gothic in Victorian era. Moreover, it involves reading as feminine in Lady Audley's Secret, then the relation between reading and madness of the female reader. Thus, everyone has a special habit to play with it in everyday life.

3.2 The Complexity of Reading Habit as Cultural Phenomena:

Women's reading habit toward a certain text relied on circumstances, condition, and position and also on family, social and educational background. The well-known African proverb "It takes a village to raise a child". This may resemble that everyone in a society plays an important role in the development of children, in other words it explore the complexity of developing children's reading habit by suggesting "it takes a village to raise a reader".

In order to support reading habit as culture we suggested two important experiences the first one by asking children to lent stories from adults at home, then come and relate those stories in the library, after that draw pictures to match the stories. Here Learning activities are developed to further improve children literacy skills, the second one adult learner should discuss topics about their interest and choose a secretary among them to keep a record. The notes are then simplified. Pictures relating to the discussion are taken with the community and matched with the final piece of work. Here learning activities are developed for adults to take ideas further.

These two experiences from readers and librarians show us that the supporting the love of reading as a habit must be highly valued and successful and can help in a community driven as the proverb said “today a reader and tomorrow a leader”.

In order to create a culture for a reading habit, it may be depend on past success, political and social expectation. The new technology as mobiles and tablets had influenced the traditional reading habit. This led to a big concerns of the librarians about the future of reading, and in order to fix the habit of reading they create a challenges to support reading such as increasing the resistance for reading and made competition from multimedia and schools, furthermore creating a simple book for children like short story about magic or miracle in addition to gift the educators who read more two books a month as they do with prisoners by reducing the punishment for those who could read three books in a month.

Sanders-ten Holte and Cruz suggest that to create a culture for reading within a given society, it is necessary to improve the reading environment in the home, the school and the community at the same time. Readers need to feel that they have choice in their reading. When readers feel they have that choice and are not obliged to read just school texts only then they will be motivated to continue reading.”Children from homes where parents were literate were more likely to enjoy reading and to be encouraged to read than in homes where parents were illiterate” (Obua-otua. 1997. Np)

Ethiopia for example has built over sixty five reading rooms throughout the countryside. These reading rooms provide access to books for students and community members and they distribute books; while Switzerland has developed multilingual public library collections in a dozen languages in order to meet the demands of the immigrant population moving into their city, they help to select the books and borrow and share materials in the multilingual collection.

How literacy develops, sociocultural perspectives of learning and literacy are not typically part of the reading promotion literature. However, this perspective provides a powerful lens for extending knowledge of reading promotion at the individual level to include the broader community level. A sociocultural perspective posits that all learning and literacy development occurs within social and cultural contexts (Bakhtin, Rogoff, Vygotsky, Wertsch., 1990; 1986; 1978; 1998)

Thus, children and indeed all community members to various degrees, actively strive to become insiders with whom they live and interact with. To illustrate this idea, we explore four different types of promotional activities from different regions of the world in order to clarify these principles that raise the literature on reading promotion. “Several reading room projects in East Africa where community-based libraries work with local villagers to promote reading” (Asselin & Doiron, 2009). “Online innovations such as the social network World Readers where youth from different countries connect over the Internet to share and discuss reading interests” (Doiron, 2009; Abram, 2008)

Programs such as World Readers assist in encouraging reading, building global communities based on shared values and preferences. It is this ability to support communities of readers with a diverse language and literacy landscape that will continue to challenge contemporary library programs. It was argued that the principles of reading promotion identified in this article and that the programs we describe, can inform development of reading promotion programs.

The goal of the World Readers project is to harness the intrinsic interest young people have in using online social networks and develop an engaging and motivating virtual environment for readers around the world to share and discuss their reading interests. An online social network called World Readers and a supporting website for educators and librarians has been created, where young readers from around the world are able to join a virtual community of young people with similar diverse reading interests.

The research focuses on identifying effective tools for encouraging participation, factors which influence reading interests, the most popular reading choices made by participants, the reactions of participants to their involvement with the network, and how the social networking phenomena influences and supports young readers.

To improve reading and learning we should for example, work individual learning plans that are developed for the needs and interests of new learners and library users are challenged to read a book and write a sentence about the most interesting thing they found in the book. Some examples of programs for children are: Collaboration with primary schools to support students' independent reading and research projects; Literacy remedial classes for students in lower primary grades; Hosting professional development days for primary school staff on topics such as family learning and adult literacy, intergenerational impact of poor literacy skills, and how teachers can encourage parents into adult learning programs to best support their child in school.

In order to promote a reading habit in Arabic society, first we should create a simple book for children and share their imagination stories with each other, second adults learners should discuss topics about their age and interests Learning activities are developed for adults to take ideas further, third inviting parents to a performance by children based on the children's ideas, story books, fairy tales made by children. Children write, draw and colour invitations which they then take to their parents. At the performance invite interested parents to adult literacy class the following week for a specific session.

Braddon makes a great effort to demonstrate a woman's reading habits as a methodical issue on how she must view the situations that arise. In making her lead heroine a pseudo detective, something Braddon does not do until this novel, she simultaneously emphasizes the detective mind, places it in a woman's body.

3.3 Feminine Reading in *Lady Audley's Secret*:

In *Lady Audley's Secret* for example the character Lucy reads, either through text or illustration. The narrator argues that the ideal womanhood does not read at all. He suggested that Lucy Audley should not read French novels, but rather she must read texts or anything that could instruct and support her for better housewife or mother. In one of the earliest scenes of the novel, the narrator informs readers that all of “Lucy’s amusements were childish...she hated reading or study of any kind, and loved society . . . rather than be alone” (Mary Elizabeth Braddon.1862.65)

When considering Lucy as a non-reader of certain type of the text, so the narrator reflects the impression of Lucy a quiet, serious, passive and childish. In Victorian literature the angel always was considered as feminine although novels are “teem with male demons, there are no male angels” (74). Nina Auerbach argues in her book *The Woman and the Demon* (1984) that female demons, which often were involving in Victorian literature and especially sensation fiction, and biblical history which the angel, had always established these figures as male. This cultural trend of depicting angels as feminine instead of the traditional masculine figures stand up on the paradoxes received in the role Victorians specified women. In replacing male angels who were often harbingers of bad news, revenge, as John Milton’s *Paradise Lost*.

Braddon's choice in categorizing Lucy as angelic is most meaningful in regards to her commentary on female readership. Because the narrator insists to casts Lucy as the angel, it seems that he hates reading and he just emphasizes on the depiction. The idea of seeing the angel as a non reader actually serve as a crucial part of the cultural ideology that constructs and prescribes this domestic ideal for the Victorian woman. For Victorians, then, reading was both a signifier of feminine traits and a hobby that produced anxieties. While there were plenty of Victorians who criticized female readership for what they considered as immoral because it was a feminine hobby “When women are...put forward to lead the action of a plot, they must be urged into a false position...The novelist finds that to make an effect he has to give up his heroine to bigamy...” (E.S. Dallas.1866)

Braddon proves that a woman has to be either the Angel or the Monster with her character Lady Audley, who looks the part of an Angel, but may act the part of the Monster. It is important to note that one of Lady Audley's most prized physical attributes is her blond hair. Before Braddon's novel, most villainesses were not blonde, as blonde hair was always associated with the Angel image. Oliphant wrote of the effect that this aspect of the novel had on Victorian fiction:

Braddon is the inventor of the fair-haired demon of modern fiction. Wicked women used to be brunettes long ago, now they are the daintiest, softest, prettiest of blonde creatures; and this change has been wrought by Lady Audley, and her influence on contemporary novels. (Oliphant 155)

Ellen Tremper traces the figure of the blonde femme fatale through fiction and film, and the start of her study on the topic began with Lady Audley. Tremper discusses how the physical depiction of Lady Audley destroys societal conventions.

Braddon's narrator captures the angel and the demon when she describes Lucy Audley as serving tea. "Surely a pretty woman never looks prettier than when making tea." (90) First, she remarks on how pretty and innocent she looks while serving tea, observing that women never look prettier when engaging in this task. As the description continues, however, Braddon begins to depict Lucy as the occasional reader. Since the ideal vision of womanhood would describe a woman who put all individual pleasures aside for those of her family.

It is not surprising that when wanting the reader to see Lucy as having a capacity toward something much more sinister, the narrator depicts a reader. Braddon uses Lucy's act of reading as a unique way to cast more suspicion on her character. Indeed, in this novel. Reading emphasizes much more on Lucy's character because when Lucy reads or pretends to read, no one has any idea about what she is thinking. The assigning of readership to a character such as Lucy is not really that easily summed up, in fact is a complicated matter.

Many criticisms leveled at women readers. The idea that women read certain genres like Sentimental and Domestic fiction as well as Sensational texts was seen as an essential tendency. In fact, most Victorians, like their Romantics believed that

women had an inborn propensity for the imagination. Although the use of the imagination seemed to threaten as an idealized social behavior, these experiences are feminine hobbies. Like Jacqueline Pearson examine the act of reading as a complicated issue throughout the 18th and 19th centuries. At the same time that society cautioned women against reading and warned that books were dangerous between the private sphere of woman and the public sphere of man, they were also encouraged to read, at least a little.

It becomes apparent at the very beginning of *Lady Audley's Secret* that Lucy is the emblem of femininity when it comes to her looks. Her angelic and childish feature is described by the narrator as:

Soft and melting blue eyes; the graceful beauty of that slender throat and drooping head, with its wealth of showering flaxen curls; the low music of that gentle voice; the perfect harmony which pervaded every charm, and made all doubly charming in this woman.
(Braddon.1862.5)

Lucy's husband, Sir Michael, is completely fond by his young wife's exceptional beauty; He could no more resist the tender fascination of those soft and melting blue eyes; the long fair hair and beauty of that body and the fashionable dress; the low music of that gentle voice; the charm charming in this woman that could resist his destiny.

Lady Audley employs her incredible ideal feminine appearance as her best tool for advancement and learning. She learns the kind of effect that her looks have on the people around. It is her beauty that allows her to attain the power that she has in her marriage with Sir Michael. From the first moment or the first sight Sir Michael fall in love with her "That one quiet evening sealed Sir Michael's fate....at the sober age of fifty-five, Sir Michael Audley had fallen ill of the terrible fever called love"(Braddon.1862.5)

Nineteenth century novels involve women's fashion as descriptive details for the sake of feminine reading. In fact, a female character's development is linked to the style and manner to in which she wears her clothes. One example of a minor fashion element is the pocket the pocket in women's dresses. Pockets occupy for the women characters in *Lady Audley's Secret*.

Braddon presents Lucy as women with strong masculine ambitions, struggling against their limited options and persisted future in patriarchal society. Clara, on the other hand, is depicted as a submissive and feminine woman, thus representing the traditional and idealized type of women. Whereas Lucy's feminine appearance hides her masculine ambitions, determinism and courageousness.

3.4 Braddon's Sensational Realism:

A sensational novel is a minor subgenre of British fiction that flourished in 1860s. It often deals with crime, murder and sometimes with bigamy as it causes a great excitement and interest. While a realist novel is characterized by the fictional attempt to give the effect of realism by representing complex characters or it is the attitude or practice of accepting a situation as it is. It often contrasted with idealism. The Victorian sensation novels have defined as a novel with a secret.

Sensation fiction is a literary genre of fiction that achieved popularity in Great Britain in the 1860s and 1870s. The genre's popularity was related to the expanding book market and growth of reading public, by products of the Industrial Revolution. Whereas romance and realism had been contradictory modes of literature, they were brought together in sensation fiction. The sensation novelists commonly wrote stories that were allegorical with symbols and abstract; the abstract nature of the stories gave the authors room to explore scenarios that always struggled with the social anxieties of the Victorian era.

Lady Audley's Secret proves to be more revolutionary than its contemporaries in its treatment of the binaries as it not only argues against them, but also provides new and innovative models for women. Mary Elizabeth Braddon without a doubt is one of the most important authors of sensation fiction. She produced texts in other genres as well, but the best known for her sensation novels *Lady Audley's Secret* and

Aurora Floyd, Braddon has published approximately seventy novels, several short stories, essays and plays. The genre of sensation fiction is characterized by sensational events. Many critics suggest that the greater danger of sensation novels is that their readers might begin to romanticize crime and criminals.

The 1860s and the 1870s sometimes called a sensation decade, since it represented a time of sensational advertising, crimes and damage which shocked the Victorian audience. This period flourished and gained a wide readership especially women and middle class, for example some of the sensational novel are Mary Elizabeth Braddon's *Lady Audley's Secret*, Aurora Floyd, Wilkie Collins's *The Woman in White* and Mrs Henry Wood's *East Lynne*. Sensation stories were considered modern; women of sensation fiction were often very charming and beautiful, which made the novels more shocking to the audience.

Female character's development linked to the style and manner in which she wears her clothes. One example of a minor fashion element characters is Lady Audley, women's fashion in the nineteenth century are infamous for dramatic transformations in shape, style, detail, and stability. Some women still connected tie pockets as separate garments, the half of the century show that the more fashionable dresses were pockets stitched within the garment, these pocket provides various practical functions for carrying one's possessions, the location, accessibility, and potential privacy of this clothes item offer symbolic female figures in nineteenth century art and literature as a fashion detail.

Nineteenth century women's pockets reveal layers of possibilities for the portrayal of identity. If clothes in general are one of the most gendered aspects of material and culture, then the visual details in the novel and the visual details in the fashion contain a matter of importance. Pockets and their functions create an ancillary lens for analysis on both a literal and figurative level; the women's pockets in the fashion domain convey a sense of desired style while the characters' pockets operate to portray their desired status in life.

The relationship between gender and emotion is a prominent theme in British sensation fiction, and a central concern in Mary Elizabeth Braddon's novel *Lady Audley's Secret*. Braddon's work contains more examples of women than men involving signs of anger and more instances of men than women showing shame, which means that anger might be understood as a female and shame as a male quality in the text. The contexts where these emotions occur indicate the opposite, however. Women displaying anger are shown to transgress gendered conduct codes, whereas men mostly experience shame because of women's misbehavior. Although the distribution of male and female characters that show anger or shame could be understood as a manifestation for sensation genre, this interpretation is undermined by the gendered relations between emotional expression, power and control in the novel

Lady Audley's Secret helped in creating the popular Victorian genre known as sensation fiction, which became popular in the 1860s. However, sensation fiction involves some elements of Gothic novels and crime literature, focusing on dark secrets, shocking character and criminal behavior. Furthermore, these other genres tended to suggest that criminal behavior is belonging to particular settings, either it took place in urban underworlds or in history time periods in places like France or Italy.

The great innovation of sensation fiction is that it suggested that secrets are being simultaneously married to more than one person or what we called bigamy, murder, crime and insanity. At a time when the family home and the domestic world has corrupt public world, sensation novels almost characterized by secrets and hidden knowledge. Braddon's relation with the rise of sensation fiction made her a subject to criticism. In a review of Braddon's work including *Lady Audley's Secret*. W. Fraser complained that Braddon had succeeded in making the literature of the Kitchen the favourite Reading of the Drawing-Room (105), suggesting that her interest in topics was associated with the lower classes. He called *Lady Audley's Secret* one of the most noxious books of modern times (96).

Sensation novels described as domestic gothic that transferred gothic events and emotions from exotic and romantic locales into the heart of nineteenth century Britain. Henry Tilney claims that the sensation novel is more true to the actual world (Flint 287). These questions led to the imaginations of the good people of Victorian

Britain and added to the success of *Lady Audley's Secret* and of the sensational genre as a whole.

Mary Elizabeth Braddon dominated the market for what we called the novel of sensation. This genre caused many threats among critics, not only the subject of murder, bigamy, illegitimacy and madness, but the act of reading itself. Since its narrative method turned readers into addicts, narrating them with a modern detective fiction. In *Lady Audley's Secret* Braddon examines other literary genres, from the gothic to detective fiction and even realism. The analysis is divided into three parts, each one deals with a literary genre.

First, Braddon's uses the Gothic mode in *Lady Audley's Secret*. Victorian secrets differ from Gothic mysteries. Braddon's references to contemporary medical experiments may, indeed, have revisited Gothic stereotypes. Second, in some of Braddon's novels, the detective becomes "a sort of criminal geologist" (81) Braddon's heroine is defined as a "*female species*" who "struggles to survive in a patriarchal world" (87). Third, *Lady Audley's Secret* deals with realism. It shows how the motifs are included in the narrative function as means of developing the effect of reality, and points out how the novel sets apart sensationalism and realism, sensation fiction enable the writers to offer a new realistic look on reality.

Tamara Wagner, a feminist critic, discusses some of the limitations of Gilbert and Gubar's works in terms of sensation fiction. In her analysis, Wagner notes that while Gilbert and Gubar briefly reference the sensational novelists in their study of the 19th century women writers, they generally ignored the genre in favor of the more traditional literature. However, since Gilbert and Gubar's time in the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing literary. Victorian sensation novels were considered to be lowbrow literature, were still considered that way for some time, and thus often overlooked.

The end of the novel plays a critical role in shaping Braddon's critic society. Because *Lady Audley's Secret* was published as a sensation novel, readers would have expected it to follow certain rules of the genre. Showalter, in her discussion of *Lady Audley*, lists the conventions of the sensation novel:

Typically, the first volume of a woman's sensation novel is a gripping and sardonic analysis of a woman in conflict with male authority. By the second volume guilt has set in. In the third volume we see the heroine punished, repentant, and drained of all energy...It was so widely accepted that marriage would conclude the representation of the fictional heroine that "my third volume" became a coy euphemism for this period of women's lives (Showalter181)

Braddon's novel appears to follow these conventions. Lady Audley begins the novel in power, and there are in fact two marriages: Clara and Robert, and Alicia and Sir Harry Towers. Another aspect that seems to place the novel in the sensation genre is the fact *Lady Audley's Secret* plays with both of these conventions, of the sensation novel and of the wrongful incarceration narrative, but deviates from both and thus succeeds in acting as a critique of society. The novel was so criticized because of its apparent identification as a sensation novel.

3.5 Reading and Madness:

Victorian psychology view woman as type of insanity. Madness or insanity simply defined as a disease, or doing something over and over, but expecting a different result. In the Victorian era the word mad defined as suffering from mental disease; beside oneself, out of one's mind; sane. In a contemporary context, mad often refers to being angry. To understand the 19th century view of madness and insanity, then, it is important to understand the purpose of Lady Audley's supposed madness.

Lady Audley's Secret, involves a unique female character that possesses a strong identity on several levels. She is at once the heroine and the villain of the story, transforming herself through four separate names, homes, and occupations during the novel. She defined as a demonic woman who opposes the cultural idealistic femininity. The female demon, then, functions in many different ways, often as a mad, crazy, criminal demon. "Lady Audley's unfeminine assertiveness must ultimately be defined as madness" (Elaine Showalter, 1976)

He forgot that love, which is madness, and a scourge, and a fever, and a delusion, and a snare, is also a mystery, and very imperfectly understood by everyone except the individual sufferer who writhes under its tortures (Mary Elizabeth Braddon, 1862.82)

Lady's Audley secret is concerned with the subject of madness and the treatment of the mad, and this subject is never separate from the concept of gender roles. What is madness if not ignorance of one's own identity? Braddon still undermines the gender roles of the time. Braddon states that even in the most peaceful and innocent of settings there can be violence and subversion, which means that the end of her novel in which Robert and Clara live out their days in a *fairy cottage* cannot be trusted (Braddon 285). Not only can the seemingly ideal setting of the end not be trusted, but Braddon's last words in the novel serves as she addresses the reader also should not be taken for granted.

The characterizations of insane women in Lady Audley's Secret contrast greatly, their violent acts against men is a result of treatment by society as insane; these acts of female madness motivated by self defense are the reactions of women on their domestic home and their lives, and the illustration of Victorian beliefs. Concerning Lucy Audley her insanity can be interpreted as a means of self defense and self protection. This novel suggests an anxiety about Victorian marriage or what we called the submission of the husband.

The relationship between maternity and madness is demonstrated in Braddon's novel, insanity has appeared in both Lucy and her mother. But we cannot suppose that all women are mad or all woman unfit or unsuitable to wifhood. Women were more likely to be described as a victim of insanity, the connection between women and insanity is demonstrated in contemporary articles which discuss hereditary disposition, where hypotheses are often discussed in terms of mothers and daughters The belief that insanity is passed from mother to daughter is apparent in Lady Audley's Secret when Lucy described her mother as "The only inheritance I had to expect from my mother was-insanity" (Bronte 308-9, Braddon 350)

Women are both passive and submissive to men. Because Lucy was a clear symbol of female insanity, she violates the future life as a wife through her bigamous marriage, then when she tried to murder the three men who threaten to break her security. The same doctor admits that Lucy might submit to true insanity once or twice in her life, and only under the bad condition; however, he also believes that this makes her enough of a threat that she should be locked away forever to protect society. The most important thing is that Lucy's insanity occurs in their defense of the role of wife. Lucy's violent attempts to murder George, Luke, and Robert are motivated by her desire to keep her past secret so that she can remain Sir Michael's wife and enjoy the power and security that position.

It is true that Lucy seems to attack every man she comes in contact with, she never attacks Sir Michael because her marriage to him provides her with security and happiness, by attacking her first husband, Lucy defends her status as the wife of a powerful man in order to protect herself from the poverty and hardship with which she is painfully familiar. It is significant that Lucy's insane acts are originally motivated by her abandonment of her first husband, George. Lucy's life yet leaves her with all the hardships and responsibilities of a wife, plus the responsibilities of the father and the provider. When the institution of marriage fails her through the negligence of her husband, Lucy is forced to seek work, which eventually leads to Sir Michael's proposal.

Considering her first experience with marriage, it is perhaps not surprising that Lucy feels justified in violating her wedding vows by taking another husband; in fact, Lucy's second marriage, that was illegal, is a practical way to provide what her first husband fails to, financial security for herself and her family "It would be something more than madness in a penniless girl to reject such an offer" (Braddon 9)

Braddon is able to obscure the fact that marriage failed both of these women before they became mad. The dark irony that the acts which most strongly define the unsuitability of Lucy as wife are actually perpetrated in order to protect her status as wife is obscured to make possible a formulaic happy ending which "leaves the good people all happy and at peace" (Braddon 447)

Lucy Audley associate marriage with slavery, for example when she describes her unhappy marriage to George as Fellow: "his wife, and the mother of his son, was a slave" (Braddon 353)

Not only did psychiatrists believe that madness was visible as it once was though there were still some cases of madness, but they also believed that it was no longer unpreventable. The experts in this field suggested that madness was less as an inescapable physiological destiny, than as a partial state, to which anyone under stress is liable, and which endures only so long as passion overturns reason.

This shift did mean that the individual now held responsibility for his own sanity, but it also meant that he held the guilt for a lack of sanity. This idea of personal responsibility also tied with societal expectations of the time, which also influenced the evolving science. Those in the Victorian society highly regarded the quality of self-control, for both men and women. As a result, a lack of self-control served as a symptom of insanity: "Social conformity thus became an index of sanity; the only measure available to the individual fearful of his or her own normality would be a willing obedience to designated social roles" (35). This idea that insanity rested on whether or not an individual followed prescribed social rules led to new definitions of insanity.

This new trend meant that women had to be extremely careful about their actions. Not only did women worry about others perceiving them as insane, but they were also worried about actually becoming insane. Women writers became very concerned with the ideas and principles of self-control. This was especially true since women were perceived weaker and less able to control their minds and bodies. Showalter's famous declaration about Lady Audley that, "As every woman reader must have sensed, Lady Audley's real secret is that she is sane and, moreover, representative" (Showalter 167)

Showalter's assumption supposes the binary of sane and insane, a binary which the Victorians were clearly aware of. However, Braddon's novel *Lady Audley's Secret* has critic both of binaries, Braddon takes the gender binaries, male (masculine) and female (feminine), and applied them with her characters.

Braddon uses Robert's feminine qualities to show young male hero of the Victorian novel should be and then, as she also challenges the Angel and Monster binary by combining the two in Lady Audley. Lady Audley's angelic appearance, is representative of the Victorian angel in the house, by combining qualities of the two stereotypes, Braddon rejects the binary and presents instead a new option. She also does this with the concepts of sanity and insanity.

In order to understand how Braddon complicates the ability of the reader to declare Lady Audley as insane or sane, first; when tagging someone as mad has several different meanings, but for the Victorians mad was associated with a mental disorder. This definition makes it clear that mad cannot be used the same way today as it was in the Victorian era. There is also the fact that the way Victorians understood insanity, or madness, is very different from how it is defined today. Critics like Elaine Showalter who declare that Lady Audley is sane are judging Lady Audley in terms of modern psychology. Showalter seems to make the claim that Braddon labeled Lady Audley as insane.

Showalter identified a sane, insane binary within the novel, by asserting Lady Audley as sane rather than insane as she is declared. However, Braddon's usage of madness and insanity as defined by Victorian society does not support such a binary because insanity is defined differently in the 19th century than it is now. Braddon instead uses Lady Audley and her label of insanity to critique the society's ideas of madness and the use of the label as a means of controlling women.

Showalter fails to realize that Braddon would have understood what real mental illness was versus what her society claimed it to be. The text clearly does not give any evidence that Lady Audley is mentally ill; in fact Braddon makes a careful distinction between Lady Audley and the mentally insane:

All mental distress is, with some show of reason, associated in our minds with loose disordered garments and dishabilled hair, and an appearance in every way the reverse of my lady's (Braddon 223)

Here, Braddon acknowledges that Lady Audley is not mentally distressed and therefore cannot be labeled as mentally insane, especially in terms of modern psychology. However, Braddon was writing at a time when insanity was not so

carefully defined, and in making Lady Audley's as an insane the "secret which is the key to her life" (Braddon 165), Braddon critiques her society's views of madness, especially the madness of women, and madness use as a tool for control.

3.6 Conclusion:

In this final chapter of our work; the fiction of Marry Elizabeth can sum up in a mixture of contemporary sensationalism full of elements of the gothic realism romance, Braddon has a special quality of demonstrating female readers as a new habitual detective readers.

In *Lady Audley's Secret*, Braddon uses the stereotypes of women to shape her critique of Victorian society and to challenge the difficulties of her society. It seems that people in Victorian England helped in the success of *Lady Audley's Secret* and of the sensational genre as a whole.

General Conclusion:

Reading leaves your mind travel to beautiful places through different times with historical eternal characters. During the Victorian period women's roles was enclosing in the private sphere. Since women were considered as a weaker sex and inferior to men, which means that they briefly represent the domestic sphere, their main goal was to obey the husband. From that idea women's movement liberty act was made to change the previous thinking about woman's duty and to require a new life full of education and learning rather than attracting the husband. Nevertheless the first thing to consider is learning by the exploration of the success of feminine reading.

In earlier centuries it was a usual habit for women to work inside home and in family business. In this research work, the theme of reading is prominent one as it is well-organized in the three chapters. This study has explored the representation of the female reader during Victorian period. Furthermore the struggle of British people concerning the feminine reading that helped in creating Women's Liberation Movement.

Feminine reading is a domain that allows women to take an over control toward learning. Women need to know things more than cooking and nurturing. Lady Audley is the best model of ideal femininity, but many readers believe that Lady Audley is not mad. In fact, many critics viewed Lady Audley's deception as a feminist act in which a woman takes control of the direction of her own life. Since Lucy refused to submit to the approval of men, so she considered as mad woman and as insane rather than sane.

Mary Elizabeth Braddon dominated the market for what came to be known as the novel of sensation during the 1860s. This genre of sensation plus modern detective fiction turned readers into addicts. Rereading Braddon's *Lady Audley's Secret* gave us a sense of curiosity of learning and acquisition of knowledge. Thus, she reflects the Victorian anxieties about the domestic sphere, but in the novel, the domestic lady that called Lucy turns to be a violent criminal because she proved that the concepts of the ideal womanhood was more idealistic than realistic. As a result of this concept she committed bigamy and abandoned her child, and scarified herself to murder better than staying at home.

The controversial issue over the female reader led to the famous feminist movement. They struggle for civil rights and for freedom of the mind; the novel gives Lady Audley the power to change her identity because she pictured Lucy as a fighting woman. Other anxieties about unstable female reader appear throughout the novel. Women were expected to be submissive, graceful, and charming without having desires or expectations of their own. Thus, Lady Audley seems to be a model of Victorian femininity because she was beautiful, innocent, and devoted to her husband. However, it becomes clear that Lady Audley handle these conventions as a way of revenge, where later abandoned her husband and her child.

It is clear throughout the novel that Marry Elizabeth Braddon defended Lady Audley as strong woman who fight and sacrificed her husband and her child in order to express her own desire; from here women used to fellow their minds without the fear of the husbands, the brother and the father. Finally, we hope that our work will encourage further studies in such related themes, in addition to, we wish from this work to assist our student in other research paper.

Glossary:

Matrophobia: n: The fears of becoming like one's mother.

Striking: adj: the act of making a strong impression.

Carving: n: the craft of producing a carved object.

Simulation: n: something which stimulates a system or environment in order to predict actual behavior.

Multilingual: adj: able to communicate fluently in multiple languages.

Pseudonym: n: a false name used for online anonymity.

Harbinger: n: a person or thing that foretells the coming of someone or something.

Rape: n: the taking of something by force; seizure.

Patriarchal: adj: characteristic of patriarch; venerable.

Iteration: n: the use of repetition in a computer program.

Appendix one plot summary of Lady Audley's Secret:

Lady Audley's Secret, the 1862 best selling sensation novel by Mary Elizabeth Braddon. This novel is about a working class woman who has a great secret named Helen who decides to change her identity after her first husband leaves her to look for gold in Australia because all his money has spent by his wife and father in law. She marries a rich man named Michael Audley and becomes Lucy Graham or Lady Audley. Everyone began loving this Lady Audley, Who is sweet, beautiful, childish and passive.

Sir Audley's daughter from his previous marriage called Alicia. This daughter hated her stepmother Lucy because she became the lady of the house. Alicia spent most of her time, while Lady Audley spent her time playing with her jewelry "All her amusements were childish. She hated reading, or study of any kind, and loved society; rather than be alone she would admit Phoebe Marks [the maid] into her confidence, and loll on one of the sofas in her luxurious dressing room, discussing a new costume for some dinner party, or sit chattering to the girl, with her jewel box beside her, upon the satin cushions, and Sir Michael's presents spread out in her lap, while she counted and admired her treasures."

The plot moves to the city, where Sir Audley's meet his lazy nephew, Robert, they become close friends with a man named George Talbot. George spent three years in Australia and when he returns to England, a few later to hear that his wife that lives in England died. Robert spends the next year trying to make George happy. He takes George with him to visit his family, after a while George disappeared during this visit; Robert devotes himself to solve the mystery of George's disappearance. He found a book with a note written by George's wife that indicates Lady Audley's handwriting. This confirms Robert's suspicion about Lady Audley. Robert concluded that Lady Audley is actually George's dead wife. Robert travels to Lieutenant Maldon's house and demands possession of the boy, called Georgey (George and Lucy's child). After a long time George discover the name Lucy Graham and the name Helen Talboys as one person, When Robert confronts Lucy, she tells him that he has no proof, he find more evidences and come back to confronts her again, she said that is insane, claiming that George abandoned her and she had no choice just to abandon her old life and child to find another rich husband.

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Dedication

I dedicate this simple work to all the members of my courageous family. Thanks to my parents who always supported me to brightens the candle of my life. My brothers: Djeloule, Mohamed, Fadilla, Hannen, Sidahmed, Mokhtar and Haroun.

Special thanks to my lovely Husband Houssin and my lonely son Ayoub.

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Abstract

The present study is an attempt to deal with feminine reading in nineteenth century Britain during the Victorian period. Marry Elizabeth Braddon's novel *Lady Audley's Secret* is portrayed as a case study in this research work. This latter comes to show the treatment of the Woman Reader in 19th century, thus the novel portrayed the female reader as the main issue in Britain.

Reading became a mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories. There will be a discussion of the difficulties of feminine reading.

This research work is divided into three chapters. The first chapter will introduce a historical overview about the Victorian era and the struggle done by the woman reader. While the second will involves the rise of the woman reader. The final chapter will investigate women's reading habit in Victorian period.

Key words: Braddon, feminine reading, class gender, identity and Victorian era.

List of abbreviation

SLW: Sala Allah Alayhi Wasalam

WLM: Women's Liberation Movement

LTD: Long Term Disability

BBC: British Broadcasting Corporation

KM: Knowledge Management

SLA: Second Language Acquisition

MBA: Master of Business Administration

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General Introduction

We were born to read and to learn. Quran has come to complete this idea in surah Al-Alaq. In the name of God the Most Gracious the Most Merciful “*read in the name of your Lord who created (1) the creation of man from suspension (2) Read and your Lord the Most Gracious*” (sourah Al-Alaq1.2).

The nineteenth century saw a great development in the position of woman in society. In the first half of the century British became a nation of novel readers. Since reading is the action and the practice of a person who reads, so there is a relationship between reading and femininity because feminine reading has brought many struggles and debate in Victorian period. Thus the woman reader witnessed a great development during that period which led to the rise of literacy.

Marry Elizabeth Braddon as an English popular novelist of the Victorian era shows a great importance to Victorian society by demonstrating many issues and themes. Woman’s suffering was the prominent theme in her novels. Therefore, we found that feminine reading as an interesting topic to look for in order to know more about women in a foreign society. The present research tackles the novel of Lady Audley’s Secret by Braddon as a sample to know the way women’s reading explore as detection in British society during the nineteenth century. The style and genre of Braddon in creating detective stories made her as one of the famous writers in England.

The current analysis of the sample novel aims at guiding the woman reader to a clear image about reading and learning. After reading this research and dealing with the novel, the reader will get a broader vision about the British society in nineteenth century. Moreover this research work attempts to highlight the reading experience of the woman reader in specific and of British people in general.

Reading is mark of gentility and a means to promote the family unity. My purpose here is to identify the cultural position of women in 19th century Britain. In addition to the portrayal of the woman reader in Victorian society, my own passion for reading began with books that inspired me such romantic novels and short stories,

when I was thirteen I used to borrow books and novels from the library to enjoyed them at home; but as we all know our society does not support that, later on my reading habit reduced gradually till I grow up, yet I'm working to revive it again.

One of the primary goals of this research work is to explore how Braddon as a writer reflected the feminization debate about reading and learning in Victorian period. This idea requires the following research questions:

- What makes feminine reading a controversial issue for the British people during the Victorian period?
- How Marry Elizabeth Braddon pictured Lady Audley as a fighting woman in order to express herself as a reader?

These two basic questions guide our investigation into the representation of the female reader and their education. The first one deals with the pleasure and the enjoyment of reading during the free time, while the second deals with the novel as an ideal example of that issue. From this point of view, different hypotheses will be provided. Several concepts joined the terms reading and feminine that made different opinions in the past and nowadays. Through this novel Braddon demonstrated some ways for popular reading pleasure.

The methodology used in the present research work focused on the novel. Furthermore, this research question will be divided into three important chapters. The first one is intended to give an overview on the debate and the image of the woman reader in Victorian period. The second chapter will explore the development of women readers as well as their pleasure and leizure time. The final chapter will examine the way Braddon depicts Lady Audley as a female reader.

Chapter One

Historical Overview of Victorian Era

1.1 Introduction:

Reading public books made woman communicate with the outside world, despite the fact that they stay at home but their minds travelled through times and places. Reading was seen as feminized and passive, Gibbon believed that women read much more than men, Freud argued that books and papers are female symbols. However, it is important to understand the feminization of literacy and its debate. This chapter gives a small fragment about the Victorian era and the struggle about the woman reader in that society, moreover; it analyses the image of a woman as a reader or the ideal womanhood and the concept of reading.

1.2 Historical Background of Victorian Era:

Queen Victoria is the first woman to see her name given to her period of reign, this period was characterized by the same name of the ruler, extended from 1837 to 1900, it is said that Victorian Age begin with the defeat of Napoleon in 1815, In literature, the beginning is assumed by the death of Sir Scott in 1832.

This period witnessed various changes and development in all the aspects of life. During Victoria's reign the population grow from two million to six and a half million which led to the growth of the cities, Britain became the richest country in the world. Thanks to the Great Exhibition at Crystal Palace that attracts six million visitors in one month in which it became the worldwide tourism including industrial revolution for example: mass production, cars and electric light, the growth of population and democracy, the rise of migration and middle classes, social reforms.

Between 1830-1840 the Victorian Era faced troubles and many reasons began to end this success including unemployment, poverty, the Crimean War by Britain and France against Russia that ended with success in 1856, Britain's first war lasted forty years, while immigration took place between 1885-1880 and in 1890 from one in four people on earth were under the British rule, thanks to Queen Victoria who worked

hard to developed her country, although she was a widow for forty years, she was born in 1819 as the grand-daughter of King George III, she was only 18 years old when becoming the Queen of England. During the sixty four years of her reign, Great Britain witnessed a jump in trade and industry, a successful development Queen Victoria herself was considered as an ideal woman because she did not ignore her family – her husband Prince Albert and her nine children – nor her government businesses in which she was supported by several Prime Ministers, her people glorifies her even after her death, Her son Edward VII became a King of 40 million Britain in 1901. “Few of us, perhaps, have realized till now how large part she had in the life of every one of us; how the thread of her life (bound) the wraps of the nation’s progress.” (qtd the Death of the Queen in 1901)

1848-1870 was a long period of prosperity, improvement, stability and peace; in 1842 the Mines Act stopped children under ten from working in the mines and The Education Act makes compulsory schooling for all children between five and ten in 1880, as it is the period of squalor and misery, for example: Men, women and children worked daily, fourteen to fifteen hours per a day, they receive very low wages. The miserable working conditions resulted by the Industrial Revolution drove women into prostitution, fortunately the government introduces some reforms such as The Married Woman's Property Act in 1887 that gave women the right to inherit the family that belonged to her husband in order to access her children, a divorce woman is not acceptable by society again, the majority of them believed that life would be much easier if women’s place was in home, the way of dressing women show their wealthiness or poorness, a wealthy wife spend her time reading, receiving guest, going visiting, while a poor one does not.

Michael Sanderson stated that the Industrial Revolution produced an illiterate society because of the rising population and the new technologies that does not requires reading or writing, by the middle of eighteenth century women used to read books of sermons and scriptures, they did not read novels or romances, books were considered the domain of males, when the first novel come into publication, it takes a big interest in reading for leisure, the first women’s college opened in 1848, a woman was first accredited as a physician in 1859.

Women in the Victorian Era were characterized by their fight for the right to vote. Many societies support this fight of women to influence politics, but their complicated request, for example the modification in the Reform Act of 1868, failed several times because of being defeated in the House of Commons.

In literature, women became major writers as Charlotte Bronte, Elizabeth Gaskell and George Eliot by publishing their novels, therefore Charles Dickens has published *A Christmas Carol*, *A week before the Christmas*, the novel became a dominant form that characterized by real events written in series, contains element of suspense in order to create a sense of curiosity in the self of the reader, even poetry and drama saw also a big interest, all this led to literacy, publication and reading public.

In religion, the public debate over the evolution marked for Victorians a change in intellectual and religious life, in 1859 people start believing in progress, that later on was questioned in the book *On the Origin of Species* by Charles Darwin, his scientific discoveries paved the way to raise learning and literacy, In 1851 the opening of the first free public library that made Victorian society suspect in the danger of reading for women. Thus, discourses appeared and society created a debate about what and how women should read where, and when? The Victorian period was full of prosperity, progress, advances and oppositions, as Jerome Buckley described it in his book *the Victorian temper*: “The outlines of the Victorian era blur beyond recognition in the confusion of contradictory charges “(Jerome Buckley 1980)

This was the age of extremes; the working classes were poor, lived in very terrible, hard circumstances; the middle classes grew rich and comfortable. There were double standards in this society. Many writers used their works to show that although on the surface this was a successful society, below the surface there were many problems.

1.3 The Reading Debate in Victorian Period:

The question of woman attracted a lot of debate in Victorian era. Many people start wondering why not teach woman something more than cooking and cleaning.

A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages....; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions.(Jane Austen. 1813.8)

Marry Wollstonecraft argued in *a vindication of the rights of woman* that women seems stupid, because they are not given the same education as men. In that period women's focus was on the way of dressing well and being modern, instead of reading and studying, but Wollstonecraft defends woman's education by asking for the equality between the sexes because if a woman was not educated and highly intellectual, she cannot raise up children well.

With the emergence of technology, researchers have had to change the way they measure how much people read. People do not read only reading printed materials, but they are reading on their computers, by listening to audio technology, and through Reader devices. To get an accurate measure of how much people are reading, researchers must calculate what people are reading in print as well as what they are reading digitally. There are, however, many benefits to reading fiction for readers of all ages. Scientists and psychologists, who have studied brain function, have found ways to measure how fiction reading affects it. Thus, reading fiction impacts human intelligence and behavior.

Parkhurst argued that those who read more often are able to understand more complex text, they have more knowledge, and they have a bigger range of vocabulary than those who read very little, he also reported that reading short texts, such as magazines and newspapers, does not help with the understanding and growth that is needed for reading more difficult text.

Women bring both her head and her heart in reading books, silent reading was interrupted because it can create private intercourse with the written word, reading aloud is the appropriate one for woman, and instead of reading alone she could read

for her husband, friend, son. Women should read for educational purposes to enrich their mind.

Female readers were anxious about what to read, where and when? Britain tried to limit the danger of reading some literary works that were not appropriate for women, asking about what women were supposed to read because reading novels for woman leading them astray and increased in sexual appetite, then extended them from the real life till they lead them to addiction and to immoral behavior. Girls and women were forced to read history, geography, fiction and sensational novels were not allowed because they produce anxieties in the mind and the feeling as it could affect the female behavior, women were forbidden to read the newspaper, while male can read it aloud. "Read no novels, but let your study be History, Geography, Biography and other instructive books" (Moral Encyclopedia.1958)

In nineteenth century reading was categorized by gender. Private libraries involve masculine space and male power; meanwhile public library involves the image of female space. The theory of separate spheres helped widely to realize male and female equality both in home and work. Flint argues that discussions of women's reading in the 19th century served as a confirmation and consolidation of the dominant separate spheres ideology of the period. In her book *The Women Reader 1837-1914*, she links reading to separate spheres by showing how the subject of women's reading served as a focal point for debates about gender, the family and the proper role of women in the home. Watt also links the rise of the novel to separate spheres and increased leisure among middle and upper class women in the 18th and 19th century.

Women as readers created social anxieties in Victorian society of 19th century Britain, this creation was based on how society explore women's reading as they presented as innocent, and weak. This society gave birth to a social construction of the domestic woman and the concept of separate sphere, how society viewed gender; the ideology of separate sphere backed to the natural characteristic of man and woman, women's sphere is home, church, this home was the school of a young woman, most girls were raising under their mothers preparing for the same responsibility in one day while men's sphere was outside the home in the world of industry, commerce, and politics, young boys grow up under the protection of their fathers. Gender in Victorian society believed that women must be protected from reading some particular texts.

Some have argued that the analytical distinction between "public and private" serves only to reinforce stereotypes about gender and work. Others argue that the boundary between the two spheres has always been blurred. Or has increasingly become irrelevant with large scale changes in the structure of the economy. (Bielby 1992; Cherlin 1983; McLaughlin et al. 1988)

The number of reading woman increased rapidly during Victoria's reign, women still in struggle with reading because it discharge the various duties of a wife, daughter and a mother, women's mind requires more reading than men, women in that period were belonged to the domestic sphere, and this stereotype required them to provide their husbands with a clean home, love and obedience, food on the table and to raise their children. Women's rights were limited in this era; these separate spheres emerged during the Industrial revolution.

Women in the Victorian society had one main role in life, which was to marry and take part in their husbands' interests and business. Before marriage, they would learn housewife skills such as weaving, cooking, washing, and cleaning, unless they were of a wealthy family. If so, they will not always learn these tasks because their maidservants took care of the household, in other side women also were not allowed to be educated or gathering knowledge because it is men's world.

According to Kate Flint in her book *The Woman Reader*, this society was based on arguments including that there are special texts that can corrupt women's thinking and reduced her real value as woman, second women are weak creatures, could not resist such provocative feeling. The renaissance society believed that reading unsuitable text or novel or whatever may lead woman to sexual imagination than to reality and astray them to developed intellectually and spiritually

Most of Jane Austen's novels include a debate over women's education by exploring the intellectual and moral thinking. For Austen there is one way to obtain knowledge is reading, in addition to, all the heroines of Jane Austen's novels express deeply the deficiencies in education. "In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal". (Jane Austen. 1830. 56)

Scholars have acknowledged that the mid nineteenth century critical anxiety about women readers was a cultural phenomenon that was the result of the mass production and mass marketing of print culture and the consolidation of middle-class power that gave women the leisure time for reading. As literacy rose, printing technologies improved, taxes on newspapers were reduced, one genre of magazines called Family Literary Magazines encourage women to make their own decisions about what and how to read, this genre of magazine paved the way for women to participate in professional critical discourse. Family Literary Magazines attempted to change the debate surrounding women readers by depicting women as intellectual competent readers. By the mid 1800, there were more thousands journals devoted woman and literary subjects. One example of the Family Literary Magazines by Bessie Rayner Parkes is reprinted in the following lines:

Let women be thoroughly developed. Let women be thoroughly rational. Let women be pious and charitable. Let women be properly protected by law. Let women have fair chances of a livelihood. And lastly, let women have ample access to all stores of learning. (Miss Parkes.1965.173)

Reading the romance was also considered as highly complex. Because a romance novel often characterized by the idea of a happiness, satisfying ending as well as the struggle of the heroine, who often lives in a state of weakness. Women writers like Charlotte Brontë became distracted with her health, which she supposed weaker because of her sex, after the death of her sisters. However, some women writers did believe in the myth of the weakness of their sex, it did not stop them from following their literary careers. Other woman writers during the 19th century were confused by the popular belief that women are the weaker sex, and spoke out against it. George Eliot, in her essay entitled *Silly Novels by Lady Novelists*, expresses her irritation with the idea that women are inferior and the consequences of such a belief:

The foolish vanity of wishing to appear in print, instead of being counterbalanced by any consciousness of the intellectual or moral derogation implied in futile authorship seems to be encouraged by the extremely false impression that to write at all is a proof of superiority in a woman.(George Eliot. 1878.113-114)

Here Eliot indicts the belief of woman inferiority as the cause for women writers. She believed that if a woman who wrote was not seen as the exception, thus proof of intelligence. However, the reality remained that men not only used women's biology in terms of their reproductive ability against them, but also women's inability due to their weaker physiology to control their own minds.

Radway explains that by picturing the heroine in relative positions of weakness, romances are not necessarily in her situation, but examining the common state of affairs in order to display possible strategies. Jacqueline Pearson surveys the female reader in British culture between 1750 and 1835. She involves the historical emergence of a female reader across all class lines, as well as the evolving ways in which female readers and their reading practices were represented in the novels of this period. Women readers were dangerous, both to others and to themselves. While male reading was recommended as the path to a rational education and civilized behaviour, female reading was ideologically rich. It might increase female rationality, but at the same time it distracted women from their domestic duties, especially sexual desires. What, when, and how women read thus became sites of political conflict and cultural surveillance. Pearson first shows us how selected male writers viewed women readers: Fielding mocked them; Richardson encouraged them but carefully distinguished good female reading practices from bad ones.

All Pearson books shows, even the Bible, someone as inappropriate for women readers; again including the Bible, females were strongly encouraged to read history, since it provided an example of both virtue and truth; then travel writing, which offered escape and modes of resistance to foreign powers and cultures even as it promoted European superiority. They were told not to read philosophy or metaphysics, especially those written by the French Philosophers.

The greatest cultural anxiety over women's reading was produced by the novel, which women wrote and read during this period in increasing numbers that represented in novels written by women. Austen, Smith, Radcliffe, and most of others; female reading offers a multiplicity of pleasures, "from escapism to the discovery of one's true identity, from domesticity to revolutionary alternatives" (105). But each reading pleasure has its accompanying danger, when shared between mother and daughter; it often registered the daughter's matrophobia. The central of much feminist

debate, particularly around the gendering of reading, has been a fundamental disagreement about the category of woman itself. To ask if women read differently from men is to ask.

1.4 The Concept of Reading:

Reading is a process used to deliver written symbols to understand the meaning of the text, however; reading requires ability, in order to acquire this ability you may need intelligence, motivation, interest, home background, teaching strategies including vocabulary, comprehension. There are multiple stages of reading development such as: Per-reading stage, Initial Reading and Decoding, Confirmation and Fluency, Reading for Learning the New, Multiple Viewpoints, Construction and Reconstruction (qtq. literacies and learner differences 14)

Reading is a fundamental function in today's society and in the development of a good self-image for women and men; it can help in finding a good job and discover new things as it develop the mind and create imagination. Only by reading we can be powerful and stronger in life and death struggle. The reasons behind reading differentiate from one religion to another for example reading the Quran, reading books and newspapers, and helping our children.

The way you approach reading a novel is very important. While reading you must be able to see relationships, perceive the development of character, theme, symbols, so you would be able to deliver the meanings. Reading help you to become an interesting person, to learn how to write correctly and to develop your imagination for example writing terrific stories, furthermore it takes you to places you have never visited.

In other words only by reading you can travel over time present, past and future for example read about actors in Spain, astronomers in space, prophets in Mecca or spend a week in colonial time, in addition to, reading introduces you to people you never met and to ideas never experienced such as learn about other religions and the most important thing is the entertainment, fun, no waiting in the doctor's office, no more boring on the car road or too long summer vacation when you can't think of something worth to enjoy it. "The more that you read, the more things you will know.

The more that you learn the more places you'll go". (Dr. Seuss, *I Can Read With My Eyes Shut!*). "Do not read, as children do, to amuse yourself, or like the ambitious, for the purpose of instruction. No, read in order to live" (Gustave Flaubert). "Let us read, and let us dance; these two amusements will never do any harm to the world."(Voltaire)

Reading was central to the values of self-improvement. Working-class rarely failed to give a description of their reading; however, reading is a necessary instrument for self-education and self-mastery, as it is an intensive mode that relying on repetition, recitation and oralization as aids to memory. Reading aloud was an essential part of the culture of the work place. In 1815 Thomas Carter worked for a tailor near Grosvenor Square, in London. He recalled:

I became their news-purveyor; that is, I every morning gave them an account of what I had just been reading in the yesterday's newspaper. I read this at a coffee-shop, where I took an early breakfast on my way to work (Thomas Carter, 1845.186 and 191.)

The Victorians were avid readers, just as we hide our faces at the morning in the mobiles and tablet devices, so too did the Victorians with sensation and fiction books. Oral reading or silent reading still persisted and still survived. It was encountered by Mayhew, the observer of London street life. Reading is certainly necessary for school, and to the navigation of modern life, also to functioning as an informed democratic citizen, to working in a knowledge economy.

Reading is a past time which is closely linked to gender. Not only do men and women have different preferences for the types of books they read, but women, on average, read a greater variety of books and spend more time reading than men. In 1929, Gray and Munroe first reported that a reading gap existed when they wrote: "Women read almost twice as many books, on the average, and they do this in less time as a rule" (Lorimer 1983; Yankelovich 1978; Zill and Winglee, 1990).

More recent studies confirm that there is still a large gender gap in reading. In particular, the gap is striking when we examine fiction reading. The survey data analyzed in this study reveal that sixty two percent of women read fiction compared to

forty eight percent of men. A survey shows that women are 2.3 times more likely to read a book of fiction in the past year compared to men.

1.5 The Image of the Woman Reader:

The image of women as readers increased literacy in late 18th and early 19th centuries. During the reign of Queen Victoria, a woman's place was considered to be in the home, domesticity and motherhood kept women far away from the public sphere in all the ways, then everything began to change the female role of service, and Victorian feminism began to emerge as a political force.

When Britain became an industrial nation women start to be idealized but the fear of women's education still exists in many parts of the world. This is why universities across Iran recently banned women from studying many subjects, including English literature, this is why the Taliban targeted the 14 years old Malala Yousafzai, beginning at age eleven, where she detailed her struggle to be educated under terrorist rule. So they shot her in the head. Now she's in the hospital, not in the classroom.

Even in countries like the United States, where the market for women readers is exploited, the stigma against women and books takes on new and exciting change. Women today make up more than half of the population, and eighty percent of the fiction market, the fact that ladies read is still somehow news. This seems to be just another iteration of that old fear: What specialized knowledge might women be absorbing, alone in their rooms? And, yes, sometimes the books we're reading do provide a sight into the social and political realities that women face today. But other times, we're just reading because we can. "A great virtue of Jack's book is that she repeatedly reminds us of the internal pleasures of reading," Acocella writes. It is "not so much the acquisition of ideas or information as just the pleasure of going to new places in one's mind."(308)

Women's reading is considering as dangerous because it could distract women minds and astray them from their daily duties as cleaning and maintaining the house, cooking dinner. An ideal woman should resist the pleasure of reading in order to take care of her children and her husband this is what was involved in the book A

Dangerous Recreation by Jacqueline Pearson as she argued that by the end of eighteenth century the majority of reading audience were female.

The Victorians loved reading books, especially novels. Literacy rose rapidly during that period. The Victorians let their imagination free and deep, many novels characterized by the way people read for example the English philosopher and critic of literature and theater, G H Lewes, said of Charles Dickens's *Pickwick Papers* 1836–37:

Even the common people, both in town and country, are equally intense in their admiration. Frequently, have we see the butcher-boy, with his tray on his shoulder, reading with the greatest avidity the last “Pickwick”; the footman (whose fopperies are so inimitably laid bare), the maidservant, the chimney sweep, all classes, in fact, read “Boz”. (G H Lewes.1836.np)

The figure of the woman reader captures the imagination of Victorian British and American authors. Charlotte Bronte, Henry James, Louisa May Alcott, Emily Bronte draw our attention on what and how a woman reads? Charlotte Bronte's *Jane Eyre* and *The Portrait of a Lady* presents reading as a means to gain respect, polite and admiration involves the representation of a Victorian woman reader, it portrayals the argument of gentility, education. Charlotte also considers reading as dangerous act “A novel read in secret is a dangerous thing” (338)

The Victorian ideal of womanhood considered woman as an existence for the property of her husband, controlling her as he controls his money. This is led women to prefer to be individual. As a result woman established the home as their sphere, throughout the nineteenth century womanhood witnessed some changes the feminist movement demands more opportunities for middle-class woman. Two important, major debates existed during nineteenth century concerning the problems that face middle-class woman.

The first requires higher education for females, and for best higher education they must state their own schools, universities and colleges. The second deals with the social definition of womanhood because the definition of womanhood placed the responsibility for women on men in her family, her brother, father or husband. For middle-classes, this ideal womanhood represented the model for life. Two separate

spheres exist during this period, when women took positions in politics; most of them did not live their leisured life. According to Gorham, the characteristics of the ideal woman during the Victorian period can be summed up in one term that is being feminine, being innocent, pure, gentle, emotional and submissive. The ideal woman acted as the cement which held the home together (Rowbotham, 18). Holding family together was considered a huge emotional task; this task was regarded as appropriate for women.

The Victorian found that any unfeminine feelings or thoughts produced in the mind, such as anger, fear, or grief, would block the menstrual cycle and could prove permanent (Shuttleworth 90). Such was the fear that this process might occur, which led to the birth of the ideal of woman as the Angel figure. Women had to regulate themselves, and take care to remain calm and quiet in order to not disrupt their natural processes:

Woman's mission was to try and suppress all mental life so that the self-regulating processes of her animal economy could proceed in peace. Female thought and passion... created blockages and interference throwing the whole organism into a state of disease (Bowser, Rachel A. 2008.41)

1.6 Conclusion:

At the end of this chapter it is clear that the women reader needs the freedom of opinion, variety of occupation, to be lawyers, doctors, teachers and soldiers or anything they like, and the most important thing is their searching for the equality between the sexes whatever the results will be. We conclude that feminine reading is something new, dangerous, amazing and deductive.

The last two titles explore reading as a concept, to be clear we stated quotes about Dr. Seuss, Voltaire and Flaubert, furthermore we provided the reader with an image of the woman reader in general as an ideal womanhood. Thus, who are those women who struggle, fight in order to acquire and learn? This question will be well-developed in the second chapter.

Chapter two

Women Readers of Victorian Society

2.1 Introduction:

In the middle of the eighteenth century, there was a fashionable circle of women intellectuals known as the Bluestockings in London, led by Mrs. Montagu. At the end of the century Mary Wollstonecraft made her well-known appeal for women's education. The development of Britain was due to women's movement act.

A Report on Public Libraries states that not more than eleven percent of the population use of the public library books. This chapter will include how women writers and readers raised during Victorian period; furthermore it involves the exploration of fiction on the reading public, as it is state women's reading the romance and their effects as a moral development. How all this will established as popular pleasure for leisure time?

2.2 The Rise of the Woman Reader in Victorian Britain:

In the first half of the nineteenth century the Western world became a nation of novel readers. At the end of the century the reading public witnessed a mass literacy in Britain. Male literacy was about seventy per cent in 1850, and fifty fifth per cent of females could read.

Theatres were inferior, disrespectful, immoral, while poetry was popular but people wanted stories. Women demonstrated their ability to fellow successfully with their brother novelists. Radcliffe, Fanny Burney, Maria Edgeworth, Jane Austen. The popularity of the novel saw a rapid rise in middle class reading public, and an increase number in libraries. Many novels were published in serial form in order to create a curiosity in the self of the reader as the novel of *Lady Audley's Secret*, and the works Charles Dickens, Thackeray and Thomas Hardy.

The new woman of nineteenth century known as a feminist activist, a social reformer, a popular novelist, a suffragette playwright and a woman poet; this term used to describe late nineteenth and early twentieth century feminists, for example

Illicent Garrett Fawcett reflected in the *Bookman* in 1913 that: “the New Woman has been in poetry and drama and fiction for close to sixty years” (Illicent Garrett Fawcett, 2004. 630)

The rise of the woman reader was accompanied by the spread of education. The new women readers of nineteenth century were a source of success, but they were also a source of anxiety. Women shaped a large part in the new reading public, at the end of nineteenth century workers in laborers and silk were literate as their wives, female were equals literate with their male partners. In 1858 the British novelist Wilkie Collins coined the phrase *The Unknown Public* to describe the lost literary tribes of three million lower-class readers.

The growing feminization of the reading public helped for the expanding of female employment such as teachers, doctors. Women of the middle and lower classes faced many problems in buying books, but they became customers in lending public library's books of Charles Dickens, who opened the Manchester Library in 1852 when he saw libraries as an instrument for social harmony.

The solid and nervous language to which I have often heard such men give utterance to the feelings of their breasts, how he knows that the books stored here for his behoof will cheer him through many of the struggles and toils of his life, will raise him in his self-respect, will teach him that capital and labour are not opposed, but are mutually dependent and supporting (hear, hear and applause), will enable him to tread down blinding prejudice, corrupt misrepresentation, and everything but the truth, into the dust (applause). (Charles Dickens, 1960. 1524.)

The rise of the woman reader was the current subject of nineteenth century. The women readers of 19th century British literature here are carving out space in their own lives to represent an experience of relaxation and comfort. Three centuries later in 1800, nearly half of English and American women demonstrated literacy, and the female reader had emerged as an ideal culture and market force. “If you educate a man you educate an individual, but if you educate a woman you educate a family (nation)” (DR. James Kwegyir-Aggrey 1980).

Educating boys and girls, men and women, is morally right. But educating girls and women is especially effective because when we educate them, the benefits emerged throughout the whole community. The positive relationship between female education and the development of women is well established.

An educated woman is better able to educate her own children who will be more likely to receive school education themselves. The family will likely be healthier. An educated woman's household is more likely to prosper as a result of a higher income. Just one extra year of secondary education can increase a woman's income as much as 25% a year. By participating in the labour market, an educated woman helps to raise economic productivity, and lead to greater wealth for her community.

During the first and second world wars the role of women changed. Women started entering the job markets as they were replaced jobs left by men who had gone to fight in the wars. Conservative policy makers were concerned about women leaving their homes to work, and claimed that this would harm their children and can be create a mental disorder. But the feminist movements appeared to fight for the liberation of women, in order to have the same opportunities and rights as men. Additionally, women proved that they are able to live freely and independently. Thanks to the Women's Liberation Movement.

Thus, women readers enjoyed more narratives that allowed them to critique and the ideological boundaries of respectable middle class femininity in their own cultural context. The inventions of the steamboat and the railroad and the extension of literacy especially to women have established industry with the technical capacity to produce for a mass audience. Middle class women are book's readers because they have both the necessary money and the time leisure.

During the 19th century British women writers were facing adversity. Critics who believed that women belonged to the domestic sphere had many arguments to support their opinions. The strong argument was the fact that women were in some way or another cannot do the same things that men did. However, women writers had been protected during the adversity, without being affected by the opinions of the opposition. It is impossible to understand the works of Victorian era women in

isolation; but to understand the social, cultural, and intellectual issue; they decided to become writers and readers in order to appreciate their works.

Gilbert and Gubar's works led the scholars to look again deeper into the nineteenth century women writers and their works in the 1970. As the first scholars notice that women of the nineteenth century had innovated their own kind of feminist discourse, they revolutionized the way that these women are studied today, they noticed that there seemed to be a "distinctively female literary tradition" which was comprised of common themes and imagery in different works of different female authors who were geographically, historically, and psychologically far away from one another.

Gilbert and Gubar looked into the culture of the women of the 19th century to see if they could discover the source of the usual anxiety that all women seemed to share. The two argued that the kinds of patterns found in 19th century women writers' works were the expressions of women's disappointment and rebellion against the oppressive system of the society at the time.

The surrounding critical conversation over women writers of the 19th century has evolved since the publication of Gilbert and Gubar's works. Many literary scholars used this work as a critical analysis for their own study. One of the main criticisms of that book is that they fail to address the women of other ethnicities and focus largely on the white, middle to upper middle class women of the 19th century. In the same vein, those scholars focused mainly on certain kinds of women authors like Charlotte Brontë.

In the time of the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing "literary representations of normalcy as a cultural construction" (Wagner 185)

The first thing to consider when studying the rise of the women reader is the climate in which they wrote. Criticism of women's literary works tended to focus more on a woman's sex rather than her abilities as an author. Showalter, most well known for her work on Victorian women authors, said that:

To their contemporaries, nineteenth century women writers were women first, artists second. A woman novelist, unless she disguised herself with a male pseudonym, had to expect critics to focus on her femininity and rank her with the other women writers of her day, no matter how diverse their subjects or styles. (Showalter 73)

Authors, such as George Eliot and Charlotte Brontë, were generous about the subject. For example, Brontë tried to delay the publication of *Villette* (published in 1853) in order to avoid coinciding with Gaskell's *Ruth* (1853), which would have led to a comparison between the two novels that would attempt to make women's competition in the industry. Despite the critics toward women, more and more women were publishing their works, as seen the rise of women authors in the 1850s and the 1860s. The critics and general public could not ignore the fact that women were able to read and write novels, despite the idea of gender roles. Their response highlights the Victorian attitude towards women writers, and shows the reality of Victorian women that would have faced when first reaching for their pens.

Women were not encouraged to become writers until clearly recently, and often did not have courage to publish under their own names, to protect their families from scandal. Even Jane Austen originally wrote all of her works without a name. All of her title pages in her novels said only "A Lady." There are many women writers of the nineteenth century, including Jane Austen, Mary Shelley, Elizabeth Barrett Browning, and Charlotte Brontë.

As women writers became well-known authors, doctors, dentists, male authors responded quickly and without looking behind. One of their complaints was the belief that women were disagree against them in an effort to take over the job market and deprive men of their readership; the men "saw them as dominating because of superior numbers rather than superior abilities" (Showalter 75). However, not only male critics judge women authors, but women also critiqued one another. Margaret Oliphant was one such critic. Her negative reviews were infamous at the time. Oliphant was especially critical of "sensation novelists," such as Braddon. In her article simply entitled "Novels" published in 1867, she criticized both Braddon's novel and Braddon's own moral character.

Lady Audley brought in the reign of bigamy as an interesting and fashionable crime, which no doubt shows certain deference to the British relish for law and order. It goes against the seventh commandment, no doubt, but it does it in a legitimate sort of way, and is an invention which could only have been possible to an Englishwoman knowing the attraction of impropriety, and yet loving the shelter of the law. (Wolff 202-203)

Scientists and doctors in the Victorian Era emphasized on the importance of discovering more about the body and mind, how they functioned, and the explanations of these processes. Sally Shuttleworth, in her book *Charlotte Brontë and Victorian Psychology*, explores this phenomenon. During this time there was a rise in studies done of the female body and the results found were often used against women.

Showalter writes that the physicians and anthropologists of the time all argued that the physical evidence supported of the inferiority of women: “They maintained that, like the ‘lower races,’ women had smaller and less efficient brains, less complex nerve development, and more susceptibility to certain diseases, than did men” (Showalter 77). This susceptibility or inherent weakness of the female body translated into the Victorian belief that women were physically unable to control their minds, unlike men.

2.3 Fiction and the Reading Public:

In twentieth century Britain not only every one can read, but everyone does read. Studies show that through reading fiction students gain knowledge of the world. They read in the day of leisure even the poorest households take a newspaper, they read in front of the window; in the bus station; when waiting for a doctor or a dentist... ect. The shorter working day provided more leisure time for reading. German workers for example associated leisure only with Sunday. Fiction leads the reader from reading entertainment to reading non-fiction material.

Fiction is regarded as the sublime heart of Victorian society. Fiction was thought to hold influential power over readers, some people for example read for no purpose at all, they just read because they are imitative beings or for pleasure. George

Eliot wrote that: “People are Imitative beings. We cannot, at least those who ever read to any purpose at all . . . help being modified by the ideas that pass through our minds”(George Eliot.1893.209)

The middle classes in the late nineteenth century had, for example: the money, the education, and the leisure time activities including reading for pleasure. They create a demand for more reading material; they also provided a market with new types of literature, which is the development of four new types of literature: science fiction, fantasy fiction, detective fiction and society fiction.

The 18th century view that reading contemporary novels was a time wasting leisure activity gave way to 19th century ideals on their ability to educate. Victorians believed that although fiction lacked the cultural seriousness of classical texts, they did bring awareness of historical periods and places that might help to bring social reform and develop Christian moral values. But if fiction could influence for the good, it could also influence for the bad, nevertheless, fiction novels were thought to corrupt the working and middle classes by giving them ideas above their station or encouraging them to imitate the life of fictional criminals.

Cultural opinion leaders were particularly concerned about fiction’s effect on women. They argued that women were more susceptible to excitement and often identified with characters in novels that could make them more dissatisfied with their lives.

Women read fiction more than men, first; because of the influence of childhood socialization and gender role stereotypes, second; differences in literacy and differences in work status and available free time. A survey reveals that notions of gender appropriate leisure and their influence on childhood socialization explain much of the gap in fiction reading.

The needs of the reading public became more complex. It is true that there are many books that are read for relaxation more than stimulation , but two experiments showed that empathy was influenced over people who read a fictional story, but only when they were emotionally transported into the story. No transportation led to lower empathy in both studies, while the first study showed that high transportation led to

higher empathy among fiction readers. These effects were not found for people in the control condition where people read non-fiction. The study showed that fiction influences empathy of the reader, but only under the condition of low or high emotional transportation into the story.

It has been suggested that people who read a lot of fiction become more empathic, because fiction is a simulation of social experiences, in which people practice in their everyday life. However, although studies have shown that fiction is related with empathy, in other words fiction reading influences empathy because fiction reading can be profound effects on empathic skills of the reader. When an individual reads a story emotions are interact by that story, for example when someone reads a fictional story, the interaction with the characters in the story and the emotional involvement in the story causes the reader to sympathize with the characters, and perhaps even experience the events in the story.

People learn from fiction about the human psychology, and gain knowledge about how to react to other people in social situations. According to Goldstein, a person reading fiction tends to react more strongly towards a story than when he would read a non-fictional story, because fiction provides a safe arena in which a reader can experience emotions without the need for self-protection, therefore fiction does not follow the reader into real life, the reader can allow himself to Fiction Reading and Empathy freely, without immediate transfer of these emotions to real life. Moreover, we can allow ourselves to sympathize strongly with a character of a fictional story, because we do not have obligations towards the characters of a fictional story.

The importance of reading fiction demonstrates how reading fiction improves brain function and increases human intelligence. Researcher evidence shows how reading fiction improves memory functions in the brain. Moreover studies show that people who read fiction are more likely in getting better marks on tests and better decisions in everyday situations, nevertheless reading for fun helps with reading comprehension, vocabulary, and fluency. Fiction provides opportunities that other genres of books do not provide such as presenting moral choices that fictional characters make in books, requiring the use of imagination that evocate by reading fiction and helps people to rich situations in their own lives, Moral choices help

individuals make better choices in real life, and depicting role models that show how to act in various situations, and how not to act as a villain.

Psychologists found many reasons why reading fiction is important to learning and to the learning process. Reading stimulates plays, stimulates imagination. They say it is a child's job to play because it teaches them how to arrange objects, understand behavior, share experiences, and gain world knowledge.

Fiction readers are able to show more empathy, far from social situations, and have a better emotional intelligence. Those who enjoy reading as a leisurely activity have many reasons why they like it; one of the reasons is that students who read in their spare time they obtain more fun and relaxing better than watching television because it allowed them to learn new things, most of the students enjoyed using their imaginations while reading, another reason is that students gave regarding their enjoyment of reading were that they read when they were bored, as a form of escape from reality, and they read to be able to travel to other places in their mind.

Fiction reading also shows positive effects on the brain. Reading fiction strengthens the language processing parts of the brain, and it also affects the person through the part of the brain that processes language. A 2012 report revealed that, for students ages sixteen and older, only 36% read for pleasure daily while 20% never read.

Many obstacles prevent people from reading fiction. Hughes-Hassell and Rodge report that adolescents who said they did not enjoy reading preferred other types of activities over reading. Some of these activities included flirting, watching TV, hanging out with friends, surfing the Web, and playing video games. Other students indicated they struggled with reading or they had trouble finding interesting things to read in their school library.

Fiction reading is important to the learning process of individuals. It helps them to become more empathetic and to think about problems before making decisions. Parents can encourage their children to read by creating a comfortable reading environment, teachers also motivates their students by providing more time to read fiction, and to read in the classroom by providing interesting reading materials at the level of students.

Creating reading events and using technology to create and talk about books can also promote reading fiction. Some suggest using new technology to encourage children to read. No matter how they read, the key is to find what students are interested in reading. Reading a general fiction book is like a five course meal with dessert afterward.

2.4 Romance as a Moral Development for Women:

Reading the romance is like having a cup of ice-cream when no one is looking; Romance is a form of entertainment and escapism that leaves depression. Harlequin Enterprises claims that she sold 168 million romances throughout the world in the year of 1979. In the words of Ann Snitow:” romances reinforce the prevailing cultural code" proclaiming that "pleasure for women is men”.

If we asked why women read romances, it can be summarized in the word escape or relaxation, because the act of reading them literally draws the women away from their present and the future. Janice A. Radway said: "My body may be in that room, but I'm not!" She and her sister readers see their romance reading as a way of denying a present reality. They believe that reading of any kind is the real nature, as they insist that they read to learn.

Radway’s data from her book *Reading the Romance: Women, Patriarchy, and Popular Literature* demonstrates that such charges are unfounded. She found that the middle class women enjoyed historical romances, but rejected books within this genre that portrayed rape. Radway argued that reader’s rejection of violent sexual relationships in fiction reflected their fears of physical violence in their own lives and offered a critique of male sexual aggression. Readers in the United States rejected the genre of historical romances because they claimed these books were long, unrealistic, and boring.”Some romance reading at least manages to help women address and even minimally transform the conditions of their daily existence” (Radway.1986. 2.3). In other words, readers are not passive, but active and often transformative in the ways they transact with texts and use them.

Ann Douglas argues in her article *Soft-Porn Culture* that the increase of romantic popularity with the rise of woman movement must lead to a new and developing reaction against feminism. Those who buy romance daily or weekly can fall in the insistence and the need to receive it again and again. It may be true that Harlequin Enterprises can sell 168 million romances not because women have a greater need for the romantic fantasy but because the corporation has learned to address and overcome certain problems in the production and distribution of books for a mass audience, this show that romance sales increased. Romance is often made by women, for women.

Women in particular read romance because reading a romance novel gives them a satisfying taste of what they are missing from their own life. May be they are not in good relationship in their real life, or may be the man they are with is not a good romantic or their sex life is not exciting as they wish it to be. What they are really looking for is a little romance.

Women read romance fiction in hopes that one day they will live in castle with a prince husband, a big car and beautiful horse and carriage, declare their eternal love that they have always fantasized about, but every woman knows that is it more than that. What they are really looking for is someone extraordinary, like the hero in the books always wants the heroine, someone who will look deep inside their soul to their darkest parts of themselves. Women dream with a man who is honest and real with them that romance them better than any fiction character, and do the same thing that she wanted when she was a little girl; the fairy tale ending of a great love story.

To understand exactly how and why the romances become so important in publishing, it is necessary to understand first how the economics of paperback publishing and distribution created the industry's interest. The organization of production enabled the printers to buy large quantities of papers at lower rates. The publishers benefits because they could sell their books at much lower prices, so many books has been sold.

Publishers cannot explain why marketing research was applied to romances, it seems that the decision may be influenced by two factors: First, female readers represent more than half of the book reading public. Women considered the most important in buying books public. Harlequin claims that its million dollar advertising campaigns reach one out of every ten women in America and that 40 percent of those reached can usually be converted into Harlequin readers. Second, romance novels provide an enjoyable reading experience, so that they wish to repeat that experience whenever they can. The increasing domination of romance paperback market testifies some greater need for reassurance of women.

Radway found that while the women studied she devotes herself to nurturing their families, these wives and mothers receive insufficient devotion. In romances the women find that not only escape from the demanding and everyday routines of their lives but also a hero who supplies the tenderness and admiring attention that they have learned not to expect.

When women read the romance they at first take a look at the publishing industry of romance novels. Then they display an ideal example of different, favorite heroines and heroes, as well as what made up a good and bad romance novel, that when you stresses your mind on the good title and the attracting paperback on the beautiful cover, second they should analyzes the romance genre, and examining the language of the romance novel and how that language affects the readers, therefore, The style used. These methods allow romance novels to be easily read, romance novel exists when the author itself provided meaning for the story through his written words. Radway explains this idea in this excerpt:

Reading is not a self-conscious, productive process in which they collaborate with the author, but an act of discovery during which they glean from her information about people, places, and events not themselves in the book. The women assume that the information about these events was placed in the book by the author when she selected certain words in favor of others. Because they believe words are themselves already meaningful before they read, Dot and her friends accept without question the accuracy of all statements about a character's personality or the implications of an event. (Radway.1984.np)

The conventions of romance novels are discussed. Radway emphasizes the idea of a happy, satisfying ending as well as the struggle of the heroine, who most of times live in a state of weakness in a patriarchal society, for example the love story of a romance novel let you wait for the entirety of the novel, instead of the fear of losing her social identity to gain the real happy life by expressing the hero is the real focus of the successful romance novel. Radway explains that “By picturing the heroine in relative positions of weakness, romances are not necessarily endorsing her situation, but examining an all-too-common state of affairs in order to display possible strategies for coping with it” (Radway. 1984.49)

These interpretations lead romance novel readers for better interpretation of a text. Thus, romance novel readers rely on circumstances and cultural codes. The romance genre is the text that you read and you enjoy such thing of dialogue, setting, mystery in different place and time. All romances have a central love story and a satisfying ending.

2.5 Leisure and Pleasure Women Readers:

Leisure reading can be defined as recreational, pleased, free and independent reading. In classrooms for example there are many terms used for leisure reading such as “SSR: sustained silent reading; DEAR: drop everything and read; LTR: love to read; POWER: providing opportunities with everyday reading” (Foy, & Drucker, 2012.201)

The majority of leisure time for both men and women is spending on consuming media, for example, watching TV, listening to music. People who view reading as enjoyable and read outside class daily are much more likely to become successors as teachers, doctors, lawyers, dentists.

Many young people are not experiencing this success, however. The progress in International Reading Literacy Study survey of ten year olds reported that although 74% of students described themselves as motivated readers, on average only 28% actually liked to read. In addition to a survey by the National Literacy Trust of the United Kingdom in 2012 found that just over half of young people ages eight to

sixteen enjoyed reading very much, and 12.2% did not enjoy reading at all, Just over half 56% read outside of school.

Struggling readers tend to read less during the school day. They are in need of more opportunities for leisure reading, as they need a support in selecting books. Often, struggling readers select books that are too difficult for them, so they become careless about reading, and lose interest in reading. When struggling readers engage in leisure reading and receive a support for selecting books and time to read outside of school, and opportunities to discuss those books, they gain reading achievement.

In order to support and guide reading independently during leisure reading time; we suggest some principles and procedures for example readers should choose their own reading materials, so students will be able to choose engaging and appropriate reading materials, also encourage student to talk to their peers about the novels, short stories that they read as part of classroom leisure reading activities, furthermore encourage students' families to show their children the enjoyment of reading rather than playing all the day, and wasting time, even to be member of public libraries and be in contact with websites to learn more about reading such as Children's Book Council, Young Adults' Choices.

Women leisure readers mean taking time to read while working both outside and inside the home, with the pressure to do it all. Or what Angela Mc Robbie has defined as promoting the ability to do and have it all. Victorian Britain popular leisure activities is Sunday in which people used to go to churches for worship and rest, Sunday is a special day of the week the shops closed and most people can be found in home or at church.

People in Britain spend about 45% of their free time watching television, 24% of their free time socializing, 21% on sport and hobbies, and 10% on other activities. Other popular leisure activities are listening to the radio, to music, gardening, and reading, eating out and going to the cinema.

Administrators should support teachers in providing opportunities for leisure reading in classrooms, teachers and family members should support students in developing leisure reading habits, in order to ensure that students experience the benefits of leisure reading, teachers and families should support students' reading

choices by saving a print, digital, and multiple modes of texts that expand on students' interests and that students are able to read without great struggle. These reading materials can come from classroom, school, public, home, and online libraries and other relevant sources.

The technological development has influenced the existence of the print magazine in that it forced the change into digital magazine called Femina, as the first women has opened magazine in Indonesia in order to face the challenge in new technology. The print magazine Femina is published for the first time in 1972. It became one of the most popular women magazines in Indonesia up to now. At the end of 2011, Femina launched the digital format of the magazine and people can read it on line via computer, tablet and Smartphone. Another important aspect of leisure reading as a fan practice is Pleasure.

The nature and variety of the pleasure adolescent readers has an enormous power in creating the curiosity in reading and development. thus there are different kinds of pleasure including the pleasure of play, intellectual pleasure, social pleasure, and the pleasure of work all of them play an important role in psychological feeling. Unfortunately this pleasure is not including in schools in a way that developed students reading and that help students to grow as readers not as machines just learning by heart.

The pleasure of reading is so neglected. One reason may be because of the focus of using Internet that requires different and deep kinds of reading, instead of focusing on the power of reading. Reading popular texts or experience a pleasure is precisely described by Radway. This scholar has asked young people directly what they get from their reading of popular adolescent texts. Why not ask them how they experience and use these texts?

According to Radway the students participated in a series of four interviews. The first was about general reading interest and history; the second was about their love of their preferred genre; the third we asked them to think aloud as they read favorite excerpts from their favorite texts; the fourth was a reflection on how their reading connected to their life and other interests. After the interviews she classified the students into four group's kinds of pleasure (play, intellectual, social, and work)

Play pleasure is the pleasure that readers get from living through a story and getting totally lost in a book. The student read stories simply because they like it or like living and travelling in the sea of those stories, this kind of pleasure needs to be valued and celebrated, any kids need to be enjoyed, pleased and play with novels or books. John Dewey described it as “Puts itself forth with no thought of anything beyond” (Dewey, John. 1913.12)

Intellectual pleasure is the process of taking information and come up with a new possible solution. This kind of pleasure is like guessing what will happen in a story or a novel and imagining the end of that story. Dewey explained it as fellow “When any one becomes interested in a problem as a problem, and in inquiry and learning for the sake of solving the problem, interest is distinctively intellectual” (Dewey, John. 1913.50)

Social pleasure is the pleasure of using reading to connect with others and to name and identify oneself, in other words the pleasure of naming and identifying yourself through reading. Dewey explained that “Social interest is a strong special interest” (Dewey, John. 1913. 65)

The pleasure of work defined by Dewey as the pleasure one takes from using a text as a tool to accomplish something. The informants using their reading to help them become the kind of people they wanted to become or a kind of pleasure that termed inner work. Our informants read for pleasure, and drew a line between school reading and real reading. School reading is reading you have to do. Real reading is reading that helps you on your life’s journey, and immersed you in all four of the pleasures described here. Reading pleasure has enormous power. We need to make it more central to our practice.

2.6 Conclusion:

In the analysis of this chapter we became able to identify women's rise of literacy and their improvements in Victorian period. In order to qualify equalities between the sexes they revolt, struggle and fight for better standards leaving through reading, education and learning.

The conventions of romance novels are discussed throughout this chapter, and more details were developed, from the rise of the woman reader to the popular pleasure reading and leisure time enjoyment following the development of morals and ethics of a young woman to the fiction and imagination of the reading public. Thus, all this helped widely in creating a new habit called reading for joy that will be developed in the next chapter.

Chapter three

Woman's Reading Habit

3.1 Introduction:

In this chapter, I will concentrate more on the novel. My main goal is to show if there is any value in the reading habits of ordinary people. For example the reading of special books such a detective stories or romances.

Furthermore, this chapter explores the complexity of reading habit as cultural phenomena, as well as the sensational genre of Marry Elizabeth Braddon, the realism and gothic in Victorian era. Moreover, it involves reading as feminine in Lady Audley's Secret, then the relation between reading and madness of the female reader. Thus, everyone has a special habit to play with it in everyday life.

3.2 The Complexity of Reading Habit as Cultural Phenomena:

Women's reading habit toward a certain text relied on circumstances, condition, and position and also on family, social and educational background. The well-known African proverb "It takes a village to raise a child". This may resemble that everyone in a society plays an important role in the development of children, in other words it explore the complexity of developing children's reading habit by suggesting "it takes a village to raise a reader".

In order to support reading habit as culture we suggested two important experiences the first one by asking children to lent stories from adults at home, then come and relate those stories in the library, after that draw pictures to match the stories. Here Learning activities are developed to further improve children literacy skills, the second one adult learner should discuss topics about their interest and choose a secretary among them to keep a record. The notes are then simplified. Pictures relating to the discussion are taken with the community and matched with the final piece of work. Here learning activities are developed for adults to take ideas further.

These two experiences from readers and librarians show us that the supporting the love of reading as a habit must be highly valued and successful and can help in a community driven as the proverb said “today a reader and tomorrow a leader”.

In order to create a culture for a reading habit, it may be depend on past success, political and social expectation. The new technology as mobiles and tablets had influenced the traditional reading habit. This led to a big concerns of the librarians about the future of reading, and in order to fix the habit of reading they create a challenges to support reading such as increasing the resistance for reading and made competition from multimedia and schools, furthermore creating a simple book for children like short story about magic or miracle in addition to gift the educators who read more two books a month as they do with prisoners by reducing the punishment for those who could read three books in a month.

Sanders-ten Holte and Cruz suggest that to create a culture for reading within a given society, it is necessary to improve the reading environment in the home, the school and the community at the same time. Readers need to feel that they have choice in their reading. When readers feel they have that choice and are not obliged to read just school texts only then they will be motivated to continue reading.”Children from homes where parents were literate were more likely to enjoy reading and to be encouraged to read than in homes where parents were illiterate” (Obua-otua. 1997. Np)

Ethiopia for example has built over sixty five reading rooms throughout the countryside. These reading rooms provide access to books for students and community members and they distribute books; while Switzerland has developed multilingual public library collections in a dozen languages in order to meet the demands of the immigrant population moving into their city, they help to select the books and borrow and share materials in the multilingual collection.

How literacy develops, sociocultural perspectives of learning and literacy are not typically part of the reading promotion literature. However, this perspective provides a powerful lens for extending knowledge of reading promotion at the individual level to include the broader community level. A sociocultural perspective posits that all learning and literacy development occurs within social and cultural contexts (Bakhtin, Rogoff, Vygotsky, Wertsch., 1990; 1986; 1978; 1998)

Thus, children and indeed all community members to various degrees, actively strive to become insiders with whom they live and interact with. To illustrate this idea, we explore four different types of promotional activities from different regions of the world in order to clarify these principles that raise the literature on reading promotion. “Several reading room projects in East Africa where community-based libraries work with local villagers to promote reading” (Asselin & Doiron, 2009). “Online innovations such as the social network World Readers where youth from different countries connect over the Internet to share and discuss reading interests” (Doiron, 2009; Abram, 2008)

Programs such as World Readers assist in encouraging reading, building global communities based on shared values and preferences. It is this ability to support communities of readers with a diverse language and literacy landscape that will continue to challenge contemporary library programs. It was argued that the principles of reading promotion identified in this article and that the programs we describe, can inform development of reading promotion programs.

The goal of the World Readers project is to harness the intrinsic interest young people have in using online social networks and develop an engaging and motivating virtual environment for readers around the world to share and discuss their reading interests. An online social network called World Readers and a supporting website for educators and librarians has been created, where young readers from around the world are able to join a virtual community of young people with similar diverse reading interests.

The research focuses on identifying effective tools for encouraging participation, factors which influence reading interests, the most popular reading choices made by participants, the reactions of participants to their involvement with the network, and how the social networking phenomena influences and supports young readers.

To improve reading and learning we should for example, work individual learning plans that are developed for the needs and interests of new learners and library users are challenged to read a book and write a sentence about the most interesting thing they found in the book. Some examples of programs for children are: Collaboration with primary schools to support students' independent reading and research projects; Literacy remedial classes for students in lower primary grades; Hosting professional development days for primary school staff on topics such as family learning and adult literacy, intergenerational impact of poor literacy skills, and how teachers can encourage parents into adult learning programs to best support their child in school.

In order to promote a reading habit in Arabic society, first we should create a simple book for children and share their imagination stories with each other, second adults learners should discuss topics about their age and interests Learning activities are developed for adults to take ideas further, third inviting parents to a performance by children based on the children's ideas, story books, fairy tales made by children. Children write, draw and colour invitations which they then take to their parents. At the performance invite interested parents to adult literacy class the following week for a specific session.

Braddon makes a great effort to demonstrate a woman's reading habits as a methodical issue on how she must view the situations that arise. In making her lead heroine a pseudo detective, something Braddon does not do until this novel, she simultaneously emphasizes the detective mind, places it in a woman's body.

3.3 Feminine Reading in *Lady Audley's Secret*:

In *Lady Audley's Secret* for example the character Lucy reads, either through text or illustration. The narrator argues that the ideal womanhood does not read at all. He suggested that Lucy Audley should not read French novels, but rather she must read texts or anything that could instruct and support her for better housewife or mother. In one of the earliest scenes of the novel, the narrator informs readers that all of “Lucy’s amusements were childish...she hated reading or study of any kind, and loved society . . . rather than be alone” (Mary Elizabeth Braddon.1862.65)

When considering Lucy as a non-reader of certain type of the text, so the narrator reflects the impression of Lucy a quiet, serious, passive and childish. In Victorian literature the angel always was considered as feminine although novels are “teem with male demons, there are no male angels” (74). Nina Auerbach argues in her book *The Woman and the Demon* (1984) that female demons, which often were involving in Victorian literature and especially sensation fiction, and biblical history which the angel, had always established these figures as male. This cultural trend of depicting angels as feminine instead of the traditional masculine figures stand up on the paradoxes received in the role Victorians specified women. In replacing male angels who were often harbingers of bad news, revenge, as John Milton’s *Paradise Lost*.

Braddon's choice in categorizing Lucy as angelic is most meaningful in regards to her commentary on female readership. Because the narrator insists to casts Lucy as the angel, it seems that he hates reading and he just emphasizes on the depiction. The idea of seeing the angel as a non reader actually serve as a crucial part of the cultural ideology that constructs and prescribes this domestic ideal for the Victorian woman. For Victorians, then, reading was both a signifier of feminine traits and a hobby that produced anxieties. While there were plenty of Victorians who criticized female readership for what they considered as immoral because it was a feminine hobby “When women are...put forward to lead the action of a plot, they must be urged into a false position...The novelist finds that to make an effect he has to give up his heroine to bigamy...” (E.S. Dallas.1866)

Braddon proves that a woman has to be either the Angel or the Monster with her character Lady Audley, who looks the part of an Angel, but may act the part of the Monster. It is important to note that one of Lady Audley's most prized physical attributes is her blond hair. Before Braddon's novel, most villainesses were not blonde, as blonde hair was always associated with the Angel image. Oliphant wrote of the effect that this aspect of the novel had on Victorian fiction:

Braddon is the inventor of the fair-haired demon of modern fiction. Wicked women used to be brunettes long ago, now they are the daintiest, softest, prettiest of blonde creatures; and this change has been wrought by Lady Audley, and her influence on contemporary novels. (Oliphant 155)

Ellen Tremper traces the figure of the blonde femme fatale through fiction and film, and the start of her study on the topic began with Lady Audley. Tremper discusses how the physical depiction of Lady Audley destroys societal conventions.

Braddon's narrator captures the angel and the demon when she describes Lucy Audley as serving tea. "Surely a pretty woman never looks prettier than when making tea." (90) First, she remarks on how pretty and innocent she looks while serving tea, observing that women never look prettier when engaging in this task. As the description continues, however, Braddon begins to depict Lucy as the occasional reader. Since the ideal vision of womanhood would describe a woman who put all individual pleasures aside for those of her family.

It is not surprising that when wanting the reader to see Lucy as having a capacity toward something much more sinister, the narrator depicts a reader. Braddon uses Lucy's act of reading as a unique way to cast more suspicion on her character. Indeed, in this novel. Reading emphasizes much more on Lucy's character because when Lucy reads or pretends to read, no one has any idea about what she is thinking. The assigning of readership to a character such as Lucy is not really that easily summed up, in fact is a complicated matter.

Many criticisms leveled at women readers. The idea that women read certain genres like Sentimental and Domestic fiction as well as Sensational texts was seen as an essential tendency. In fact, most Victorians, like their Romantics believed that

women had an inborn propensity for the imagination. Although the use of the imagination seemed to threaten as an idealized social behavior, these experiences are feminine hobbies. Like Jacqueline Pearson examine the act of reading as a complicated issue throughout the 18th and 19th centuries. At the same time that society cautioned women against reading and warned that books were dangerous between the private sphere of woman and the public sphere of man, they were also encouraged to read, at least a little.

It becomes apparent at the very beginning of *Lady Audley's Secret* that Lucy is the emblem of femininity when it comes to her looks. Her angelic and childish feature is described by the narrator as:

Soft and melting blue eyes; the graceful beauty of that slender throat and drooping head, with its wealth of showering flaxen curls; the low music of that gentle voice; the perfect harmony which pervaded every charm, and made all doubly charming in this woman.
(Braddon.1862.5)

Lucy's husband, Sir Michael, is completely fond by his young wife's exceptional beauty; He could no more resist the tender fascination of those soft and melting blue eyes; the long fair hair and beauty of that body and the fashionable dress; the low music of that gentle voice; the charm charming in this woman that could resist his destiny.

Lady Audley employs her incredible ideal feminine appearance as her best tool for advancement and learning. She learns the kind of effect that her looks have on the people around. It is her beauty that allows her to attain the power that she has in her marriage with Sir Michael. From the first moment or the first sight Sir Michael fall in love with her "That one quiet evening sealed Sir Michael's fate....at the sober age of fifty-five, Sir Michael Audley had fallen ill of the terrible fever called love"(Braddon.1862.5)

Nineteenth century novels involve women's fashion as descriptive details for the sake of feminine reading. In fact, a female character's development is linked to the style and manner to in which she wears her clothes. One example of a minor fashion element is the pocket the pocket in women's dresses. Pockets occupy for the women characters in *Lady Audley's Secret*.

Braddon presents Lucy as women with strong masculine ambitions, struggling against their limited options and persisted future in patriarchal society. Clara, on the other hand, is depicted as a submissive and feminine woman, thus representing the traditional and idealized type of women. Whereas Lucy's feminine appearance hides her masculine ambitions, determinism and courageousness.

3.4 Braddon's Sensational Realism:

A sensational novel is a minor subgenre of British fiction that flourished in 1860s. It often deals with crime, murder and sometimes with bigamy as it causes a great excitement and interest. While a realist novel is characterized by the fictional attempt to give the effect of realism by representing complex characters or it is the attitude or practice of accepting a situation as it is. It often contrasted with idealism. The Victorian sensation novels have defined as a novel with a secret.

Sensation fiction is a literary genre of fiction that achieved popularity in Great Britain in the 1860s and 1870s. The genre's popularity was related to the expanding book market and growth of reading public, by products of the Industrial Revolution. Whereas romance and realism had been contradictory modes of literature, they were brought together in sensation fiction. The sensation novelists commonly wrote stories that were allegorical with symbols and abstract; the abstract nature of the stories gave the authors room to explore scenarios that always struggled with the social anxieties of the Victorian era.

Lady Audley's Secret proves to be more revolutionary than its contemporaries in its treatment of the binaries as it not only argues against them, but also provides new and innovative models for women. Mary Elizabeth Braddon without a doubt is one of the most important authors of sensation fiction. She produced texts in other genres as well, but the best known for her sensation novels *Lady Audley's Secret* and

Aurora Floyd, Braddon has published approximately seventy novels, several short stories, essays and plays. The genre of sensation fiction is characterized by sensational events. Many critics suggest that the greater danger of sensation novels is that their readers might begin to romanticize crime and criminals.

The 1860s and the 1870s sometimes called a sensation decade, since it represented a time of sensational advertising, crimes and damage which shocked the Victorian audience. This period flourished and gained a wide readership especially women and middle class, for example some of the sensational novel are Mary Elizabeth Braddon's *Lady Audley's Secret*, Aurora Floyd, Wilkie Collins's *The Woman in White* and Mrs Henry Wood's *East Lynne*. Sensation stories were considered modern; women of sensation fiction were often very charming and beautiful, which made the novels more shocking to the audience.

Female character's development linked to the style and manner in which she wears her clothes. One example of a minor fashion element characters is Lady Audley, women's fashion in the nineteenth century are infamous for dramatic transformations in shape, style, detail, and stability. Some women still connected tie pockets as separate garments, the half of the century show that the more fashionable dresses were pockets stitched within the garment, these pocket provides various practical functions for carrying one's possessions, the location, accessibility, and potential privacy of this clothes item offer symbolic female figures in nineteenth century art and literature as a fashion detail.

Nineteenth century women's pockets reveal layers of possibilities for the portrayal of identity. If clothes in general are one of the most gendered aspects of material and culture, then the visual details in the novel and the visual details in the fashion contain a matter of importance. Pockets and their functions create an ancillary lens for analysis on both a literal and figurative level; the women's pockets in the fashion domain convey a sense of desired style while the characters' pockets operate to portray their desired status in life.

The relationship between gender and emotion is a prominent theme in British sensation fiction, and a central concern in Mary Elizabeth Braddon's novel *Lady Audley's Secret*. Braddon's work contains more examples of women than men involving signs of anger and more instances of men than women showing shame, which means that anger might be understood as a female and shame as a male quality in the text. The contexts where these emotions occur indicate the opposite, however. Women displaying anger are shown to transgress gendered conduct codes, whereas men mostly experience shame because of women's misbehavior. Although the distribution of male and female characters that show anger or shame could be understood as a manifestation for sensation genre, this interpretation is undermined by the gendered relations between emotional expression, power and control in the novel

Lady Audley's Secret helped in creating the popular Victorian genre known as sensation fiction, which became popular in the 1860s. However, sensation fiction involves some elements of Gothic novels and crime literature, focusing on dark secrets, shocking character and criminal behavior. Furthermore, these other genres tended to suggest that criminal behavior is belonging to particular settings, either it took place in urban underworlds or in history time periods in places like France or Italy.

The great innovation of sensation fiction is that it suggested that secrets are being simultaneously married to more than one person or what we called bigamy, murder, crime and insanity. At a time when the family home and the domestic world has corrupt public world, sensation novels almost characterized by secrets and hidden knowledge. Braddon's relation with the rise of sensation fiction made her a subject to criticism. In a review of Braddon's work including *Lady Audley's Secret*. W. Fraser complained that Braddon had succeeded in making the literature of the Kitchen the favourite Reading of the Drawing-Room (105), suggesting that her interest in topics was associated with the lower classes. He called *Lady Audley's Secret* one of the most noxious books of modern times (96).

Sensation novels described as domestic gothic that transferred gothic events and emotions from exotic and romantic locales into the heart of nineteenth century Britain. Henry Tilney claims that the sensation novel is more true to the actual world (Flint 287). These questions led to the imaginations of the good people of Victorian

Britain and added to the success of *Lady Audley's Secret* and of the sensational genre as a whole.

Mary Elizabeth Braddon dominated the market for what we called the novel of sensation. This genre caused many threats among critics, not only the subject of murder, bigamy, illegitimacy and madness, but the act of reading itself. Since its narrative method turned readers into addicts, narrating them with a modern detective fiction. In *Lady Audley's Secret* Braddon examines other literary genres, from the gothic to detective fiction and even realism. The analysis is divided into three parts, each one deals with a literary genre.

First, Braddon's uses the Gothic mode in *Lady Audley's Secret*. Victorian secrets differ from Gothic mysteries. Braddon's references to contemporary medical experiments may, indeed, have revisited Gothic stereotypes. Second, in some of Braddon's novels, the detective becomes "a sort of criminal geologist" (81) Braddon's heroine is defined as a "*female species*" who "struggles to survive in a patriarchal world" (87). Third, *Lady Audley's Secret* deals with realism. It shows how the motifs are included in the narrative function as means of developing the effect of reality, and points out how the novel sets apart sensationalism and realism, sensation fiction enable the writers to offer a new realistic look on reality.

Tamara Wagner, a feminist critic, discusses some of the limitations of Gilbert and Gubar's works in terms of sensation fiction. In her analysis, Wagner notes that while Gilbert and Gubar briefly reference the sensational novelists in their study of the 19th century women writers, they generally ignored the genre in favor of the more traditional literature. However, since Gilbert and Gubar's time in the 70s and 80s, the sensation genre has been the basis for much of the critical analysis of the attitudes of women writers at the time and particularly in the case of women writing literary. Victorian sensation novels were considered to be lowbrow literature, were still considered that way for some time, and thus often overlooked.

The end of the novel plays a critical role in shaping Braddon's critic society. Because *Lady Audley's Secret* was published as a sensation novel, readers would have expected it to follow certain rules of the genre. Showalter, in her discussion of *Lady Audley*, lists the conventions of the sensation novel:

Typically, the first volume of a woman's sensation novel is a gripping and sardonic analysis of a woman in conflict with male authority. By the second volume guilt has set in. In the third volume we see the heroine punished, repentant, and drained of all energy...It was so widely accepted that marriage would conclude the representation of the fictional heroine that "my third volume" became a coy euphemism for this period of women's lives (Showalter181)

Braddon's novel appears to follow these conventions. Lady Audley begins the novel in power, and there are in fact two marriages: Clara and Robert, and Alicia and Sir Harry Towers. Another aspect that seems to place the novel in the sensation genre is the fact *Lady Audley's Secret* plays with both of these conventions, of the sensation novel and of the wrongful incarceration narrative, but deviates from both and thus succeeds in acting as a critique of society, The novel was so criticized because of its apparent identification as a sensation novel.

3.5 Reading and Madness:

Victorian psychology view woman as type of insanity. Madness or insanity simply defined as a disease, or doing something over and over, but expecting a different result. In the Victorian era the word mad defined as suffering from mental disease; beside oneself, out of one's mind; sane. In a contemporary context, mad often refers to being angry. To understand the 19th century view of madness and insanity, then, it is important to understand the purpose of Lady Audley's supposed madness.

Lady Audley's Secret, involves a unique female character that possesses a strong identity on several levels. She is at once the heroine and the villain of the story, transforming herself through four separate names, homes, and occupations during the novel. She defined as a demonic woman who opposes the cultural idealistic femininity. The female demon, then, functions in many different ways, often as a mad, crazy, criminal demon. "Lady Audley's unfeminine assertiveness must ultimately be defined as madness" (Elaine Showalter, 1976)

He forgot that love, which is madness, and a scourge, and a fever, and a delusion, and a snare, is also a mystery, and very imperfectly understood by everyone except the individual sufferer who writhes under its tortures (Mary Elizabeth Braddon, 1862.82)

Lady's Audley secret is concerned with the subject of madness and the treatment of the mad, and this subject is never separate from the concept of gender roles. What is madness if not ignorance of one's own identity? Braddon still undermines the gender roles of the time. Braddon states that even in the most peaceful and innocent of settings there can be violence and subversion, which means that the end of her novel in which Robert and Clara live out their days in a *fairy cottage* cannot be trusted (Braddon 285). Not only can the seemingly ideal setting of the end not be trusted, but Braddon's last words in the novel serves as she addresses the reader also should not be taken for granted.

The characterizations of insane women in Lady Audley's Secret contrast greatly, their violent acts against men is a result of treatment by society as insane; these acts of female madness motivated by self defense are the reactions of women on their domestic home and their lives, and the illustration of Victorian beliefs. Concerning Lucy Audley her insanity can be interpreted as a means of self defense and self protection. This novel suggests an anxiety about Victorian marriage or what we called the submission of the husband.

The relationship between maternity and madness is demonstrated in Braddon's novel, insanity has appeared in both Lucy and her mother. But we cannot suppose that all women are mad or all woman unfit or unsuitable to wifhood. Women were more likely to be described as a victim of insanity, the connection between women and insanity is demonstrated in contemporary articles which discuss hereditary disposition, where hypotheses are often discussed in terms of mothers and daughters The belief that insanity is passed from mother to daughter is apparent in Lady Audley's Secret when Lucy described her mother as "The only inheritance I had to expect from my mother was-insanity" (Bronte 308-9, Braddon 350)

Women are both passive and submissive to men. Because Lucy was a clear symbol of female insanity, she violates the future life as a wife through her bigamous marriage, then when she tried to murder the three men who threaten to break her security. The same doctor admits that Lucy might submit to true insanity once or twice in her life, and only under the bad condition; however, he also believes that this makes her enough of a threat that she should be locked away forever to protect society. The most important thing is that Lucy's insanity occurs in their defense of the role of wife. Lucy's violent attempts to murder George, Luke, and Robert are motivated by her desire to keep her past secret so that she can remain Sir Michael's wife and enjoy the power and security that position.

It is true that Lucy seems to attack every man she comes in contact with, she never attacks Sir Michael because her marriage to him provides her with security and happiness, by attacking her first husband, Lucy defends her status as the wife of a powerful man in order to protect herself from the poverty and hardship with which she is painfully familiar. It is significant that Lucy's insane acts are originally motivated by her abandonment of her first husband, George. Lucy's life yet leaves her with all the hardships and responsibilities of a wife, plus the responsibilities of the father and the provider. When the institution of marriage fails her through the negligence of her husband, Lucy is forced to seek work, which eventually leads to Sir Michael's proposal.

Considering her first experience with marriage, it is perhaps not surprising that Lucy feels justified in violating her wedding vows by taking another husband; in fact, Lucy's second marriage, that was illegal, is a practical way to provide what her first husband fails to, financial security for herself and her family "It would be something more than madness in a penniless girl to reject such an offer" (Braddon 9)

Braddon is able to obscure the fact that marriage failed both of these women before they became mad. The dark irony that the acts which most strongly define the unsuitability of Lucy as wife are actually perpetrated in order to protect her status as wife is obscured to make possible a formulaic happy ending which "leaves the good people all happy and at peace" (Braddon 447)

Lucy Audley associate marriage with slavery, for example when she describes her unhappy marriage to George as Fellow: "his wife, and the mother of his son, was a slave" (Braddon 353)

Not only did psychiatrists believe that madness was visible as it once was though there were still some cases of madness, but they also believed that it was no longer unpreventable. The experts in this field suggested that madness was less as an inescapable physiological destiny, than as a partial state, to which anyone under stress is liable, and which endures only so long as passion overturns reason.

This shift did mean that the individual now held responsibility for his own sanity, but it also meant that he held the guilt for a lack of sanity. This idea of personal responsibility also tied with societal expectations of the time, which also influenced the evolving science. Those in the Victorian society highly regarded the quality of self-control, for both men and women. As a result, a lack of self-control served as a symptom of insanity: "Social conformity thus became an index of sanity; the only measure available to the individual fearful of his or her own normality would be a willing obedience to designated social roles" (35). This idea that insanity rested on whether or not an individual followed prescribed social rules led to new definitions of insanity.

This new trend meant that women had to be extremely careful about their actions. Not only did women worry about others perceiving them as insane, but they were also worried about actually becoming insane. Women writers became very concerned with the ideas and principles of self-control. This was especially true since women were perceived weaker and less able to control their minds and bodies. Showalter's famous declaration about Lady Audley that, "As every woman reader must have sensed, Lady Audley's real secret is that she is sane and, moreover, representative" (Showalter 167)

Showalter's assumption supposes the binary of sane and insane, a binary which the Victorians were clearly aware of. However, Braddon's novel *Lady Audley's Secret* has critic both of binaries, Braddon takes the gender binaries, male (masculine) and female (feminine), and applied them with her characters.

Braddon uses Robert's feminine qualities to show young male hero of the Victorian novel should be and then, as she also challenges the Angel and Monster binary by combining the two in Lady Audley. Lady Audley's angelic appearance, is representative of the Victorian angel in the house, by combining qualities of the two stereotypes, Braddon rejects the binary and presents instead a new option. She also does this with the concepts of sanity and insanity.

In order to understand how Braddon complicates the ability of the reader to declare Lady Audley as insane or sane, first; when tagging someone as mad has several different meanings, but for the Victorians mad was associated with a mental disorder. This definition makes it clear that mad cannot be used the same way today as it was in the Victorian era. There is also the fact that the way Victorians understood insanity, or madness, is very different from how it is defined today. Critics like Elaine Showalter who declare that Lady Audley is sane are judging Lady Audley in terms of modern psychology. Showalter seems to make the claim that Braddon labeled Lady Audley as insane.

Showalter identified a sane, insane binary within the novel, by asserting Lady Audley as sane rather than insane as she is declared. However, Braddon's usage of madness and insanity as defined by Victorian society does not support such a binary because insanity is defined differently in the 19th century than it is now. Braddon instead uses Lady Audley and her label of insanity to critique the society's ideas of madness and the use of the label as a means of controlling women.

Showalter fails to realize that Braddon would have understood what real mental illness was versus what her society claimed it to be. The text clearly does not give any evidence that Lady Audley is mentally ill; in fact Braddon makes a careful distinction between Lady Audley and the mentally insane:

All mental distress is, with some show of reason, associated in our minds with loose disordered garments and dishabilled hair, and an appearance in every way the reverse of my lady's (Braddon 223)

Here, Braddon acknowledges that Lady Audley is not mentally distressed and therefore cannot be labeled as mentally insane, especially in terms of modern psychology. However, Braddon was writing at a time when insanity was not so

carefully defined, and in making Lady Audley's as an insane the "secret which is the key to her life" (Braddon 165), Braddon critiques her society's views of madness, especially the madness of women, and madness use as a tool for control.

3.6 Conclusion:

In this final chapter of our work; the fiction of Marry Elizabeth can sum up in a mixture of contemporary sensationalism full of elements of the gothic realism romance, Braddon has a special quality of demonstrating female readers as a new habitual detective readers.

In *Lady Audley's Secret*, Braddon uses the stereotypes of women to shape her critique of Victorian society and to challenge the difficulties of her society. It seems that people in Victorian England helped in the success of *Lady Audley's Secret* and of the sensational genre as a whole.

General Conclusion:

Reading leaves your mind travel to beautiful places through different times with historical eternal characters. During the Victorian period women's roles was enclosing in the private sphere. Since women were considered as a weaker sex and inferior to men, which means that they briefly represent the domestic sphere, their main goal was to obey the husband. From that idea women's movement liberty act was made to change the previous thinking about woman's duty and to require a new life full of education and learning rather than attracting the husband. Nevertheless the first thing to consider is learning by the exploration of the success of feminine reading.

In earlier centuries it was a usual habit for women to work inside home and in family business. In this research work, the theme of reading is prominent one as it is well-organized in the three chapters. This study has explored the representation of the female reader during Victorian period. Furthermore the struggle of British people concerning the feminine reading that helped in creating Women's Liberation Movement.

Feminine reading is a domain that allows women to take an over control toward learning. Women need to know things more than cooking and nurturing. Lady Audley is the best model of ideal femininity, but many readers believe that Lady Audley is not mad. In fact, many critics viewed Lady Audley's deception as a feminist act in which a woman takes control of the direction of her own life. Since Lucy refused to submit to the approval of men, so she considered as mad woman and as insane rather than sane.

Mary Elizabeth Braddon dominated the market for what came to be known as the novel of sensation during the 1860s. This genre of sensation plus modern detective fiction turned readers into addicts. Rereading Braddon's *Lady Audley's Secret* gave us a sense of curiosity of learning and acquisition of knowledge. Thus, she reflects the Victorian anxieties about the domestic sphere, but in the novel, the domestic lady that called Lucy turns to be a violent criminal because she proved that the concepts of the ideal womanhood was more idealistic than realistic. As a result of this concept she committed bigamy and abandoned her child, and scarified herself to murder better than staying at home.

The controversial issue over the female reader led to the famous feminist movement. They struggle for civil rights and for freedom of the mind; the novel gives Lady Audley the power to change her identity because she pictured Lucy as a fighting woman. Other anxieties about unstable female reader appear throughout the novel. Women were expected to be submissive, graceful, and charming without having desires or expectations of their own. Thus, Lady Audley seems to be a model of Victorian femininity because she was beautiful, innocent, and devoted to her husband. However, it becomes clear that Lady Audley handle these conventions as a way of revenge, where later abandoned her husband and her child.

It is clear throughout the novel that Marry Elizabeth Braddon defended Lady Audley as strong woman who fight and sacrificed her husband and her child in order to express her own desire; from here women used to fellow their minds without the fear of the husbands, the brother and the father. Finally, we hope that our work will encourage further studies in such related themes, in addition to, we wish from this work to assist our student in other research paper.

Glossary:

Matrophobia: n: The fears of becoming like one's mother.

Striking: adj: the act of making a strong impression.

Carving: n: the craft of producing a carved object.

Simulation: n: something which stimulates a system or environment in order to predict actual behavior.

Multilingual: adj: able to communicate fluently in multiple languages.

Pseudonym: n: a false name used for online anonymity.

Harbinger: n: a person or thing that foretells the coming of someone or something.

Rape: n: the taking of something by force; seizure.

Patriarchal: adj: characteristic of patriarch; venerable.

Iteration: n: the use of repetition in a computer program.

Appendix one plot summary of Lady Audley's Secret:

Lady Audley's Secret, the 1862 best selling sensation novel by Mary Elizabeth Braddon. This novel is about a working class woman who has a great secret named Helen who decides to change her identity after her first husband leaves her to look for gold in Australia because all his money has spent by his wife and father in law. She marries a rich man named Michael Audley and becomes Lucy Graham or Lady Audley. Everyone began loving this Lady Audley, Who is sweet, beautiful, childish and passive.

Sir Audley's daughter from his previous marriage called Alicia. This daughter hated her stepmother Lucy because she became the lady of the house. Alicia spent most of her time, while Lady Audley spent her time playing with her jewelry "All her amusements were childish. She hated reading, or study of any kind, and loved society; rather than be alone she would admit Phoebe Marks [the maid] into her confidence, and loll on one of the sofas in her luxurious dressing room, discussing a new costume for some dinner party, or sit chattering to the girl, with her jewel box beside her, upon the satin cushions, and Sir Michael's presents spread out in her lap, while she counted and admired her treasures."

The plot moves to the city, where Sir Audley's meet his lazy nephew, Robert, they become close friends with a man named George Talbot. George spent three years in Australia and when he returns to England, a few later to hear that his wife that lives in England died. Robert spends the next year trying to make George happy. He takes George with him to visit his family, after a while George disappeared during this visit; Robert devotes himself to solve the mystery of George's disappearance. He found a book with a note written by George's wife that indicates Lady Audley's handwriting. This confirms Robert's suspicion about Lady Audley. Robert concluded that Lady Audley is actually George's dead wife. Robert travels to Lieutenant Maldon's house and demands possession of the boy, called Georgey (George and Lucy's child). After a long time George discover the name Lucy Graham and the name Helen Talboys as one person, When Robert confronts Lucy, she tells him that he has no proof, he find more evidences and come back to confronts her again, she said that is insane, claiming that George abandoned her and she had no choice just to abandon her old life and child to find another rich husband.

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