Representation of an "Angel in the House" and "Fallen Woman" in Elizabeth Gaskell' s *Ruth*

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from references mentioned.

Semarang, March 2011

Hiradityasari

MOTTO AND DEDICATION

If all the trees on earth were made into pens, and the ocean supplied the ink, augmented by seven more oceans, the words of GOD would not run out. GOD is Almighty, Most Wise. (QS. Luqman: 27)

This paper is dedicated to
My beloved family and
to everyone who helped me accomplished this paper.
"Thank you for supporting and motivating me".

APPROVAL

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VALIDATION

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The writer realizes that this thesis is far from perfect. She, therefore will be glad to receive any constructive criticism and recommendation to make this thesis better.

Finally, the writer expects that this thesis will be useful to the reader who whishes to learn something about literature.

Semarang, 14 March 2011

The Writer

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Abstract

Since a woman in Victorian England was expected to be a manager of household, there was a stereotype of Victorian woman called the "angel in the house". There was also another stereotype of Victorian woman called "fallen woman". As literature represents life, woman's roles and stereotypes in Victorian are also reflected in Elizabeth Gaskell's *Ruth*. The objectives of this study are to describe the representation of angel in the house and fallen woman in this novel and to describe social perspective and how the fallen character struggle to face and overcome the social construction surrounding her. The study employs library research and sociological approach to analyze Victorian woman's roles and the stereotypes. It analyzes the character, conflict and setting that brings the study to the analysis of Victorian woman's roles in this novel. From the analysis, it can be concluded that there are woman's roles performed by female characters in this novel that is "angel in the house" and "fallen woman". Ruth, as the main character, performs both images. She performs "angel in the house" when she becomes a governess. Beside that, she falls into fallen woman because of her naivete and her innocence. However, as fallen woman, she succeeds to struggle to get her position in society and becomes an honorable woman even though she has to die in the end of the novel.

CHAPTER 1
INTRODUCTION

1. Background of the Study

Stories in a novel could resemble events that happen in real life. Wellek and Warren state that "literature represents life, and life is, in large measure, social reality" (1977: 94). Therefore, we may find characters in a story having the same characteristics as real human beings. They are activated by conflicts that might also happen in real life. Characters in literature may undergo problems similar to what real people experience in their lives.

One of the problems that real people experience is related to the different roles between men and women. Although men and women are biologically different, their different roles in society are social constructions, which are often referred to as gender. Itzin and Newman define gender as follows:

> Gender is the socially constructed and culturally determined characteristics associated with men and women, the assumption made about the skills and abilities of men and women based on these characteristics, the conditions in which men and women live and work, the relations that exist between men and women, and how there are represented, communicated, transmitted and maintained (1995: 1-2).

Such social constructions often regard women as weak, irrational and emotional. Therefore, women are positioned as subordinate and are expected to work in domestic fields. For example, a woman should take care of her children and her husband. Women's roles in society evoke specific stereotypes that must be performed by them. Women will be respected by society when they perform their supposed nature and work in domestic fields. On the other hand, women who are aggresive and rebellious will be compelled and domesticated to be women figure people expect. Furthermore, women are not expected to perform sexual activity with men without a marriage bond. A woman who is found to have a sexual discourse with a man who is not her husband is regarded as a bad woman.

In Victorian era, women were expected to work in a domestic area such as managing household. Victorian women were educated to be a good manager of household, a good wife and a caring mother. Therefore, the main aim of Victorian women was to get married to maintain their life. Since a woman were expected to be a manager of household, there was a stereotype of Victorian woman called the "angel in the house". However, there was also some Victorian women who could not perform the characteristics of domestic women because of many reasons such as when they had to work to earn money for maintaining her life. It happened to women who come from lower-class. Furthermore, the Victorian society forbade sexual activity between a man and a woman except for a reproduction purpose in a marriage. A single woman who was found to be with a man and even performed sexual activity would be discarded and regarded as a bad woman. Therefore, there was also another stereotype of Victorian woman called "fallen woman".

Woman's roles and stereotypes in society are also reflected by some authors in Victorian novels. One of them is *Ruth*, the novel written by Elizabeth Gaskell. Gaskell portrays Victorian woman's roles performed by women characters in the story. The main character in the novel is Ruth, a young girl who comes from a lower-class family. She performs the

characteristics of a domestic woman who is submissive and naive. To support her life, Ruth works as an apprentice for a dressmaker. Ruth makes a mistake by falling in love with a man and performing sexual activity with her lover without getting married. Therefore, Ruth is expelled from the society and is regarded as a fallen woman. However, Mr. Benson a minister finds her in despair, brings her to new enviroment and gives her a new identity. Mr. Benson helps Ruth to struggle to maintain her life in spite of being considered as a fallen woman.

The existence of women's roles performed by the female characters in the novel makes it interesting to analyze. Conflicts faced by Ruth could deepen her performance and her characteristics in showing woman's prescribed role in the society of the novel. Therefore "Representation of "Angel in the House" and "Fallen Woman" in Elizabeth Gaskell's *Ruth*" becomes the title of this thesis.

2. Research Problems

In this study, the writer limits the discussion on the following problems:
- Firstly, how are women's roles performed by female characters in Elizabeth Gaskell's *Ruth*?
- Secondly, how are the stereotypes of "angel in the house" and "fallen woman" represented in this novel?
- Thirdly, how is social perspective described in this novel sets against a fallen woman and how does a fallen woman face and overcome the social construction surrounding her?

The analysis of character, conflict, and setting serves as the basic analysis to support the analysis of Victorian woman's roles and stereotypes in the novel. Any kinds of information, statement, and narration about the characters will be observed to support the analysis of the representation of an angel in the house and fallen woman image that emerge in Elizabeth Gaskell's *Ruth.*

3. Objectives of the Study

The objectives of this study are as follows:
- To describe woman's roles in Elizabeth Gaskell's *Ruth*.
- To describe the representation of the Victorian "angel in the house" and "fallen woman" this novel.
- To show how social perspective described in this novel works against the so called fallen woman and how the fallen woman character struggle to overcome the prejudice against her and eventually gain her respectable position in society.

4. Methods of the Study

The methods of the study which are used to analyze this novel are research method and approach method.

1. Research Method

The writer employs library research to analyze the novel. George defines library

research as "an investigation involving accepted facts, speculation, logical procedures rigorously applied, verification, evaluation, repetition, and ultimately an interpretation of findings that extends understanding" (2008: 22-23). The writer precedes the research in the workroom or library to get the necessary information and data. Various sources from the library such as books, articles, essays and online sources related to the problem in the novel support the analysis of the novel.

1.4.2   Approach Method

The study employs sociological approach to analyze how the stereotypes of Victorian woman are represented in the novel. Wellek and Warren differentiate sociological approach into three kinds. They are the approach to the sociology of writer, approach to the social content of the work itself, and approach to the influence of literature on society (1977: 96). This study applies the second category of the approach that is approach to the social content of the work itself. This means applying the social condition in Victorian period to analyze the sociological aspects inside of the novel.

5. Organization of the Thesis

In order to present a clear description about the study to the reader, the writer divided this thesis into five chapters.

Chapter 1   : Introduction

It serves the introduction which contains background of the study, reason for choosing the topic, statement of the problem, objectives of the study, significance of the study, methods of the study and outline of this study.

Chapter 2   : Author and Her Work

It consists of the summary of *Ruth* and biography of Elizabeth Gaskell.

Chapter 3   : Theoretical Frame Work

It is the review of related literature. It discusses the theory of intrinsic and extrinsic elements. The intrinsic elements that will be discussed are character, setting and conflict whereas the extrinsic elements cover gender theory especially woman's role in the Victorian society.

Chapter 4   : Discussion

This discussion contains the main analysis of the thesis. The results of intrinsic and extrinsic analysis will be explained in this chapter. The writer applies the theory on chapter 3 to analyze intrinsic and extrinsic elements of the novel.

Chapter 5   : Conclusion

It serves as conclusion and gives suggestion based on the analysis.

CHAPTER 2
AUTHOR AND HER WORK

1. ELIZABETH GASKELL'S BIOGRAPHY

This biography of Elizabeth Gaskell is taken from *The Oxford Companion to English Literature* and *Wikipedia*. Elizabeth Cleghorn Gaskell is an English writer. She was born in Chelsea, London, England on September 29, 1810, daughter of Elizabeth *née* Holland and William Stevenson. She was brought up by her aunt at Knutsford in Cheshire. Elizabeth was educated by her aunt to read and she attended Unitarian Sunday school.

On August 30, 1832 at the Knutsford Parish Church, Elizabeth married lecturer, educator, and Unitarian minister William Gaskell (1805-1884). She found the time to write poetry and sketches and he assisted her in research and editing. *Blackwood's Magazine* printed her first story "Sketches Among the Poor" in 1837. Her schooldays-inspired short story "Clopton House" was published in William Howitt's collection *Visits to Remarkable Places* in 1840.

When Reverend Gaskell was appointed a professor of Literature and History at Manchester Academy in 1846, Elizabeth and her husband were now living in a larger home on Upper Rumford Street. The Gaskells were soon acquainted with many other prominent Unitarians from Europe and North America, and Elizabeth started a prolific period of writing. She had numerous short stories including "Libbie Marsh's Three Eras: A Lancashire Tale" (1847), "Christmas Storms and Sunshine" (1848), "Hand and Heart" (1849), "Lizzie Leigh: A Domestic Tale" (1850), and her novella "The Moorland Cottage" (1850) published in various periodicals and magazines including *Howitt's Journal*, *Ladies' Companion*, *Harper's*, the *Pall Mall Gazette*, *Cornhill Magazine*, and Charles Dickens's *All the Year Round* (formerly *Household Words*).

Said to have been inspired by the death of her son William, Gaskell's first novel *Mary Barton: A Tale of Manchester Life* was published anonymously in 1848. It immediately caused a sensation and when it was deduced that she was the author she suffered accusations of being overly harsh in her portrayals of employers and working conditions. It was followed by another highly controversial work exposing the hypocrisy of church and state, her story of an unmarried mother *Ruth* (1853). *Cranford* (1853), first serialized in Dickens's periodical *Household Words* in 1851, met with much more favorable reviews, the public taking kindly to Gaskells' genteel and humorous look at Victorian society.

North and South (1855) was Gaskell's next novel, and she continued to write short stories including "My Lady Ludlow" (1858), "The Crooked Branch" (1859), "A Dark Night's Work" (1863), and "Cousin Phillis" (1863). *Sylvia's Lovers* (1863) was first serialized in *Cornhill Magazine*. *Wives and Daughters* (1866) said by many to be Gaskell's most mature and complex work was also serialized in *Cornhill* but unfortunately remained unfinished at the time of her death. In 1865, at the age of fifty-five, Elizabeth Gaskell died suddenly of a heart attack at her cottage the Lawn near Alton in Holybourne, Hampshire on 12 November 1865. She now rests in the Brookstreet Chapel's graveyard in the town of her childhood, Knutsford. William survived her by almost twenty years and now rests beside her.

2. SUMMARY OF *RUTH*

Elizabeth Gaskell's *Ruth* was written in 1853 but published in 1997. In 1853, it raised a

popular issue, gender issue, that happened in Victorian Period. However, the major issue to be analyzed in this research is the women's role performed by the characters especially woman and social perspective represented by some character who give influence to society of the novel.

The story begins with the appearance of Ruth, the fifteen years old who is an apprentice for the dressmaker, Mrs. Mason's. One day, Mrs. Mason chose four of her apprentices to accompany her go to a party at the shire-hal, one of them was Ruth. Even though Ruth felt improper as one of the most dilligent ladies, she still accompanied Mrs. Mason and helped her repair the gown. Afterwards, Ruth met a handsome nobleman Mr. Bellingham with a young lady named Miss Duncombe who came to her to repair the gown. Ruth paid her attention to Mr. Bellingham unconsciously because of his conduct in which he apologized to her for Miss Duncombe's impoliteness. Moreover, Mr. Bellingham who recently realized Ruth's beauty began to seduce Ruth.

One day, Ruth and Mr. Bellingham went to Milham Grange, Ruth's house. However, she was overdue to return to Mrs. Mason's house. Mrs. Mason was very angry because she discovered Ruth so far away from home with a man who was not her husband, then she scolded and expeled Ruth from her house. Ruth felt very sad and she only cried in front of Mr. Bellingham. Afterwards, Mr. Bellingham, who cared and loved Ruth, offered her to go to London and lived with him and then she accepted it. During their journey, they arrived in North Wales and stayed for few days in there. They lived at the lodging in the same room. Moreover, people around the lodging regarded Ruth as a bad girl because she stayed under one roof with man whereas they were not married yet. Ruth also underwent mockery not only from Mr. Bellingham but also from people surround the lodging. Moreover, she also underwent humiliation and a hit when she walked around the lodging.

One day, Mr. Bellingham got bad fever and then Mrs. Morgan called Mr. Bellingham's mother after the doctor asked her to take care of Mr. Bellingham's health. Ruth who was very worried toward Mr. Bellingham's health was forbidden by Mrs. Bellingham to see Mr. Bellingham because of her shabby appearance. Mr. Bellingham who was powerless to fight his mother's agreed with his mother suggestion. Afterwards, Mrs. Bellingham and her son went to their house in London and left Ruth alone in the lodging along with a letter for her.

She felt misery, sin and despair. She sat down on the ground with despair. She was also humiliated and scolded by the children who saw her. Afterwards, a handicap man named Mr. Benson helped Ruth whom he recognized as the same lady on the stream of waterfall. In Mr. Benson's house, Ruth was unconscious and then he called doctor and his sister to look after Ruth. Ruth was diagnosed by the doctor was being pregnant. Afterwards, Mr. Benson, a clergyman in Eccleston, and his sister changed Ruth's identity become widow, then brought her to Eccleston in which no one recognized her.

In Eccleston, Miss Benson introduced Ruth's identity as a widow named Miss Denbigh to Sally, housekeeper of Mr. Benson house. Even though Sally suspected that Ruth's identity seemed improper with her appearance, Sally also helped Ruth indirectly and changed Ruth appearance so Ruth was recognized by other people as a real widow such as her hair cutting. Miss Benson also added an old ring on Ruth's finger as a symbol of marriage.

Futhermore, Ruth tried to find a job to maintain her and her son life. Finally she worked in Mr. Bradshaw's house, who was authoritarian man in Eccleston, as a governess. Ruth has to nursed his daughters and maintained their conducts to be a good woman. One day, Ruth met Mr. Bellingham a.k.a Mr. Donne when Mr. Bradshaw, Ruth's master, held a meeting. Afterwards, Mr. Donne began to identify Ruth. Mr. Bellingham persuaded and asked Ruth to return and to marry

him so their son Leonard would be legitimized. However, Ruth refused his demand because she had penitent for her sin and she did not want her son Leonard imitated his father's conducts toward woman like Ruth.

Moreover, Mr. Bradshaw also discovered Ruth's past that she was unmarried woman with a son. Furthermore, Mr. Bradshaw scolded and expelled her from his house because her conduct brought bad effect to his daughters' behavior. However, Jemima tried to defend and protect Ruth because Jemima thought if she were Ruth, she would do the same thing as Ruth did. However, Mr. Bradshaw did not care of Jemima's opinion and then he exiled Ruth from his house. Ruth's eyes filled with tears and she came to chapel house. She narrated her sin in the past to Leonard. Leonard felt despair and sorrow of his mother's past. He also could not believe that her mother had a mistake.

Afterwards, Mr. Benson, who heard a news that Ruth's past was discovered, went to Ruth and advised her that although she had a mistake in the past but she had repent her sin. She might not give up because she had Leonard whom should be led to be a good man in the future. Moreover, Ruth forced herself to explain and give a comprehension to Leonard. She also forced herself to get another job so she could maintain her and her son's life. She finally was employed by Mr Wynne as a sick nurse.

At the end of the story, Ruth heard that Mr. Bellingham got sick when he campaigned to get support. Hearing Mr. Bellingham's condition, Ruth decided to nurse him because she thought that he was his father's son. Therefore, Ruth felt exhaustion and lost a lot of energy. Consequently, Ruth looked very pale and then she became sick. Finally, she died and then all people around Eccleston admitted her existence as a part of their life.

CHAPTER 3
THEORETICAL FRAMEWORK

Since intrinsic elements are important in building up a novel, the analysis of intrinsic elemnts can serve as basic analysis that will lead to the analysis of extrinsic aspects of a novel. The intrinsic elements analyzed in this study are character, conflict and setting. The study then proceeds to the analysis of extrinsic elemen of the novel: women's roles and stereotypes in Victorian England represented in the novel. Wellek and Warren mentioned that "the extrinsic study may merely attempt to interpret literature in the light of its social context" (1977: 73). The events and issues in real life may be performed and undergone by the characters in the novel. Therefore, intrinsic and extrinsic elements are important to support the analysis of stereotype of Victorian woman represented by the characters.

1. Character

Character is an essential element in a novel. Character is an image of human being in the novel whom the readers pay attention to. According to Robert and Jacobs, a character may be defined as "a reasonable facsimile of a human being, with all the good and bad traits of human being" (1998: 53). Card added that character in the novel should be "whole and alive, believable and worth caring about" (1988: 4) so the reader can recognize them by some information from the author. The author draws the traits of the character in the novel by some information that can be observed from their behavior,

appearance, speech, etc, the so called characterization.

Characterization is the information that author gives to the reader about the character so they seem tangible. Meyer explained that "the methods by which a writer creates people in a story so that they seem actually to exist are called characterization" (1990: 61). A character's personality may be characterized by its action, speech, and by the appearance such as clothes and the friends or the environment where he or she lived, and also what others say about her or him. Characterization may be revealed by direct and indirect presentation. As Perrine explained that:

> Direct presentation can be revealed by straight exposition or analysis, what the characters are like, or have someone else in the story tell us what they are like, while indirect presentation can be revealed by the character in action, we infer what they are like from what they think or say or do (1988: 67).

The direct and indirect presentations help to characterize and reveal the traits of characters.

Moreover, there are two classification of the character in the story. According to Perrine, characters can be devided into protagonist and antagonist. "The central character in the conflict, whether a sympathetic or an unsympathetic person" called protagonist and "the forces arrayed against him, whether persons, things, conventions of the society, or traits of his own character" called antagonist (1988: 42). The protagonist struggles to overcome the opposing force from antagonists. This action will evoke a conflict that can make the character develops and recognizes her or his characteristics and also make the story to be fascinating.

According to its characteristics, the character in the story is also differentiated into flat and round characters. Flat character is a character that has one characteristic, while round character has many sides of characteristics. Perrine explained that "flat characters are characterized by one or two traits, they can be summed up in a sentence, and round characters are complex and many sided" (1988: 68). Round character is usually a dynamic character or changing characters. Perrine explained that dynamic character "undergoes a permanent change in some aspect of character, personality or outlook" (1988: 70). On the other hand, flat character is sometimes static characters in which the character is easily identifiable from his trait because the characters perform one characteristic until the end of the story.

2. Conflict

The story will interest the readers when the story presents some conflicts. Conflicts always appear in the novel or plays because of the different characteristics possessed by the characters. Each character has different opinions that sometime collide with the others' and causes conflict. Conflict is a result of an opposition between two or more sides. Robert and Jacobs explained that conflict is "the controlling impulse in a connected pattern of causes and effects, which refers to people or circumstances a character must face and try to overcome" (1998: 105). Basically conflicts can be divided into two major conflicts. They are internal and external conflicts. Stanford mentioned that "the conflicts in literary work are usually reflected or accompanied by the external and internal actions. The external actions suggest the internal actions" (2006: 29). The character may be in conflict with some other people, society, and regulation or their own nature in which the characters get psychological conflict such as in deciding between two choices.

Furthermore, McFarland deffirentiated the conflict into three kinds, man struggles against man, man battles against the nature or environment and man is in conflict with himself (1972: 449). Man struggles against man occurs when a character is pitted against some other characters. It usually happens between protagonists against antagonist. Man battles against the nature or environment occurs when the character has a conflict with the community and regulations surround the character's life. Man is in conflict with himself occurs when his better nature fights against his worse nature, his willpower struggles against his desires, his mind does a battle with his heart. Therefore, man in conflict with himself is internal conflict, while man against man and man against environment are included into external conflict.

3. Setting

The information of the context in which the story happens is setting. Robert and Jacobs explained that setting is "a work's natural, manufactured, political, cultural, and temporal environment, including everything that characters know and own" (1998: 253). There are three elements of setting; they are place, time and social setting. Kennedy mentioned that the idea of setting includes the physical environment of a story: a house, a street, a city, a landscape, a region (where a story takes place); the time of the story such as hour, year or century. Setting may also include the weather or social setting, which indeed in some story may be crucial (1991: 81).

The place where a story takes place and time will help us to reveal background of the character and help us to understand what happens in the novel. How the characters act and respond the setting, place and time, can reveal their character whether strong or weak. Moreover, the characters acquire identity because of their possessions, jobs, houses, and cultures surround it. Beside that, the weather or social settings that occur in the novel will reveal the atmosphere or mood of the story. It might be emotional or calm, happiness or sadness depending on the characters that act upon it. Moreover, social setting has connection with the system of social life that contains many complex problems. It can be habits, tradition, religion, ideology, the way of thinking, etc. Therefore, these elements setting of a story is a whole unity that can encourage the characters to act and bring them to realizations or make them reveal their inmost nature.

4. The Stereotypes of Women in Victorian England

Since the concept of women's roles as a part of gender issue is utilized in analyzing the characters in the novel, understanding gender is needed before moving on to the stereotypes of women in Victorian England.

Gender issue always occurs in society and concerns about man and woman relationship. Gender is different from sex. Sex is the biological discrepancy between man and woman, while gender is the social and cultural construction of man and woman's traits. Poovey, a Victorian thinker, believed that "the definition of sexual difference and the social organization of sexual relation are social, not natural, phenomena" (1988: 2). In Victorian England, the gender phenomena developed and deployed gradually into society's mindset so it evoked an ideology which differentiated woman's role from man in society. The society regarded woman as a weak character and had to appropriately work in

domestic area such as nursing her child and caring household. However, there are few people who believed that woman should be independent and find a job such as teacher, dressmaker, etc.

Naturally, women are dominated by involuntary reproductive system so it constructs her characteristic in having maternal instinct. This maternal instinct makes women tend to be submissive and tender that makes her inappropriately vote or compete for work. Therefore, their moral power could influence man's character so some Victorian people believed that woman should be domesticated and did household duty, as stated by Gaskell from Poovey's book:

> The moral influence of woman upon man's character and domestic happiness, is mainly attributable to her natural and instinctive habits. Her love, her tenderness, her affectionate solitude for his comfort and enjoyment, her devotedness, her unwearying care, her maternal fondness, her conjugal attractions, exercise a most ennobling impression upon his nature, and do more towards making him a good husband, a good father and a useful citizen (Poovey, 1988: 8).

This ideal image of women became a set of belief among the middle and upper class of Victorian England and was known as the stereotypes of "angel in the house". This ideology required Victorian woman to be submissive, obedient, gentle and had a duty to manage household so she could encourage her husband to get and maintain a good position in society.

Furthermore, the ideology of domestic angel extended and reached into economic and political aspects. An angel woman had an important duty not only in maintaining household but also administering the fund and maintaining social and political status. As Langland mentioned that "the wife, the presiding hearth angel of Victorian social myth, actually performed a more significant and extensive economic and political function than is usually perceived" (1992: 290-291). Because the angel image extended to economic and political function, the angel image applied to the middle and upper-class women. Middle-class woman not only performed the angel image, who was submissive, obedient, and gentle, but also distributed the knowledge of ideal angel and assured middle-class hegemony throughout Victorian society especially towards the lower-class. Langland explained that

> in a gendered politics of power, middle-class Victorian women were subservient to men, but in a class politics of power, they cooperated and participated with men in achieving middle-class control through the management of the lower-classes (1992: 294).

Therefore, middle-class Victorian women had to perform her duty as manager of household and employed at least a servant from lower-class so they could maintain the angel image.

However, the angel image was inappropriate to categorize some of middle-class women who worked to earn money for themselves. Greg wrote an essay "Why Are Women Redundant?" and identified unmarried woman as a problem. Because there were a number of increasing unmarried women who were categorized into redundant women in Victorian Era, Greg in Poovey's book identified redundant women as "a number of single women who have to earn their own living, instead of spending and husbanding the earning of men; who not having the natural duties and labors of wives and mothers" (1988: 1).

Therefore, some Victorian people planned to remove those unmarried women to the colony and then they would be forced to be chaste or marry with man so they could maintain their social status as angel figures.

Moreover, there were a number of lower-class Victorian women who were not also categorized into angel in the house. Lower-class Victorian women had to work to earn money to maintain their life. Therefore, the angel image, which required women to work only for managing household, was against lower-class woman's conduct, who had to work outside to earn money for their lives. Usually, lower-class women worked as a servant, dressmaker, shopkeeper, etc. During their lives as servants, dressmaker, etc, there were some of working class women who fell in love and had relationship with man and even had sexual intercourse without marriage bond. These single women who had sexual intercouse with men without marriage would be isolated by Victorian people because Victorian social perspective considered these women as a bad figures and opposed to the angel image. Victorian society fobade sexual activity between a single woman and a man without marriage bond. Therefore, Victorian society categorized these women as fallen women. Auerbach defined the Victorian fallen woman as a mute and enigmatic icon in which she fell because of the sexual trespass (1980: 29-30). Most of fallen women came from the lower-class. Therefore, Mumm identified the typical life-cycle of fallen women as follow:

> The typical life-cycle of a 'fallen' servant, was for a young girl, often from a disrupted family background, to be employed in domestic service from early to mid adolescence; to fall through a sexual relationship with someone of roughly the same social class; to lose her place as a result; and be forced onto the streets through her lack of respectability (and resulting lack of references) (1996: 533).

This typical life cycle of Victorian fallen women was found in the Victorian England. The fallen woman would be expelled and isolated by the Victorian society so she could not influence other women. Because of her lack of respectability, the fallen woman forced herself to find other jobs that would accept her, such as prostitution, so she could get money to maintain her life. Besides falling into prostitution, some Victorian fallen women were isolated and imprisoned to penitent place by Victorian society. Mumm explained:

> Penitentiaries were intended as transformative institutions, where female outcasts of many kinds could be change into 'honest' women, a conversion which incorporated both a spiritual change from sinner to penitent and an equally important social shift from dissolute and deviant female to respectable women (1996: 527).

Penitentiaries were established by some Victorian people who cared about fallen woman to control and help fallen women to change their digression conduct into respectable women. In penitentiary, fallen women were taught by Anglican nuns several practical domestic services so the penitent could have the necessary skill to find a respectable job and would not fall in the same error.

However, both images of angel and fallen women were cultural constitutions which strengthen a binary opposition such as active and passive, culture and nature, etc. Most members of the society in Victorian England accorded with the angel image and tried to maintain this image so Victorian woman could also maintain their social status. They also agreed with the isolation of fallen women because fallen women were

considered to be bad and needed to be avoided. However, the deployment of both images was uneven. For example, a numbers of Victorian thinkers considered that maternal nature seemed accurate and appropriate for women's trait, but for some others felt that the image seemed like a goal or even a judgment for all women in Victorian era so there were some people who accepted the ideology of angel and some others rejected it. Mumm added that some group of women such as Anglican nun rejected the cultural constitutions and assumption that marriage and motherhood were the main aim and natural basic principle for all women (1996: 527). Therefore, the ideology of angel and fallen was only a cultural construction that differentiated women from men. Subsequently, there was controversy of the ideology "angel in the house" and "fallen woman" which is still debated in Victorian England.