

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

DOMESTICITY, UTOPIA, AND BIOPOLITICS: A CRITICAL STUDY OF

CHARLOTTE PERKINS GILMAN'S *MOVING THE MOUNTAIN*

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTER OF ARTS

By

ALLISON M. NEPOMNICK

Norman, Oklahoma

2018

DOMESTICITY, UTOPIA, AND BIOPOLITICS: A CRITICAL STUDY OF
CHARLOTTE PERKINS GILMAN'S *MOVING THE MOUNTAIN*

A THESIS APPROVED FOR THE
DEPARTMENT OF ENGLISH

BY

Dr. William Henry McDonald, Chair

Dr. James Zeigler

Dr. Rita Keresztesi

© Copyright by ALLISON M. NEPOMNICK 2018
All Rights Reserved.

*To my family and friends-
Thank you for all of your love and support.*

Acknowledgements

This work would have never been possible without the guidance and support given to me by the University of Oklahoma English Department. I would like to especially thank Dr. James Zeigler and Dr. Rita Keresztesi for their patience and feedback, providing me with resources and encouragement to pursue this project. To the Chair of my committee, Dr. William H. McDonald, I would like to express my deepest gratitude for your support during this project and throughout my entire degree program. I will forever be in your debt for your time and commitment which has offered me incredible feedback to refine and improve my research and ideas.

I would also like to thank my friends and family for their love and support throughout this process. I would have never completed this project without the unyielding encouragement from my parents, Susan and Steve, and sister, Lindsey, who never failed to give me their love and inspiration. This project is also owed to my friends at The University of Oklahoma— Murphy, Callie, Jessica, William, Courtney, Taylor Beth, Destiny, and so many others— who have provided me the support system I needed to finish this project. Thank you all.

Table of Contents

ACKNOWLEDGEMENTS.....	IV
TABLE OF CONTENTS.....	V
ABSTRACT.....	VI
INTRODUCTION.....	1
THEORETICAL FRAMEWORK.....	7
UTOPIAN SCHOLARSHIP.....	7
DOMINATION VS. POWER.....	10
CATHARINE BEECHER'S <i>A TREATISE ON DOMESTIC ECONOMY</i> :	14
CHARLOTTE PERKINS GILMAN'S <i>MOVING THE MOUNTAIN</i>	18
CONCLUSION.....	28
BIBLIOGRAPHY	31

Abstract

With the rise of first-wave feminism in United States, often characterized by the movement to secure women the right to vote and enact a voice in the public sphere, the early twentieth century indicated a clear ideological break from the separate sphere culture that dominated the nineteenth century. This thesis provides a historical approach to the study of Charlotte Perkins Gilman's feminist utopian novel, *Moving the Mountain* (1911), to study the nuance of this time period's radical push to reject the rigid ideological structure of separate sphere culture and to advance the position of women in the public sphere. To contextualize this study, Gilman's work is compared to Catharine Beecher's *A Treatise on Domestic Economy* (1841) to reveal the underlying continuity of domestic empowerment that offers women a tool to improve their lives. While Beecher uses this empowerment to justify the position of women and the structure of gender roles, Gilman's novel suggests that this empowerment be used to further advance women into the public sphere. Using Michel Foucault's notion of biopower, and the way this power can be used as a tool by individuals to improve their lives, this study aims to understand Gilman's work as a critical utopia that offers commentary on its historical moment of creation, and ultimately, advocates for female liberation.

Keywords: separate sphere ideology, American women writers, critical utopia, feminist utopia, power, domination, biopolitics, Charlotte Perkins Gilman, Michel Foucault

Introduction

The early twentieth century marked a tumultuous time for the position of women in American society. Following the distinct separate sphere culture of the nineteenth century, women of this time period began to assert themselves in the public sphere and seek rights to civil and political duty. The early half of the century saw the emergence of several key feminist voices including Anna Howard Shaw (an instrumental leader in the Suffragette movement), Gertrude Stein (American novelist, poet, and playwright), Edith Wharton (an American novelist), Margaret Sanger (a prominent birth control advocate), and Charlotte Perkins Gilman (writer, activist, and lecturer) paving the way for further inclusion of women in the public sphere.

American separate sphere culture of the nineteenth century is often generalized by historians as a clear separation of genders into distinct realms, with women fulfilling the household duties of the domestic sphere and men occupying the roles and duties of the public. Though this is a commonly accepted characterization of separate sphere culture, recent scholarship has revealed a much more complex understanding of this phenomenon. While it is true that separate sphere *ideology* was the dominant understanding of gender roles, more recent work has revealed that the *practice* of separate sphere culture was much less rigid¹, with women occupying jobs in the public sector and even exercising their voices for public education and social reform². Because of this distinction, this study will rely on “separate sphere culture” as a dominant

¹ Lucia McMahon in “‘While our Souls Together Blend’: Narrating a Romantic Readership in the Early Republic” indicates that historians of women and gender have found “a fluid interaction between the lives of men and women, and between the spheres of public and private, although the metaphor of separate spheres continues to serve as a dominant conceptual framework for antebellum America” (84).

² Nancy F. Cott in *The Bonds of Womanhood* indicates that women in the nineteenth century held prominent roles in textile factories, primary-school teaching, and often became involved in reform movements (6).

ideology which describes the commonly understood separation of gender roles, rather than a complete description of the practice. It is this ideology which provides a historical backdrop for the works analyzed in this study.

Charlotte Perkins Gilman, renowned for her semi-autobiographical short story “The Yellow Wallpaper,” (1892) was perhaps one of the most prolific feminist writers of the early twentieth century. Gilman, through her publications of both fictional and nonfictional works, was an avid voice in the fight for social reform and freedom for women. Her works focused primarily on the position of women and argued for the gender’s active role in contributing to national prosperity. Often labeled a “first-wave feminist,” Gilman’s work spanned several decades, producing a large number of texts advocating for social and political equality for women. Though Gilman was most famous during her time for non-fiction works and public lectures, and later for her groundbreaking short story, this study aims to focus on her most underrepresented texts: her feminist utopian novels.

Gilman’s utopian novels, often considered a trilogy by scholars, include *Moving the Mountain* (1911), *Herland* (1915), and *With Her in Ourland* (1916). *Moving the Mountain*, the first of her works to be labeled “utopian,” depicts the experience of a man who had been lost in rural Tibet and is reintroduced to American society. Upon his arrival, he is forced to confront the revolutionary scientific and social advancements made in the thirty-year period he was missing. *Herland* depicts the experiences of three men as they come into contact with a remote society entirely populated and controlled by women. This society has evolved to function and reproduce without any contribution or interference from men. *With Her in Ourland*, arguably the most obscure of Gilman’s

texts, follows as a direct sequel to the events of *Herland*. This novel depicts the introduction of Eleador, a former inhabitant of “Herland,” to American society and includes her commentary and perspective on the modern world. Gilman’s novels, though often neglected by scholarship, offer fascinating utopian worlds where women have “fixed” the flaws and shortcomings of the American national community. These novels, almost lost to complete obscurity, found new success in the decade of the 1970s.

Originally published serially in her newspaper, *The Forerunner*, Gilman’s utopian novels remained unpublished in full novel form until the 1970s³. This decade, particularly notable for the abundant production of feminist utopian novels⁴, arguably pulled Gilman’s works into renewed critical lights. Often considered a “mother-text” of this decade, Gilman’s *Herland* has been included as a foundational text for all feminist utopias as a genre (Bartkowski 23). In addition to *Herland*, this positive resurgence led to not only new attention and scholarship to all of her utopian novels, but also served to place them in conversation with the feminist work being done during this decade⁵.

Moving the Mountain, considered radical and intangible during its time of creation because of the depictions of communal living and unique conceptions of the practice of motherhood, found new critical success during this decade of immense change. The 1970s saw a prolific outpouring of feminist speculative fiction including Monique Wittig’s *Les Guèrillères* (1969), Joanna Russ’s *The Female Man* (1975), and Marge

³ Francis Bartkowski’s *Feminist Utopias* notes that *Herland* was not republished as a complete book until 1979— 54 years after its original publication (23).

⁴ Tatiana Teslenko in *Feminist Utopian Novels of the 1970s: Joanna Russ and Dorothy Bryant* explains that “The feminist utopian tradition gained considerable energy with the second-wave feminist movement of the late 1960s— early 1980s” and that this period “witnessed a major ideological revolution that caused numerous political, social, and cultural changes” (7).

⁵ Francis Barkowski claims Gilman’s rediscovery “points to one of the major tasks of feminism, one [Monique] Wittig also upholds: the need to remember” (24).

Piercy's *A Woman on the Edge of Time* (1976). These novels are notable examples of this time that served to call attention to the genre, as well as renew attention to Gilman's all but lost texts.

Though Gilman's utopian novels failed to receive much critical or popular attention during their time of publication, utopia as a genre was immensely popular during the late nineteenth and early twentieth century. Edward Bellamy's *Looking Backward* (1888) is perhaps the most well-known American utopian novel of the time, and also serves as an interesting comparison to Gilman's *Moving the Mountain*. Where Bellamy's novel takes place 113 years in the contemporary future (the year 2000), Gilman's *Moving the Mountain* jumps a short thirty years into the future, from 1910 to 1940. In her preface, Gilman refers to *Moving the Mountain* as a "short distance utopia, a baby Utopia, a little one that can grow. It involves no other change than a change of the mind, the mere awakening of people, especially women, to existing possibilities" (5). She insists that if a man can "change his whole life in thirty years" then "So can the world" (Gilman 5). Gilman's novel focuses on the experiences of a man, John Robertson, as he is reintroduced to a radically transformed American society following a thirty-year absence. John, previously lost in rural Tibet with no memories of his travels, is inexplicably located by his sister and brought back to a completely unrecognizable world. In this new society, women have taken their skills and knowledge of the domestic space and applied them to the public sphere with great success, creating a new world that is almost entirely free of hunger, disease, and pollution. Gilman's fictional world offers a curiously didactic message about the possibilities of a society that utilizes the skills and knowledge of women in the public

sphere. It is this unique and unusual structure—the short distance utopia, the radical social transformations, and John’s experiences as a narrator—which make *Moving the Mountain* a particularly interesting model of a “critical utopia.”⁶ Gilman’s emphasis is less on the technological and scientific advancements that might fix the world in the distant future, and more on the change in ideology that could provide much needed improvement for the conditions of women in her present. The critical work of this novel serves to offer a genuine call for reform, one that indicates that these changes are possible in the near future. Gilman’s feminist utopian novels, especially the work of *Moving the Mountain*, serve as a continuation of her non-fiction, critiquing the social status of women and calling for reform. This novel, and the two that follow, work to offer genuine hope for positive social change.

Though Gilman’s work offers a positive model for changing attitudes associated with nineteenth century gender roles, *Moving the Mountain* contains a number of predictions associated with the practices of eugenics which have potentially racial implications. This study, though interested in the value of Gilman’s novel as a feminist critical utopia, will not ignore the dangerous implications of some of the “solutions” presented in her novel. By committing *Moving the Mountain* to a fully critical study, one that can reveal Gilman’s passionate work towards liberating women from male subordination while also condemning her logic surrounding the practice of eugenics, this project hopes to present an honest and nuanced analysis of her feminist utopian

⁶ Scholars such as Chloé Avril, Annette Keinhorst, Ashlie Lancaster, and Tom Moylan have used the term “critical utopia” to describe the approach to critical interpretation of speculative fiction which relies primarily on interpreting the text as commentary or reflection on the present, rather than placing weight on the “new society” presented in the fiction. This framework of “critical utopias” will provide the foundation of this study for critical interpretation of Charlotte Perkins Gilman’s *Moving the Mountain*.

novel using an understanding of Michel Foucault's notion of biopolitical power, and the way this power can be utilized both as tool for liberation and for domination.

Though this study will focus primarily on Charlotte Perkins Gilman's *Moving the Mountain* to reveal the impact and critical weight of her utopian fiction during the early twentieth century, the work of Catharine Beecher, Gilman's paternal great aunt, provides a particularly interesting starting point for Gilman's seemingly radical feminist views. Her ideas and inspiration are perhaps in part due to the strong influence of her great aunts— Harriet Beecher Stowe, Catharine Beecher, and Isabella Beecher Hooker— all prominent social activists and educationalists. Harriet Beecher Stowe and Catharine Beecher in particular seemed to have had a strong influence on Gilman's views about the social position of women and their moral power as mothers and influencers in the domestic realm.

Catharine Beecher's *A Treatise on Domestic Economy* (1841) and the sister's collaborative work *The American Woman's Home* (1869) are educational works providing instructional materials for young women as they enter their roles in the domestic sphere. Their work with science and biological regulation offer advice and care to women for the likely difficulties they will encounter in this space. These pamphlets provide instruction for medical practices, effective housekeeping, and self-care that offered women the information they were seeking as they attempted to maintain these roles. With these guides, Harriet Beecher Stowe and Catharine Beecher argued for the moral obligation and responsibility that each woman provided for their individual families, stating "every woman should imbibe, from early youth, the impression, that she is training for the discharge of the most important, the most

difficult, and the most sacred and interesting duties” (Beecher 157). Stowe and Beecher argued that women, mothers in particular, possessed a moral power that could beneficially influence their children, husbands, and ultimately, the larger public sphere. Through these guides, they elevated the role of women to be the moral guides of the entire nation, subscribing a unique imperative to their domestic role. This work, grounded concretely in the separate sphere ideology of the nineteenth century, provides a tangible starting place for analysis of Charlotte Perkins Gilman’s novel.

By first understanding and analyzing the work of Gilman’s great aunts, this project hopes to forward the idea that these instructional pamphlets and the empowerment they provided for women during their time represent an introductory and highly fundamental step towards the fight for women’s rights. And further, these pamphlets indicate a major influence on Gilman’s work and her efforts to bring women’s domestic skills into the public sphere. Although Catharine Beecher endorses separate sphere ideology (while often ignoring it in practice), Charlotte Perkins Gilman completely abandons the ideological justification for the position of women to be solely in the domestic sphere. Gilman, though empowered by the model and practices of Beecher’s earlier influences, ultimately moves towards a radical type of reform which calls for empowerment outside these accepted roles.

Theoretical Framework

Utopian Scholarship

Utopia as a genre of fiction is not always considered for critical scholarship, but a recent resurgence of attention has been paid particularly to the women writers of this genre. Chloé Avril, in her work *The Feminist Utopian Novels of Charlotte Perkins Gilman*, defines utopia as:

A form of travel writing and a philosophical and ideological discourse, on the one hand formulating fantasies of a dream-like improvement of life thanks to scientific inventions, and, on the other, visualizing how to replace current conditions, institutions, and systems of thought with new and perfect, although not impossible, systems. (Avril i)

It is this type of writing which allows women writers the space to speculate and theorize a world of equality and freedom that arguably works to make these novels a justified source for social criticism. Scholars such as Marleen Barr, Nicholas D. Smith, Li-Wen Chang, Suneetha Rani, and Annette Keinhorst offer compelling readings for feminist utopian novels⁷ to be considered and read as critical texts that contribute to the social and historical understanding of the position of women. Francis Bartkowski's *Feminist Utopias* characterizes feminist speculative writing as the "not" becoming "not yet," offering what "could be, might be, even what some say ought to be" (4). These novels, she argues, are "framed in the light— whether bright or dim— of the possibilities alive for feminist thought, action, fiction, and theory" (4). This speculation, and the critical comparison to current and historical positions of women, will be the framework for the possibilities of ultimate feminist liberation examined in this study.

While these novels offer theoretical models and spaces for women's liberation projects, the genre of speculative fiction and the limitations of these projects are often questioned as productive work towards feminist agendas and liberation.⁸ Because the genre of utopia offers imagined spaces and ideas, usually relying on science and technology not yet created, the critical value of these novels is often difficult to gauge.

⁷ This study's use of the term "Feminist Utopia" relies on the definition provided in *Ellen Peel's Politics, Persuasion, and Pragmatism: A Rhetoric of Feminist Utopian fiction* indicating that feminist utopia refers to "narrative[s] about a society that is free from the patriarchal subordination of women" (xv).

⁸ Frederic Jameson in *Archaeologies of the Future: The Desire called Utopia and Other Science Fiction* explains the genre of utopia as being "subject to permanent doubt" (xi).

To further the work of the genre, scholars have often relied on the term “critical utopia” when discussing speculative fiction. The phrase “critical utopias,” first introduced by Tom Moylan in his work *Demand the Impossible: Science Fiction and the Utopian Imagination* (1986), situates the importance of the novels in their relation to the historical moment in which they were created. Ashlie Lancaster’s “Instantiating Critical Utopia” further defines the genre of critical utopia as a framework, claiming:

Conceiving of "Utopia" as a critical framework vitiates many of the aforementioned criticisms of Utopian projects. Utopia is no longer the construction of an ideal society but rather a tool for criticism in the present, rendering irrelevant its attainability. (112)

By relying on Lancaster’s definition, this study of Charlotte Perkins Gilman’s *Moving the Mountain* examines the novel’s critical purpose against its contemporary present, relying more on what the novel says about its historical moment, rather than on the fictional society it presents. Because Gilman’s work spans the genres of both fiction and non-fiction⁹, this project argues for the relevance of her utopian novels, specifically *Moving the Mountain*, as continuations of her critical and social work that consistently engage with the role of women in the national economy.

Moving beyond the work of speculation and theory, Ellen Peel in *Politics, Persuasion, and Pragmatism: A Rhetoric of Feminist Utopian Fiction* argues that the work of these texts relies on the rhetoric of persuasion and the response it creates in the reader. She claims all literature exerts power “attempting not necessarily to shape readers’ actions but to shape their beliefs— beliefs that concern the world inside the text and... the world outside as well” (Peel XVI). Page implicates feminist utopias as

⁹ Gilman’s non-fiction work includes *Women and Economics* (1898), a foundational text on the study of marriage, domesticity and the national economy, and *The Man-Made World* (1911), a critical text about the dominance of men in every aspect of American culture.

especially powerful spaces of persuasion that can influence the reader through the very form and ideology taught through the narrative, making them inherently effective tools for advancing women's liberation projects. This framework of persuasion and the concept of critical utopias will provide the basis of this study of Charlotte Perkins Gillman's *Moving the Mountain*.

Domination Vs. Power

Because feminist utopian novels as critical utopias rely heavily on the speculative liberation of women from places of patriarchal subordination, the study of power and domination becomes a crucial aspect of the scholarship applied to these works. In particular, Michel Foucault's notion of biopower/regulatory¹⁰ power seems to offer an immensely useful lens for the study of this framework. Foucault describes this new technology of power¹¹ as being concerned with the life processes of the population, calculating, quantifying, and tracking these types of phenomena through use of statistical data and scientific discovery. This, he argues, leads to a population that is "not disciplined, but regularized" in a way that can be controlled and mandated not only through external measures, but also from within (*Society Must Be Defended* 247). In *The History of Sexuality Volume 1*, Foucault cites biopower as a crucial function of the state as its regulatory "techniques of power" are "present at every level of the social body and utilized by very diverse institutions" (141). This type of power functions

¹⁰ Michel Foucault first introduced the term "biopower" (biopower) in *Society Must be Defended* (1976), but later transitioned to referring to this power as "regulatory" in his subsequent lecture series *Security, Population, Territory* (1977) and *The Birth of Biopolitics* (1978). Because of this transition, this study will use these terms interchangeably and synonymously.

¹¹ "Biopower," a term introduced in Foucault's 1976 lecture series at the Collège de France entitled *Society Must be Defended* (March 17, 1976), indicates a new power shift emerging in the nineteenth century. Foucault explains that, "Unlike discipline, which is addressed to bodies, the new nondisciplinary power is applied not to man-as-body, but to the living man, to man-as-living-being; ultimately, if you like, to man-as-species" (242). This type of power is capable of addressing and regulating a "global mass" rather than focusing on the individual body (242).

through the regulation and control of essential life processes, regulating life rather than controlling death. This shift represents a crucial emergence of a new power of the nineteenth century, one that serves to strengthen and at the same time transcend the reach of the disciplinary, to more intimate and totalizing forms of regulatory or biopolitical power.

Though Foucault and other scholars¹² agree that the corruption of this power by a government or state agency is a clearly negative aspect of the biopolitical, the power itself is one that at its base conception serves to provide a positive change, one that improves life processes and access to crucial services. Foucault's analysis of biopower offers an often understated and often ignored emphasis on the positive dimensions of this power. When the services and techniques of biopower are handed to and taken over by the individual, this access can provide an incredibly useful process of self-care and improvement¹³. This, he emphasizes, is the crucial distinction between power and domination: relations of power are “mobile, reversible, and unstable,” while states of domination are “blocked, frozen” (Allen 517).¹⁴ In his lecture series at The Collège de France titled *The Hermeneutics of the Subject* (1981-1982), Foucault discusses the ancient Greek concept to “know yourself” claiming, “You must attend to yourself, you must not forget yourself, you must take care of yourself” (5). This understanding of the practice of self-care provides what Foucault argued to be an essential aspect of self-

¹² See also Christopher Breu's *Insistence of the Material: Literature in the Age of Biopolitics*, Hubert L. Dreyfus and Paul Rabinow's *Michel Foucault: Beyond Structuralism and Hermeneutics*, Simon During's *Foucault and Literature: Towards a Genealogy of Writing*, and Eric Paras' *Foucault 2.0: Beyond Power and Knowledge*.

¹³ See also *The History of Sexuality pt. 3: The Care of the Self*.

¹⁴ Foucault demonstrates this distinction in the interview “The Ethic of Care for the Self as a Practice of Freedom” given January 20, 1984 and it is used by Amy Allen in “Emancipation without Utopia: Subjection, Modernity, and the Normative Claims of Feminist Critical Theory.”

improvement. This improvement, gained from the individual utilization of biopolitical and regulatory tools, constitutes, at least potentially, a positive mechanism for resistance to domination. It is this aspect of biopower that provides a crucial link between the works of Catharine Beecher and Charlotte Perkins Gilman. Beecher's *A Treatise on Domestic Economy* offered women the knowledge to employ this power as a much-needed tool to improve their health and alleviate suffering, and similarly, Gilman's *Moving the Mountain* depicts this power as a tool utilized by women to improve the efficiency and health of her fictional world.

Though Foucault provides an extensive framework for regulatory power, both at the state and individual level, his representations of these concepts never truly consider the implications of gender. This is a common feminist critique of Foucault, making his theory a source of contention among feminist scholars. In *Foucault and Feminism: Power, Gender and the Self*, Lois McNay claims "Sexual difference simply does not play a role in the Foucauldian universe, where the technology of subjectivity refers to a desexualized and general 'human' subject," (11) but she contends that "Foucault's notion of the body as the point where power relations are manifest in their most concrete form... has made a significant contribution to feminist thinking on the body" (16). This notion of the body is "central to the feminist analysis of the oppression of women" (McNay 17). Because Foucault's theories of power focus on the direct implications of the subject "body," many feminist critics have located substantial entry points for the discussion and continuation of female liberation projects. Caroline Ramazanoglu in *Up Against Foucault* claims in particular that, "Feminists have found these concepts useful in indicating social pressures on women to not only submit to

discipline, but also conform to norms by producing their own docile bodies” (22). Ramazanoglu continues that Foucault’s notions of biopolitics has been exceedingly relevant in forwarding studies in which “‘femininity’ is subjectively ‘inscribed’ on the body through various forms of voluntary self-policing and surveillance” (35). By looking at these technologies of power through a gendered lens, many feminist critics argue that Foucault’s notions of resistance and freedom offer important sites for advancing the liberation project of women (McLaren, Ramazanoglu, McNay).

Taking into account a Foucauldian feminist perspective, Amy Allen in “Emancipation without Utopia: Subjection, Modernity, and the Normative Claims of Feminist Critical Theory” further expands Foucault’s distinction between domination and power. Allen cites this distinction as an important moment for feminist scholarship to locate critical power for emancipatory projects. In this work, Allen relies on Seyla Benhabib’s explanation of the “anticipatory-utopian moments” and the “explanatory-diagnostic” as the crucial components of feminist critical theory (514). She indicates that these two concepts are crucial to the redefining of female emancipation projects, claiming the new definition is a “negativistic” model that offers “transformation of a state of *domination* into a mobile, reversible field of *power* relations, and thus that does not rest on a positive version of a power-free utopia” (515; emphasis added). Allen claims that this is the “best model for feminist critical theory in light of the complexities and ambivalences of emancipation discourse” (515). Allen’s analysis offers this study an important addendum to Foucault’s discussion of power and dominance, one that indicates the appropriate goals for feminist critical work. It is crucial to note that feminist scholarship that pursues emancipation, must seek freedom from *domination*,

not freedom from *power*. It is domination, or power enacted by the state or institution, which subordinates women, not power itself. A world without power is “utopian” in the way it seeks an impossible state, but a world without domination, arguably offers a site of critical value.

The use of biopower as female resistance to domination and the emphasis on individual self-care will be the primary concern of this project and the discussion of both Catharine Beecher and Charlotte Perkins Gilman’s works. This positive dimension is seen in the works of Catharine Beecher as *A Treatise on Domestic Economy* offers individual women access to scientific knowledge and health practices that provide practical and undeniable self-improvement for their lives in the domestic sphere, making that domestic space one of empowerment. Similarly, this improvement is seen in Gilman’s *Moving the Mountain* as she relies upon the genre of critical utopian fiction to provide her female characters with the tools to produce a society entirely free from female subordination. While Beecher utilizes and represents regulatory power through her informative medical guides for women as a tool for survival and success in their positions in the domestic sphere, Gilman theorizes the practice of biopolitical power as a tool to regulate and “perfect” all of American society through the utilization of women in the public sphere. The use of this power as a tool seems to offer compelling comparisons between the works of these women, and their engagement with the roles of women in the national economy.

Catharine Beecher’s *A Treatise on Domestic Economy*:

Catharine Beecher played a major role in highlighting and furthering the emergence and growth of the American domestic sphere culture of the nineteenth

century, authoring several manuals instructing women on how to maintain the realm of domestic life. Her work, *A Treatise on Domestic Economy*, provides a detailed portrait of the role of women in the home, covering a wide range of skills expected of women. Beecher believed and supported the power of this domestic space as a true moral influence on the nation. Her text provides extensive medical advice for the healing and regulation of women's bodies as important factors for the maintenance of this sphere. Because Beecher's work delves so deeply into the scientific study and regulation of women's bodies, *A Treatise on Domestic Economy* offers a useful text for the application of Foucault's notion of biopower and the positive and negative models it can produce. This biopower is indicative of the desire to expand and increase women's power and health, a tool that women are able to utilize for survival, and eventually, empowerment.

Beecher's *Treatise* was written with the intention to provide women with a manual to succeed in the domestic sphere, something she saw as crucial to maintaining and advancing the moral integrity of the country as a whole. She claims women are "*not trained for their profession*" and that this causes them to enter their domestic roles "inexperienced and uninformed" (5). The training provided by the pamphlets hopes to secure women a scientific knowledge for maintaining both their health and the health of their families. The pamphlets offer remedies and solutions to common ailments such as routine sickness and even distraught mental states. Beecher claims:

Another cause of mental disease is, the excessive exercise of the intellect or feelings. If the eye is taxed, beyond its strength, by protracted use, its blood-vessels become engorged, and the bloodshot appearance warns of the excess and the need of rest. The brain is affected, in a similar manner, by excessive use, though the suffering and inflamed organ cannot make its appeal to the eye. (Beecher 197)

Beecher offers women a practical knowledge for their roles in the home, with tools to combat the frequently documented cases of mental distress. She warns against the many stimuli that might exhaust the mind and cause these types of reactions. This undoubtedly was a useful handbook for women, offering advice and care to individuals with the ultimate goal of improving and uplifting their lives. Beecher saw that women were suffering, physically and mentally, in these domestic roles, and her works served as a genuine intervention to relieve that suffering. Through her *Treatise*, Beecher provided women with a manual to utilize biopower as a tool to transform and improve their lives. Beecher hoped that by giving women access to this information, they could individually transform the domestic space from one so often associated with female suffering, to one that offered female empowerment.

Catharine Beecher asserts that the separation of spheres between men and women is an important aspect of the success of the nation. She claims, “in a truly democratic state, each individual is allowed to choose for himself, who shall take the position of his superior. No woman is forced to obey a husband but the one she chooses for herself; nor is she obliged to take a husband, if she prefers to remain single” (26). Beecher, in this moment, seems to be indicating a type of consent that women give to their husbands, allowing them full and absolute power in the “civil and political” spheres. She continues:

In this Country, it is established, by both opinion and by practice, that woman has an equal interest in all social and civil concerns...But in order to secure her the more firmly in all these privileges, it is decided, that, in the domestic relation, she take a subordinate station, and that, in civil and political concerns, her interests be intrusted to the other sex (27).

Beecher's notion of consent creates an interesting depiction of the options available to women. Though she claims no woman is forced to marry a husband she does not choose (or does not consent to give her decision-making power to), it seems important to note that the political and civil control of the country would remain in the hands of men regardless of the single or married status of an individual woman. This type of ideology seems to offer a utopian mindset that women have the opportunity to opt out of domination. By allowing men to act in the public sphere, she insists that women are better able to succeed in the domestic sphere, but this insistence does not offer any sort of resistance to dominant social power. This leaves her work, though genuine in its offering, unable to fully provide the emancipation she describes.

Despite the seeming contradictions in Beecher's thought, it is clear that the proposals and strategies advanced in her works reflect her conviction of the power of the domestic sphere. For Beecher, the role in the home, though based on submission, offered a truly empowering opportunity for women. She advocated for the essential moral power of women to influence their children, their husbands, and the entire nation. Her notion of consent in this pamphlet offered women a type of control that genuinely worked to improve quality of life and assign women a specific and crucial role in the well-being of the country. This reliance and utilization of regulatory practices indicates a positive dimension of genuine life improvement that women of the time were so desperately seeking, sometimes unconsciously, to achieve. Though *A Treatise on Domestic Economy* offers women useful practical knowledge for the roles they are expected to play, these pamphlets do not disrupt or challenge the subordinate legal status of women. Instead, they serve to ultimately reinforce submission and domination,

though with the effort of making those roles as pleasant and successful as possible. Through the use of the biopolitical regulation of these women, a scientific justification is built for the place of women and the roles they serve in the nation. This justification and the rigid ideology presented in Catharine Beecher's *Treatise* is exemplary of the cultural mindset of separate sphere culture, and the social theory that Charlotte Perkins Gilman works to disrupt in her feminist utopian novel, *Moving the Mountain*.

Charlotte Perkins Gilman's *Moving the Mountain*

Charlotte Perkins Gilman, following the example of her great aunts, was a prominent voice in the discussion surrounding the position of women in the national economy. Her work spanned a diverse range of mediums (short stories, novels, poetry, drama, lectures, magazines, non-fiction publications, etc.) calling for radical social reform for the treatment and limitations of women. Her first feminist utopian novel, *Moving the Mountain* (1911), exemplifies this call for reform as it explores a speculative world where women have achieved equality with men. Gilman, borrowing from the work of Catharine Beecher, ascribes a clear moral imperative to the role of women and their domestic duties, but her novel also serves to explode the division between the public and private spheres, allowing women true power to act and work in the national economy. The novel describes an American population that has been completely transformed, living in contented and healthy bliss. This new world, founded on the principle that "If society has a right to take human life, why has it not a right to improve it?" (Gilman 47) depicts what I believe to be a critical utopia providing a compelling study for the analysis of Foucault's biopower, and the way this power can be used for both liberation and domination.

It is crucial to both contextualize the historical significance of early twentieth century feminism, while also being wary of the implications this wave has on later feminist work. Dana Seitler's "Unnatural Selection: Mothers, Eugenic Feminism, and Charlotte Perkins Gilman's Regeneration Narratives" is rightly concerned by the ideology presented in Gilman's utopias that involves execution of eugenic practices. Seitler claims, "eugenic conceptualizations of motherhood not only served certain white feminist goals, buttressing national expansion and concurrent nativist ideologies, but they also brought about new narrative models through which reproductive ideologies were sedimented" (62). This connection between motherhood, the driving force behind women "waking up", and the eugenic practices of the society presented in *Moving the Mountain*, offer an uncomfortable implication about Gilman's position on race and eugenics, while also offering a problematic depiction of the first-wave feminism of the late nineteenth and early twentieth century. Though this type of critique of first-wave feminism is not unusual¹⁵, this movement almost exclusively focused on the rights of white women (the movement for white women to gain the vote, the use of motherhood to ensure the preservation of race, etc.), Seitler's suggestion for how to reconcile this first-wave feminist past with current feminist scholarship offers an interesting model.

Seitler claims:

I would like to employ Gilman's body of work as a useable history, as a means by which to gain a fuller purchase on the contemporary inheritance of early-

¹⁵ Seitler acknowledges that "The 1970s and 1980s project of the reclamation of feminist texts, while marking a significant moment in feminist scholarship, suffered from the much noted problem of presentism in which nineteenth and early-twentieth-century women-authored texts were often treated as confirmations of contemporary feminism-exciting proof of the on-going fight for liberation. In response, many later feminist literary projects focused on the critique of early feminism" (63)

twentieth-century feminism's campaign to free white women from masculine hegemony... I thus suggest that we re-read Gilman's work not for its contradictions but for the coterminous ideologies of feminism and eugenics that she engages. (64)

It is this model offered by Seitler which will inform this project's critical discussion involving *Moving the Mountain*. By analyzing Gilman's positive model for female emancipation through the use of biopower, in conversation with her demonstrations of eugenic ideology, I hope to forward a project that indicates the nuances of this text's critical work.

Gilman's *Moving the Mountain*, which is partly satirical, partly in earnest, offers a glimpse at a "perfect" society where American women "woke up" (43). This new world, owed almost entirely to the organization, workforce, and nurture of women, provides the entire population with an excess of nutritious food, safe housing, clean air, and the promise of a healthy, extended life-expectancy. As a utopia, *Moving the Mountain* provides the ultimate speculation of a reformed and reimagined society, one cemented in the practice of socialism and communal living. The society of this novel has reached near perfection, owing almost entirely to the work of women. The women of this novel seemingly hold the key to the ultimate performance and utilization of almost all public realms— food, medicine, schooling, child care etc. They are credited with recognizing their duty to apply their domestic skills and resources to the entire public sphere. It is explained that:

'Our women, getting hold of this idea that they really are human creatures, simply blossomed forth in new efficiency. They specialized the food business...and then they specialized the baby business. All women who wish to, have babies; but if they wish to take care of them they must show a diploma.' (Gilman 60)

The women of this society are foundational to almost every public domain, but interestingly, their involvement and their leadership stems directly from their skills and duties mastered in the private domestic sphere. Much like Beecher, Gilman depicts the domestic space as one that offers the resources of liberation, subscribing a unique power to the knowledge provided by this space. Beginning with the women's desire to offer increased access to healthier sources of food and to provide better systems of child-rearing, Gilman suggests that women have the skillset to provide the world with the improvements it so desperately needs. This transformation, though, relies solely on the important revelation of their self-worth as "human beings" rather than "only female beings" (Gilman 58). Women in this new society are still wives and mothers, concerned with domestic duties of their own homes, but the domestic has been exploded to reveal a far larger sphere of public profit. The traditional roles of women have been moved to the public sphere, with specialized communal child care and domestic living providing the dominant way of life for Gilman's fictional world. The domestic is no longer a limiting or confining space, but instead, it is one that has offered the tools for liberation, and if women desire, ultimately allow them to escape from the confines of the domestic sphere.

Women in this utopian world are now involved in all business sectors of the public economy, with the freedom to choose the career that suits them best, rather than passively accepting their prescribed role as mothers. The women who became a catalyst for these changes in the public realm, first made changes in their private individual lives, allowing the positivity and success of their self-care to eventually radiate to the public sphere. These women, originally "housewives and seamstresses," were "not so

much influenced by considerations of the profits of the manufacturer as they were by the direct loss to their own pockets and health” (Gilman 48). Women, beginning their changes with the intent to improve access to healthy and “pure” food for themselves and their families, and eventually the larger public society, utilize the tools allowed through a scientific knowledge to begin bettering the lives of everyone around them. This method, explained to the narrator as “it’s one thing to restrain and prevent and punish—and another to substitute improvements,” seemingly leads to the beginning stages of a complete societal transformation, with women at the helm (Gilman 46). Gilman’s depiction of this new world illustrates a positive dimension of Foucault’s biopower, in which the women of this world are able to use the tools of power to resist systems of domination, and ultimately escape them. Their self-care and attention to their individual lives offer ultimate tools for liberation and emancipation from a rigidly formed ideological system. This aspect of Gilman’s work embraces power, offering a positive model for female inclusion in the public sphere.

Because *Moving the Mountain* follows a male narrator, John Robertson, as he is reintroduced to American society following an extended absence, much of the novel is spent providing considerable explanation and revelation about this “new world.” John is initially apprehensive of the changes he encounters when he returns to America. He claims, in response to the “new women” of society, “But I! It was as if I had slept, and, in my sleep, they had stolen my world” (Gilman 17). John is frightened by the new social order, assuming that women have taken control and enslaved the men to produce these miraculous changes. This anxiety permeates the majority of the novel, with John remaining resistant to the new ways of society until the very last moments of the

narrative. The mention of equality and women in the public sphere seem to be the largest sources of misery for John. He exclaims, ““Have the men of today no pride?... How can you stand it— being treated as inferiors— by women?”” (Gilman 108). John is unable to comprehend the uplift of women as anything other than an oppression of men. He remains hostile to every attribute of the new society despite several concessions that the people seem happy, healthy, and perfectly adjusted.

Because John is so mistrustful of this new world, he seeks further information from several “trusted” authorities (his brother-in-law, an old friend, and a sociologist— all men) to better understand this unfamiliar world. From these experts, John learns of the successful efforts to eradicate poverty, alcohol, and disease. His most meaningful interaction appears to be with an old friend that he knew before his disappearance, Frank Borderson. Borderson is now a professor of ethics and uses his former addiction to drugs and alcohol in an attempt to convince John of the positive changes in this new society. Though John is given explicit evidence of Borderson’s complete recovery from his debilitating addiction, he is still unable to accept this new society as an improved world. He remains skeptical and withdrawn, claiming:

It was a beautiful world, but it was not my world. It was like a beautiful dream, but seemed a dream nevertheless. I could no longer dispute that it was possible for people to be ‘healthy, wealthy and wise’; and happy, too— visibly happy— here they all were... But they were not the people I used to know. (Gilman 155)

John’s struggle with this new world seems to be the novel’s ultimate purpose— to persuade and convince that this world, one that allows women freedom and equality, is one that benefits the whole public, men equally included. This revelation for John arrives considerably late in the novel, only after he has visited his relatives— his aunt, uncle and cousin who live on an isolated farm and have chosen to remain excluded from

the new societal order. This visit, provided in the final pages of the novel, seems to be the ultimate catalyst for John to realize the overwhelming benefits of the new American society. He observes of his cousin, the once young and beautiful Drusilla, that she had the “dumb shyness of an animal... like an animal in a menagerie, a sullen, hopeless timidity, due to long restriction. Life had slipped by her” (Gilman 162). Drusilla is meek and helpless, showing the deep signs of her age and tireless work in a way that no other woman or man has in the new society. John is eventually moved to recognize a true burden has been lifted from women due to the intervention of new social practices, coming to the ultimate conclusion that he must marry Drusilla and save her from this outdated way of life. (In the new society, “Drusilla grew young at a rate that seemed a heavenly miracle” (Gilman 164)). This encounter with his relatives leads John to the ultimate revelation and the concluding lines of the novel that he “grew to find the world like heaven— if only for what it did to Drusilla” (Gilman 164). It seems that this conclusion, and the use of John as a narrator throughout the novel, indicates the larger argument of this text. Gilman is forwarding a speculative world that allows women authority and leadership in the public sphere. This world is radical, and Gilman is well aware of the boldness of this utopia. Her narrator is the man she must convince, and her novel seems to be offering a path towards a revelation that allows women the autonomy that they are so desperately seeking.

It is through this narrator, that I believe Gilman provides a critical utopia. John is consistently referred to and refers to himself as “outdated” and a form of an “extinct species.” In fact, the narrative even indicates that John’s absence has had no impact on his ideological mindset at all, as he is entirely unaware of any passage of time and has

not aged since the day he left for Tibet, making him an absolute remnant of the past. This structure, and the overall tone of the narrative, implicate the narrator— a white, middle-class, middle-aged man— as the problem. Although the other characters in the novel are willing to explain to John in every detail the features of this new world, he is comically out of place in this new society, unable or unwilling to believe what he sees with his own eyes. This type of narrative satire seems to offer less about the model society presented in this utopia, and more about the reflection that this model casts on the ideology of John as the present man. By using John as a narrator, his reluctance to accept a world without disease, famine, and poverty, becomes more of a reflection on present society than on the one presented in the novel. His reluctance, based solely on his resistance to gender equality, provides Gilman the critical commentary of this novel. Though she may have genuinely believed in the socialist model presented in the novel as being a utopian solution to society's problems, the critical work and advancement relies almost entirely on John as the narrator. It is his acceptance of this new world that provides hope for the change she wants— a change in mindset of man that can change the world. Gilman's use of a male narrator forwards another clear break from the ideology of separate sphere culture, and emphasizing Gilman's argument that a change in the attitudes of men is the most important step toward overcoming female domination.

Though the societal advancements offered in the novel provide an interesting look at a speculative world created by women (white women specifically), *Moving the Mountain* has a dark underside that cannot be ignored. This offered "utopian" society has ultimately eradicated disease, but this result is owed to an overt utilization of a

policy and department of eugenics, requiring the sterilization of “criminals and perverts,” and the criminalization of disease. This policy, clouded in the intention to produce a healthier population, depicts a problematic structure of biopower. This structure, and the policies offered in the novel, indicate a move towards domination, which works to submit certain populations to fixed places of subordination and even extinction. This aspect of the novel calls into question the nature of Gilman’s utopia and who exactly it is intended to serve.

First and foremost, the novel seems to ignore the implication of race in its entirety with the exception of one distinctly identified African American character. This character is introduced very late in the novel with only a passing mention that reveals John’s relief to see one piece of his previous world staying the same. John thinks, “Here was something that had not changed. There was an old negro plowing, the same negro that I remembered, apparently not a day older. It is wonderful how little they do change with years” (Gilman 157). This character, never given a name, and provided less than three lines of stereotypical dialogue, marks the only moment that the novel mentions or handles race. Gilman’s *Moving the Mountain*, though deeply invested in the empowerment of women, offers absolutely no call for racial reform or indication of racial concern in any way. Her world is built through a system that seeks power for women, but ultimately reinforces strict systems of domination on people of color. Gilman’s “utopia” may offer a reformed world for women, but it equally offers a dystopia for minority populations, one that either has removed these populations entirely or forcefully reinforces their positions of inequality.

Another stark issue involves the premise of eugenics. This practice is a driving force for the maintenance of the novel's disease-free society. The narrative indicates:

'Hopeless degenerates were promptly and mercifully removed. A large class of perverts were capacitated for parentage and placed where they could do no harm, and still could have some usefulness and pleasure. Many proved curable, and were cured. And for the hopeless residue... crippled through no fault of their own, a remorseful society provides safety, comfort, and care... These are our remaining asylums; decreasing every year. We don't make that kind of people anymore.' (Gilman 91)

Gilman's perfect world relies on the removal of those with disabilities or diseases, either through a "natural" process of extinction or forceful execution. These exclusions are deemed necessary for the greater good, but also indicate a larger implication of the dangerous practice of biopolitics. The narrator learns, "It was made a felony to infect wife or child knowingly, and a misdemeanor if it were done unknowingly. Physicians were obliged to report all cases of infectious disease" (Gilman 75). This moment in the text offers an overt structure of domination that illustrates the rigid boundaries of Gilman's utopia. Though radical in its explosion of separate sphere ideology, a system of domination which proved limiting for women, this fictional world equally serves institutional systems which forcefully subordinate and even remove disability populations. In much the same way Gilman's *Moving the Mountain*, offers a critical reflection on the misogynistic and patriarchal ideology of Gilman's twentieth century society, it also reveals the underlying inequalities present in Gilman's definition of utopia. This speculative world can only be reached through the ultimate destruction of sick and disabled populations, revealing a largely problematic definition for the "utopian" label of this novel.

Conclusion

By examining Charlotte Perkins Gilman's *Moving the Mountain* against Catharine Beecher's *A Treatise on Domestic Economy*, this study forwards a historical comparison of the two works which identifies the link between female domestic empowerment and the positive dimension of biopolitics. While Beecher's informative pamphlet offered women access to scientific practices which served to promote healthier and happier lives, Gilman's utopian novel proposes a critical glimpse at a world which utilizes the skills and participation of women in the public sphere. Using Beecher's *Treatise* as a historical starting place provides Gilman's novel the necessary historical context to better understand the separate sphere ideology Gilman works to subvert.

Catharine Beecher's *A Treatise on Domestic Economy*, though genuine in its efforts to provide women with tools for empowerment and self-improvement, fundamentally served to reinforce the dominant ideology which removed women's voices from the public sphere. The instructional materials indicate an imperative for women to morally guide the nation, attempting to locate empowerment in their roles in the domestic sphere, but they do not offer the tools to liberate the gender from a place of subordination. While highlighting the positive dimension of biopolitics through the practice of self-care and self-improvement, Beecher's *Treatise* offered women a resource of great potential benefit, yet ultimately reinforced social institutions of domination which left women frozen in their subordinate positions.

Moving the Mountain marks Charlotte Perkins Gilman's first attempt at producing a feminist utopian novel. In this text, she offers a reimagined society that

elevates the role of women to equal position to men in the public sphere. This novel follows a male narrator that is suspicious and contemptuous of this new world, despite the quantifiable positive improvements. By examining this work as a critical utopia, the text's value is analyzed through its reflection of and comparison to its historical creation. Though Gilman's creation of a socialist America offers a "utopian" model that she may have genuinely endorsed, the novel's emphasis on the narrator and his reflection of the dominant attitude of her society offers a much more compelling analysis. By convincing the narrator of the public benefit to society that women could create, she hopes to inspire a radical shift in ideology which would provide women ultimate emancipation from their subordinate position. The women in this world, first inspired by their domestic roles, and then empowered through their practices of self-care and self-knowledge, are presented as the group ultimately responsible for societal reform. This reform, positive in the way it allows women to utilize biopower and mobilize their social position, also offers a public benefit which effectively eradicates hunger and poverty. These concepts and the eventual conversion of the narrator offer the ultimate argument for the text: By changing the attitudes of men, women can be liberated from their subordinate positions and affect real social change.

By analyzing Charlotte Perkins Gilman's *Moving the Mountain* as a feminist utopia, this study reveals the historical and cultural context of women's liberation at the time of the novel's publication. Gilman's novel, though genuine in its feminist call for social reform that would allow white women greater political and public influence, is, perhaps, equally responsible for producing and sustaining institutions of domination and social inequality for populations of color and those with disease or disabilities.

Gilman's novel indicates a clear ideology of racial inequality and social Darwinism, which in the world depicted in the novel, serves to subordinate populations of color and those with physical disabilities— calling into question this novel's classification as a "utopia." For these populations, Gilman's fictional world is an overwhelming dystopia, one that functions on their isolation, exclusion, and eventual removal. Though notable for its adamant call for ideological and social reform for the position of women, offering a utopian world which frees them from male domination, Gilman's *Moving the Mountain* presents a dystopia for populations that do not meet her racial and physical requirements.

Bibliography

- Allen, Amy. "Emancipation without Utopia: Subjection, Modernity, and the Normative Claims of Feminist Critical Theory." *Hypatia*. 30:3, 2015, pp. 513-529.
- Avril, Chloe., and Shands, Kerstin. *The Feminist Utopian Novels of Charlotte Perkins Gilman: Themes of Sexuality, Marriage, and Motherhood*. Edwin Mellen Press, 2008.
- Barr, Marleen S., and Smith, Nicholas D. *Women and Utopia : Critical Interpretations*. University Press of America, 1983.
- Beecher, Catharine. *A Treatise on Domestic Economy*. Harper and Brothers Publishers, 1842.
- Beecher, Catharine and Harriet Beecher Stowe. *The American Woman's Home*. Rutgers University Press, 2002.
- Bartkowski, Frances. *Feminist Utopias*. The University of Nebraska Press, 1989.
- Brown, Wendy. *Edgework : Critical Essays on Knowledge and Politics*. Princeton University Press, 2005.
- Cott, Nancy F. *The Bonds of Womanhood: Woman's Sphere in New England, 1780-1835*. Yale University Press, 1977.
- Chang, Li-Wen. "Economics, Evolution, and Feminism in Charlotte Perkins Gilman's Utopian Fiction." *Women's Studies: An Interdisciplinary Journal*, vol. 39, no. 4, 2010, pp. 319– 348.
- Fornet-betancourt, Raúl, et al. "The Ethic of Care for the Self as a Practice of Freedom." *Philosophy & Social Criticism*, vol. 12, no. 2-3, 1987, pp. 112–131.
- Foucault, Michel. *The Birth of Biopolitics: Lectures at the Collège de France 1978-1979*, Picador, 2008.
- . *The Care of the Self*, Volume 3 of The History of Sexuality. Vintage Books, 1986.
- . *The Hermeneutics of the Subject: Lectures at the Collège de France 1981-1982*. Picador, 2005.
- . *The History of Sexuality*, Volume 1, Vintage Books, 1990.
- . *Security, Territory, Population*, Picador, 2004.

- . "Society Must be Defended," Lectures at the College de France, 17 March 1976, Paris, France.
- Gilman, Charlotte Perkins. *Herland*. Dover Publications, 1998.
- . *The Living of Charlotte Perkins Gilman: An Autobiography*. The University of Wisconsin Press, 1990.
- . *Moving the Mountain*. CreateSpace Independent Publishing Platform, 2015.
- . *The Man-Made World*. Charlton Co., 1914.
- . *With Her in Ourland*. CreateSpace Independent Publishing Platform, 2017.
- . *Women and Economics*. Dover Publications Inc., 1998.
- Kelley, Mary. *Private Woman, Public Stage*. Oxford University Press, 1984.
- Keinhorst, Annette. "Emancipatory Projection: an Introduction to Women's Critical Utopias." *Women's Studies*, vol. 14, no. 2, 1987, pp. 91–99
- Lancaster, Ashlie. "Instantiating Critical Utopia." *Utopian Studies*, vol. 11, no. 1, 2000, pp. 109–119.
- Lant, Kathleen Margaret. "The Rape of the Text: Charlotte Gilman's Violation of Herland." *Tulsa Studies in Women's Literature*, vol. 9, no. 2, 1990, pp. 291–308
- McLaren, Margaret. "Foucault and Feminism: Power, Resistance, Freedom," *Feminism and the Final Foucault*, edited by Dianna Taylor and Karen Vintages, University of Illinois Press, 2004.
- McMahon, Lucia. "While Our Souls Together Blend: Narrating a Romantic Readership in the Early Republic," *An Emotional History of the United States*, edited by Peter N. Stearns and Jan Lewis, New York University Press, 1998.
- McNay, Lois. *Foucault and Feminism: Power, Gender, and the Self*. Northeastern University Press, 1992.
- Moylan, Tom. *Demand the Impossible: Science Fiction and the Utopian Imagination*. Peter Lang, 2014.
- Peel, Ellen Susan. *Politics, Persuasion, and Pragmatism : a Rhetoric of Feminist Utopian Fiction*. Ohio State University Press, 2002.

Ramazanoglu, Caroline. *Up Against Foucault: Explorations of Some Tensions between Foucault and Feminism*. Routledge, London, 1993.

Rani, Suneetha. "Women's Worlds in the Novels of Kandukuri and Gilman." *CLCWeb: Comparative Literature and Culture*, vol. 14, no. 2, 2012, pp. 9 pages.

Seitler, Dana. "Unnatural Selection: Mothers, Eugenic Feminism, and Charlotte Perkins Gilman's Regeneration Narratives." *American Quarterly*, vol. 55, no. 1, 2003, pp. 61–88.