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**CONFINEMENT, FREEDOM, AND MEN'S ROLE  
IN THE LIFE OF GRACE MARKS  
IN MARGARET ATWOOD'S *ALIAS GRACE*  
BA thesis**

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## ABSTRACT

The present thesis focuses on the study of confinement and freedom in Margaret Atwood's novel *Alias Grace*. The aim of this thesis is to find out whether Grace Marks, the novel's protagonist, was truly free in her life or was she always restricted by something or someone.

The thesis consists of four parts: an introduction, a literature review, an empirical part, the latter of which is divided into three sections, and a conclusion. The introduction provides a historical background to the novel. The literature review, based on the scholarship on *Alias Grace*, focuses on the gender roles, the issues of the silenced woman and madness in the Victorian era, and the prison narrative. The empirical part deals with the dynamics of confinement and freedom in the life of Grace Marks. The analysis follows her life in a chronological order and through her relationships with the men who had an important role in her life, with an emphasis on Jeremiah the peddler, Dr. Simon Jordan, and Mr. Jamie Walsh, who affected Grace the most.

The conclusion summarizes the main findings of the thesis.

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## INTRODUCTION

“Out of the gravel there are peonies growing” – this is the sentence that opens the Canadian poet and novelist Margaret Atwood’s 1996 novel *Alias Grace* (Atwood 2017: 5, hereafter *AG*: 5). The image of the flowers yearning to grow and blossom despite the adverse conditions becomes a symbol of trying to battle the difficulty of life and bloom in peace, just like the protagonist Grace Marks, an Irish immigrant to Canada and a maid who along with James McDermott were found guilty in 1843 for the murders of their employer Thomas Kinnear and the housekeeper Nancy Montgomery. McDermott was hanged, however, due to Grace’s young age and apparent memory loss of the events, she was sent to the Kingston Penitentiary as an accessory, where she lived for almost 30 years.

The novel itself is very complex and features many important themes of the 19<sup>th</sup> century, such as women’s position, gender roles, madness, but also life in prisons and in asylums. Characteristically of the genre of historiographic metafiction, which Atwood has chosen for her novel, the fictional Grace’s story combines fact and fiction by featuring the clippings of official newspaper articles and trial confessions, as well as the portrayal of the historical figure Grace Marks by her contemporary, the writer Susanna Moodie. In addition to Grace’s story, the book contains the story of Grace’s fictional psychiatrist Dr. Simon Jordan, which is rendered through his correspondence with different key figures in the case, and his own writings. Yet Atwood has not created a classic crime novel since solving the murders is not the most important aspect in the book. We never find out whether Grace Marks was guilty of the murders or not as no answer is found in the official statements, nor does Atwood give us an answer. Even though the book is based on historical figures like Grace Marks, James McDermott, Thomas Kinnear and Nancy Montgomery, and the historical events such as the dates of Grace’s imprisonment, time in the asylum, and

pardoning, and in my thesis, I will be focusing solely on the fiction Margaret Atwood has created.

When reading, it becomes clear that the book plays carefully with the readers' expectations. While the novel suggests various interpretations, I will focus on Grace's life as metaphorical and physical confinement before, during, and after her term in prison. She is a woman, who, after having spent most of her life behind the bars, finally has a home, a husband, and a place in the society again, which can be called the biggest of triumphs. However, a question arises whether Grace has finally achieved freedom and in what sense.

Therefore, the aim of this thesis is to understand whether it was possible for a woman with such baggage as Grace Marks to become free, both in the physical and mental sense at a time like the 19<sup>th</sup> century. In order to find an answer, I will start with laying a basis for this inquiry in the literature review by analyzing the key aspects of the 19th-century women's life and gender roles, the themes of silenced woman and woman's madness, and prison narrative on the basis of the scholarship on the novel. In the empirical part, I will analyze Grace's life before, during, and after a prison term and try to determine whether Grace has always had chains or whether she has been free or even felt like it, and if so, whether it affects her life after everything she has been through. Grace was influenced by many different men in her life, most notably by Jeremiah Pontelli, Simon Jordan, and Jamie Walsh who helped Grace achieve freedom more than others. Following this, Grace's relationships with the men at different stages in her life will be explored. As the novel suggests that when Grace is imprisoned she has moments of freedom and vice versa, I will also deal with this paradox in Grace's situation.

## 1 LITERATURE REVIEW: ERA OF SILENCED WOMEN

Though written in a postmodernist style, *Alias Grace* deals with the life of a young woman in a 19th-century setting. The book is based on real events and the historical context of Canada at the time of the murders plays a huge role. There had been a Rebellion in 1837 and the ruling Tories linked the Rebels with Irishmen or working-class Irish (Blanc 2006: 114). Grace's friend Mary Whitney described that the Rebellion was led by William Lyon MacKenzie along with other Radicals against the gentry with money and lands (AG: 171). After the failure of the Rebellion, Mackenzie escaped to the United States, however, he was never found (AG: 171). Six years after the Rebellion, a Tory gentleman and his housekeeper are murdered and the two people responsible, James McDermott and Grace Marks, are both Irish, therefore, some implicit connection could have been found.

Apart from the Rebellion, the whole era was unlike any other. There was a concept of the public and the private sphere where the women belonged to the private and domestic sphere and the men to the public one (Lovelady 1999: 36). This distinctive difference between the position of men and women put on an expectation of an ideal woman that symbolized the model for women in the Victorian era. According to Lynn Abrams (2001: 2), an ideal woman was pious, virtuous and respectable, her life revolved around the home and the family. However, there was an overall fascination with sex, violence, mystery, and madness as asylums and penitentiaries were public spectacles (Lopez 2012: 158). These keywords were associated with the fictional Grace Marks, mostly because of her identity of being a female Irish immigrant and a servant – this also makes her guilty before she is sent to prison (Toron 2011: 16). In Canada, there was prejudice concerning the Irish immigrants, because they were seen rebellious and criminal.

Therefore, the fictional Grace symbolizes the total opposite of the ideal and the expected norm in the Victorian era and gives an opposite meaning to the phenomena of the

period. When looking at the scholarship on *Alias Grace*, the key aspects of the foundations of this study are gender roles and how the men in Grace's life affected her as well as the phenomenon of the silenced woman and madness of the 19<sup>th</sup> century along with prison narrative.

As pointed out by Gillian Siddall (2004: 85), the 19th-century gender roles were strictly bound – men were public personas and women belonged to the private sphere. This affected the whole society and gave the system a strict working order. In Canada, gender roles “were influenced by Britain's doctrine of separate spheres, whereby women were expected to confine their activities primarily to the domestic space and to be purveyors of morality and virtue” (Siddall 2004: 88). Another author who sheds light on gender roles is Stephanie Lovelady (1999: 36), who says that “the nineteenth-century notion of gendered public and private spheres is also influential in the novel”. Women were expected either to work in the domestic area or marry as soon as possible since marriage offered protection and was the basis of the society (Siddall 2004: 90). Grace Marks belonged into the domestic sphere all her life as she was a servant and her work revolved around the everyday life of her masters, even in prison, where she worked for the Governor, and later in life when she married her childhood friend Jamie Walsh. Roxanne Rimstead (2002: 55) has written that the need for domestics to keep their place has pressured them to wear “mask of self-repression”. This way, Grace is silenced by her occupation and the requirement to serve others and put the desires of the masters before her.

Though Grace always used to be in the private sphere, she moves into the public sphere when she becomes known as the celebrated murderess (Lovelady 1999: 36). This gives her both trouble but also privileges, such as being a domestic at the Governor's household. Many people believed in Grace's innocence and tried everything to free her. The key person whose evaluation would help Grace's cause the most is Dr. Simon Jordan.

Their therapy sessions feature many interesting power relations and they also “mirror the Victorian construction of a male public sphere and a female private sphere” (Lovelady 1999: 37). Their patient/doctor relationship resembles in its intimacy a similar one to marriage for women were empowered to speak only within a private relationship (Lovelady 1999: 40).

Siddall (2004: 84-85) has stated that “the public representations of Grace Marks /.../ are symptomatic of broader Victorian ideas of femininity and sexuality,” and that Grace being in prison represents the “repressive aspects of nineteenth-century ideologies”. Women married mostly for protection and women who did not marry were seen as ‘fallen’ or sexual deviants, especially in the servant-class (Siddall 2004: 90). This states why Grace’s identity allowed her to be described negatively – she was an immigrant and from lower class and she behaved mischievously, men were interested in her sexually (Stanley 2003: 372) and she brought the intrigue to their everyday life as she “served as a public /.../ warning: a negative image to highlight the normative definitions of femininity, female sexuality, and, by extension, class identity” (Siddall 2004: 89). That being said, Grace represented everything the society fought against, but what was still the main interest in the public. In her sessions with Dr. Jordan, Grace fought the gender politics of her day through narration, however, she also used quilting, a pastime activity, to share her inner thoughts (Siddall 2004: 85-86). Women had much less voice in comparison with men and they used creativity to have a say and “resist powerful and repressive cultural formations of identity” (Siddall 2004: 86).

The gender roles of women and men, men being in the public sphere and women in the private, pushed women behind and did not allow them to be as expressive as men – women were silenced. The term *silenced woman* is used by many authors like Bethany Ober Mannon (2014: 552), and it represents especially marginalized women who had no

say whatsoever and whose story at their own time did not matter, like Grace or her best friend Mary Whitney, it was rather told for them. Grace Marks was silenced by the public multiple times, mainly during the trial and after with everything written about her in the newspapers. Due to Grace's memory loss at the time of the murders and later attempted escape to the United States with McDermott, she looked very guilty and had no way to defend herself – it was done for her by her lawyer Kenneth MacKenzie, whose “strategy required that Grace remained voiceless” and that she must tell in court everything they had practiced before – this allowed MacKenzie to portray Grace as an uneducated and directionless child (Blanc 2006: 115). Even though it probably saved Grace's life from death by hanging, she was silenced by her own lawyer and even years later she resents him for not letting her true voice out (AG: 342). Her identity was something not constructed by her but by everyone else who had never met her and knew only a handful of facts, which left Grace questioning her identity as well:

I think of all the things that have been written about me – that I am an inhuman female demon, that I am an innocent victim of a blackguard forced against my will and in danger of my own life, that I was too ignorant to know how to act and that to hang me would be judicial murder, /.../ that I am brisk and smart about my work, /.../ that I have the appearance of a person rather above my humble station, /.../ that I am cunning and devious, that I am soft in the head and little better than an idiot. And I wonder, how can I be all of these different things at once? (AG: 25)

In addition, Grace was silenced by the people's motivations who surrounded her – Dr. Jordan wanted to uncover the truth but only to prove that he is a good psychiatrist and Reverend Verringer worked to free her, only because he was secretly in love with her (Lahmers 2015: 6). Amidst the desires and motivations of others considering her, Grace starts to use silence in her favor as Mannon, Lahmers and Stanley have noted. Mannon (2014: 555) points out that silence was not only repressive as Grace uses silence as “artful evasion and speech that constitutes a silence”; therefore, silence is not only a passivity. By speaking about her past, she also establishes a silence about the murders (Mannon 2014: 556). Lahmers (2015: 8) states that by giving Dr. Jordan details about everything else and

not about the murders, shows Grace's identity and how she interprets the world. Grace used the repression of being silenced and turned it into a weapon to protect herself – it may have been manipulative and analytical; however, it was just a way to survive.

Sandra Kumamoto Stanley (2003: 377) has added that silence and evasion are a defense, however, so is her amnesia. In the Victorian era, madness emerged partially from lack of self-expression and was sometimes used for personal gain. Hysteria, insanity, and amnesia could have been seen as a protest against institutional powers (Stanley 2003: 377) and a way to do things unimaginable otherwise under the influence of madness. Abbie Lahmers (2015: 5) writes that hysteric fits mostly took place in women who were young, unmarried, and nervous and there could have been a reason for protest, but also because there was much pressure on these young women. Finding a suitable husband whom to marry was difficult and without marriage, there would have been no normal future. Grace herself notes various reasons why some women “went mad” and came to the asylum: some because of alcoholism, one to get away from her abusive husband, and another only in autumn because she did not have anywhere to live, and it is very cold in Canada during winters (AG: 34). This shows clearly that in the 19<sup>th</sup> century assuming the role of a madwoman was a means of defense or manipulation. Blanc (2006: 120) has argued that Grace used the 19th-century madwoman role in her sessions with Dr. Jordan by filling them with “apocalyptic visions, visitations, and lapses into unconsciousness,” and not talking about the truth. Whether Grace Marks was pretending and bending the truth, remains a mystery, especially in the culmination of the madwoman motif where Jerome DuPont hypnotizes Grace into revealing the secrets about the murder and Mary Whitney takes over, claiming that she was the one who was in control during the murders (AG: 468). Grace could have been faking everything; however, it is highly unlikely since “she never admits to the murders or even hints that she has any memory of them” (Lovelady

1999: 57). However, since it was usual that people took aliases to justify and express themselves (Blanc 2006: 122), Grace Marks could have used Mary Whitney as her alter ego, so that she could do the things she otherwise never would have done, but now she could get away with it.

In *Alias Grace*, the themes of gender roles, silenced woman, and madness are placed in a more specific literal boundary – a prison. The prison in the book has a double meaning, the most obvious one as a physical institution and also a metaphorical one. Two authors, Stephanie Lovelady and Alison Toron, have focused on the prison theme in the book and the symbols it has. Lovelady (1999: 43) quotes Nina Auerbach who has suggested that “Grace’s imprisonment functions as a symbol of women’s imprisonment in domestic roles as well as immigrants’ entrapment in poverty”. This would mean that the physical prison was the least of Grace’s problems as her identity of being a woman and an immigrant had already trapped her in a metaphorical prison of the 19th-century life. Grace Marks never had enough privacy, which is one of the reasons why she withheld information from Dr. Simon Jordan to “guard her privacy through silence” (Lovelady 1999: 42). Privacy was something Grace never experienced, as there was never enough room and always too many people surrounding her (Lovelady 1999: 41). Alison Toron (2011: 17) also mentions the oppressive and confining spaces that Grace lived in. Therefore, escaping the spaces that bound her and achieving privacy would also be a way of freedom. Marie-Thérèse Blanc (2006) who has analyzed *Alias Grace* as a trial narrative, explains that Grace Marks was “her own defense attorney” (101) in the trials and that she is telling her story to her two judges – Simon Jordan and as well as the reader (107-108) to “secure her own freedom” (110). This being said, by viewing prison metaphorically and literally during the era and in Grace’s life, parallels between Grace’s life and confinement throughout the book could be seen.

## **2 EMPIRICAL PART: FREEDOM AND CONFINEMENT**

The life of fictional Grace Marks was full of obstacles and challenges, however, that does not mean there were no small victories or happier periods. The metaphorical confinement has always been in Grace's life in some form and can be found before the time Grace went to prison and after. Grace spent almost 30 years in prison, and I would like to explore whether she had any positive memories during this time where she was truly free because freedom in *Alias Grace* is one of the most important themes. Many authors like Lovelady (1999: 49) have pointed out that eventually Grace was freer than at the beginning but still not truly free. However, prison is not always the only way to be in confinement – the society and people around us can also affect how we see the world. Siddall (2004: 99) brings out that Grace is restricted by the ideologies of the Victorian era. Grace was deeply affected by the women close to her who suffered at the understandings of the Victorian society. In addition, there were many men in Grace's life who tried to push her down like her father, James McDermott, and Dr. Bannerling. However, it was Jeremiah the peddler, Dr. Simon Jordan, and Mr. Jamie Walsh who influenced her life the most by helping her move towards freedom whether they had their own intentions in mind or not. To explore this, I will follow the character Grace's life chronologically, exploring her hardships, and considering the men that influenced her positively to understand how Grace achieved freedom and to what extent. Viewing the confinement and freedom in Grace Marks' life will help understand the hardships of an uncommon woman in the 19<sup>th</sup> century better.

### **2.1 “The Truth Shall Make You Free”**

Reverend Verringer, who wished to reach a clear understanding of whether Grace was innocent or guilty, quotes the Bible and states in a conversation with Dr. Simon

Jordan: "The truth shall make you free" (AG: 91). Also, Grace Marks believed it at the time when she was arrested (AG: 411). However, life is full of twists and for Grace, her troubles started at a young age (AG: 118). Born in Ireland, she had eight siblings, a worn-out mother and a father who was an alcoholic (AG: 121). Since Grace's older siblings left home early (AG: 122), and they were a poor family, she had to help her mother take care of others, which prepared her for life in the domestic sphere. After her father was associated with anti-Catholic terrorism (Lovelady 1999: 46), the family decided to emigrate to a free and promising Canada when they had no other prospects in Ireland (AG: 127). At the time, the immigration was huge as half a million Irish immigrated to Canada between 1815 to 1845 (Lovelady 1999: 46). This is the first time that Grace gets to travel and leave her hometown. Travelling, usually, is a symbol of freedom but in this case, it was more for survival. Grace's mother died during this trip from a tumor that they had been mistaking for a child, leaving Grace heartbroken (AG: 139).

Losing her mother marks the official end to her childhood as now she is the woman in the house. This way, the twelve-year-old Grace adopts the role of a wife by looking after her father, her siblings, and the household. Her father continues to be violent with her as he was with her mother, calling her "a slut and a whore" and beating her (AG: 149). Hilde Staels (2000: 436) has pointed out that the hysteric fits Grace suffers from later in life may be because her father might have also sexually abused her. This suggestion is taken from a dream Grace had while working at Mr. Kinnear's, where she is kissed by a man, who is "someone [she] knew well and had long been familiar with, even as long ago as [her] childhood, but had since forgotten" (AG: 326). This has never been denied nor confirmed but still symbolizes the period of confinement before the prison was ever an option. Grace had nowhere to go because she was too young and she was worried about leaving her siblings in the care of her father, which left her alone with worries. Her father put her in a

difficult position, but he also gave her a way out when he ordered Grace to find a job (AG: 147). This was the first time Grace had to take care of herself alone and it marks the beginning of her period of freedom.

The happiest time of Grace's life was working at the Alderman Parkinson household, where she became friends with another servant Mary Whitney (AG: 172). Mary was a little older than Grace and she had the knowledge of being a woman and how to deal with men as they were liars and thought "they are entitled to anything they want" (AG: 190). To Grace, Mary was like a mother or an older sister, which is why she influenced Grace's life significantly, more so after her untimely death due to illegal abortion. It was becoming a pattern for Grace to lose all parental figures around her. She remained an alias for Grace her whole life and Grace quoted her a lot when she had to speak her mind by saying something rude or unsuitable (AG: 138). Blanc (2006: 118) has written that after Mary's death, Grace leaves the household and thus faces sexual harassment from her different employers, and she had no one to protect her. The only other person from that period who remains her friend and tries to help her is Jeremiah the peddler who bears a very important significance in Grace's life.

### **2.1.1 Jeremiah Pontelli**

Grace first meets Jeremiah the peddler while working with Mary Whitney and he is one of the central protagonists of the book (Lopez 2012: 166). Jeremiah Pontelli was mysterious, he could do magic tricks (AG: 179) and read palms (AG: 178) and over the years, when their paths crossed, he always had a different alias, whether Dr. Jerome DuPont, Geraldo Ponti or Gerald Bridges. He was different from any other as he was not bound by the norms of society. He had "the ability to escape societal definitions and create [his] own identity" (Lovelady 1999: 44). Jeremiah quickly notices that Grace is not

ordinary as during their first encounter he says: “You are one of us” (AG: 179). This might be a reference to Grace being a woman of sense, as she often had premonitory dreams (AG: 327).

For Grace, Jeremiah was a beacon of light and chance at freedom from the social conventions. The peddler was always in a good mood, whistling a tune, like the joyful period in Grace’s life. Grace was her own master – her father did not bother anymore, and she was earning her own money. Jeremiah symbolizes mobility and flexibility for Grace and shows her there is a possibility to escape social class and nationality (Lovelady 1999: 44). As mentioned before, Grace had been in the domestic sphere all her life and she could not imagine a different one, as it was her “realm” (Lovelady 1999: 49). The escape Jeremiah offered her seemed too unrealistic and uncomfortable. She knew she needed protection in marriage because she had seen what happens to women who are pregnant out of wedlock like Mary Whitney. Sadly, Jeremiah could not afford that due to constant name changing and defying the law as well as not believing in marriage (AG: 312). Jeremiah is the essential symbol of freedom for Grace, always around but for some reason never reachable. The peddler showed Grace Marks that it was possible to live differently, and “she need not be defined by her social status” (Lahmers 2015: 9). However, Grace wanted to be free inside the social norms not move around them, she wanted a home and stability and Jeremiah “had never seemed the domestic type” (AG: 521).

Grace is slightly shocked when she meets Jeremiah again at the Governor’s house and is asked to be hypnotized by him, which she agrees to (AG: 355). During the hypnosis scene, it is Mary Whitney who reveals herself as the one who acted during the murders when Grace was unconscious (AG: 468). This could be the case of possession (AG: 470) or multiple personality disorder (AG: 471) or simply acting, whereas Lovelady (1999: 57) states that Grace would have the highest agency when faking, and “slightly more agency as

a multiple personality than as a victim of possession” because the second personality protects the original from painful truth. However, since the session is carried out by Dr. Jerome DuPont, it is most likely that it was a scheme to help Grace out of prison or make her life more comfortable in a way. This is believed because Grace and Jeremiah had once discussed that if they had left together, it would have been one of their ways to earn money (AG: 311). The secrets Jeremiah and Grace share are against her doctor “Simon’s scientific discourse” (Lopez 2012: 172), making these two significant men in her life total opposites (Lopez 2012: 166).

Though they are never romantically involved, Grace and Jeremiah share secrets that Grace does not even share with the reader (AG: 496). The last time Grace meets now Gerald Bridges is when she is out of prison and married to Mr. Walsh. They notice each other and wave, but do not speak as Grace does not want anyone to know her true identity in America and she knows that her “secrets are safe with Jeremiah, as his are safe with [her]” (AG: 530). In the end, Grace is “mentally free of the past narratives and voices that oppressed her, she [does not need] Jeremiah to break down social constructions and restrictions for her” (Lahmers 2015: 10). The last meeting also symbolizes that Grace’s troubles are behind her, as Jeremiah always seemed to sense when Grace needed his help, and her guardian angel can finally move on.

### **2.1.2 Surrounded by Dangers**

Jeremiah told Grace, while she was working at Mr. Kinnear’s, that she was “surrounded by dangers” (AG: 312). It was something Grace herself had felt too but knew nothing about how to make the situation better. Even though she was a free woman, earning now three dollars a month (AG: 233), she was broken inside after Mary’s death. When she had met Nancy Montgomery, who had offered her a job, she had taken it,

because Nancy had resembled Mary a little, and Grace had hoped that they would be “sisters or at least good friends” (AG: 260). Soon enough, Grace regretted leaving Toronto (AG: 243), even more, when she found out Nancy and their master, esquire Thomas Kinnear, had been romantically involved and Nancy was pregnant (AG: 321). She had once been a servant too (AG: 308) until she had caught Mr. Kinnear’s eye which was not uncommon for him since he was single. Grace becomes a little jealous of Nancy, because she can wear finer clothes and Grace “develops a taste for gloves, silk dresses, and bonnets” (Rimstead 2002: 58) and wishes she could have such things as well.

It does not take a lot of time until Grace’s allure is noticed by Mr. Kinnear and he makes a remark that with the right clothes she could be easily mistaken for a lady (AG: 324). Grace notices Mr. Kinnear’s sexual desire for her when he sees Grace washing the floors:

He stayed standing in the doorway, and it came to me that he was watching my bare ankles and legs, dirty as they were, and – if you’ll excuse me, Sir – my backside moving back and forth with the scrubbing, like a dog wagging its rump. (AG: 319-320)

What makes this passage important is that Grace realized that she had become “erotically charged” (Stanley 2003: 376) and that she had sparked an interest, especially seen in Nancy’s reaction which was fueled with rage (AG: 320). Mr. Kinnear symbolized the same desire that would lead to doom as it had been for Mary Whitney and the gentleman who was her unborn child’s father. The difference was that Grace was not in love with Thomas Kinnear as Susanna Moodie had described it (Atwood 1998: 1512). He was rather the danger that the Victorian-era women were warned about – the gentlemen who seem to have the idea that they can use women for their own pleasure if they wish (AG: 190). Still, Grace did not feel that Mr. Kinnear was ever too liberal around her or touched her impolitely (AG: 358), no matter how it appeared.

Grace's employer was not the only one who had ideas about her. James McDermott, Irish like Grace, had arrived about a week before her to the Kinnear household (AG: 245). He had been in the army and expected a gentleman to be his superior instead of Nancy who was a woman and a housekeeper (AG: 264). He had a reputation of being a liar, rebellious, and hot-tempered (AG: 265). After a brief conversation, McDermott shows interest in Grace by offering himself as her mate (AG: 265). Even though he mentions it was just to see Grace's nature, James has some feelings towards her, as he constantly wishes to catch her attention, for example, by running on top of a fence (AG: 267).

Everything had been usual in Grace's life until Nancy fires James for being too lazy and Grace for being rude to her when truthfully, she fears that when Thomas learns of her pregnancy, she loses her sexual value, and Grace will take her position (Stanley 2003: 376). McDermott told Grace that he was going to kill Nancy and Mr. Kinnear and take the valuables and if Grace did not go with him, she would be blamed for everything (AG: 360). McDermott threatened Grace's life and took away her free will by manipulating her into silence and obedience. According to Grace, she had no chance but to do as he said, otherwise she would have been dead too (AG: 370). At the time of the murders, Grace suffers from many hysteric fits where she is unconscious and does not remember what has happened (AG: 369). It is possible that during these unaccountable times "Mary [Whitney]", also known as Grace's second self, is seducing James and helping him perform the killings (Lovelady 1999: 56). Grace is distressed about McDermott's behavior, mostly because of his remarks that she is deceiving him, and she has been awake all the time. McDermott saw Grace's other self, the one who took over while her original one was asleep, as a seductress who manipulated him into killing (AG: 299) by promising herself in exchange (AG: 384). These hysteric fits where Grace lost her main consciousness happened randomly. At one point, while escaping to the United States with the stolen

goods, James is trying to take advantages of Grace, saying she allowed it, although Grace has no memory of it (AG: 391). Siddall (2004: 90) has stated that Grace acquired her role as a celebrated murderess through her apparent romantic connection with James McDermott whose paramour she was in the eyes of the public (AG: 30). The real truth about the homicides was not even as intriguing as was the relationship with McDermott. So, these two men, McDermott and Kinnear were very similar in their lust for Grace and represented trouble. The Kinnear household held many secrets, also sex and violence were usual. This was the last period of freedom for Grace since after they were caught, McDermott was hanged, and Grace was sentenced to life in prison.

At first, Grace did not believe that she would go to prison because, in her eyes, she had done nothing wrong (AG: 411). Due to her memory loss during the murders, her full confession was changed multiple times (AG: 436). She did not have good chances going to the trial, because she was an Irish immigrant and Mr. Kinnear was a Tory gentleman, and it had not been too long since the Rebellion, which could have affected everything implicitly (AG: 171). At the trial, she spoke only those things her lawyer Kenneth MacKenzie ordered her to memorize in order to spare her life:

When my turn came, I said what Mr. MacKenzie had told me to say, and my head was all in a turmoil, trying to remember the right answers; and I was pressed to explain why I hadn't warned Nancy and Mr. Kinnear, once I knew James McDermott's intentions. And Mr. MacKenzie said it was for fear of my life /.../. He said that I was little more than a child, a poor motherless child and to all intents and purposes an orphan, cast out upon the world with nobody to teach me any better; /.../ and I was very ignorant and uneducated, and illiterate, and little better than a halfwit; and very soft and pliable, and easily imposed upon. (AG: 419)

Kenneth MacKenzie silences Grace enormously by ordering her “not to tell [the true story] /.../ [but] a story that would hang together” (AG: 415). It was important that others believe it, not if it was true or not. Since then, Grace loses her freedom to construct her own identity, as well as her voice. The voice at the trial is an alias and the story she tells is not hers (Lopez 2012: 172). By saving her life, Kenneth MacKenzie suppressed

Grace, as later she knew, whatever she said, whether true or not, it would be twisted around. Grace's conviction is sealed because she is wearing Nancy's clothes at the trial, the woman she had assisted to murder in the eyes of the court (AG: 419). In addition, because Kenneth MacKenzie insisted on her youth and ignorance, Grace is not hanged, however, many questions remained unanswered. Why did Grace not warn her employer who arrived home when Nancy was already dead in the cellar (AG: 370) about the plans or why did she leave with McDermott (Blanc 2006: 105)? With many suspicious aspects and unanswered questions in relation to the murders, Grace was lucky to be alive.

## 2.2 "Lady of the Silences"

Kenneth MacKenzie once referred to Grace as the "Lady of the Silences" (AG: 433), suggesting her unwillingness to talk, however, it is understandable. The serving time for Grace is losing freedom in the most literal sense and it is obvious she tries to preserve any information she has. She could not go outside anymore as she wished and for her, it was the hardest. Prison itself is not anything unusual for her as it is just "one of a series of oppressive spaces that [included] her childhood home [and] the houses in which she [worked]" (Toron 2011: 16):

In prison they make the windows high up, so you cannot climb out of them I suppose, but also so you cannot see out of them either, or at least not onto the outside world. They do not want you looking out, they do not want you thinking of the word *out*, they do not want you looking at the horizon and thinking you might someday drop below it yourself. (AG: 275)

Grace feels trapped by the stone walls, however, there are many positive aspects to her life in prison as well – she has lost her freedom, but she is still valued as a skilled dressmaker and a servant, which undermines her status as a murderess (AG: 285). This gives her an opportunity to work at the Governor's house. In addition, there are many people who believe in her innocence, and who are constantly working to free her and who have invited a psychiatrist, Dr. Simon Jordan, to evaluate her. Therefore, she has more

privileges than any other inmate could ever dream of. Still, she has no privacy of her own for the Governor's parlor is still an "extension of prison" (Lovelady 1999: 41). However, before these opportunities came, she was locked in the Provincial Lunatic Asylum.

### **2.2.1 Asylum**

The time Grace spent in the asylum was the worst for her. Not only had she lost her freedom of movement, but she had also lost her freedom to think and say what she wished because she was controlled by the workers who believed she was guilty and insane and needed to be silenced. Grace was sent to the asylum because she was having dreams about Nancy's death before and after the actual happening (AG: 365), and she was there for a year between 1852 and 1853 (Blanc 2006: 105). During the hypnosis scene, her other self or Mary Whitney's ghost tells the audience that she had a good time in the asylum for she could talk freely and be herself (AG: 468). However, the time Grace was there caused a lot of damage to her mental health so that even years later she would still have a nervous breakdown when something reminded her that (AG: 32).

The man Grace feared was Dr. Samuel Bannerling, the one who examined her in the asylum (AG: 35). He always had doubts about Grace's innocence and treated her especially badly, because in his eyes "Grace Marks was a sham, /.../ an accomplished actress and a most practiced liar" (AG: 81), who "has been incarcerated for a very good reason" (AG: 82). He was sure everything was an act, which is possible when they were the actions of Grace's second personality and Grace herself had no idea about anything. There were implications that Dr. Bannerling, in addition to everything else, had behaved improperly towards Grace (AG: 530) and that might have not been the only time. It was suggested that during the "regime of Warden Smith [in the Penitentiary], /.../ there was talk of his abusing the female prisoners" (AG: 90). Not only was Grace reportedly sexually

abused in prison but also in the asylum that “upon her return from it, [she] was suspected of being in a delicate condition” (AG: 90). Luckily these rumors turned out to be false, but there is no proof that it did not happen either – Grace rarely ever talked about what they did to her in the asylum and everything she did say featured serious disgust for the asylum and Dr. Bannerling; Warden Smith, however, remained a mystery. If focusing on the fact that Grace was sexually abused in both the asylum and during the regime of Warden Smith in prison, Grace was left lonelier than she had ever been. She was a victim of not only the judicial system but also the staff in these institutions. It resulted in Grace having a distrust for doctors and whenever she saw one, she fainted or had a hysteric fit (AG: 32). Just like the murders, most of what happened during the period in the asylum is blocked out for these two men certainly took away the last freedom of thought Grace had left. Bannerling and Warden Smith are embodiments of the darkest period in Grace’s life.

### **2.2.2 Dr. Simon Jordan**

Grace desires physical and mental privacy and “wants to escape from the restricted life of the prison” (Lovelady 1999: 42). The man to help her do that is Dr. Simon Jordan. His assessment of her will help the Committee greatly in freeing her (AG: 87). Though Simon is egoistic, and his main interest is to have success with Grace’s case and his theory of suggestion so he could open an asylum himself (AG: 64), he helps Grace a lot to be vocal and work through the pain she has held inside for years. When Grace first starts the sessions with Dr. Jordan, it is difficult for her to be open and Dr. Jordan describes Grace as very self-contained (AG: 153). However, for a woman, who after the murders has not been treated as a person but as someone below all reasonable status, she discovers slowly that there may have finally come an audience who will hear her story (Lovelady 1999: 39) and she uses it for her own gain. In the past when she had spoken her truth, it was always

twisted, because “a convict’s word is not sufficient evidence” (AG: 277) but with Simon, everything she said was right (AG: 79).

Grace understands from early on that Simon wants something from her that she is not willing to give, thus she crafts her story carefully (Lahmers 2015: 5). He wants to invade her mind, learn about her dark secrets, and then use them for his own good, but Grace slowly turns everything the other way around by telling him what she wants and not what he seeks. She uses it to protect herself but also because telling stories to Simon is a way of escaping confinement (Rimstead 2002: 61). In addition, Grace sees this as an opportunity to shape her representation that she otherwise “lacks in court or in the press” where everyone can tell any lies about her (Lovelady 1999: 35). At first, Simon tries the method of suggestion on her (AG: 97) – he brings her different vegetables hoping they would remind Grace of the cellar (AG: 104), where the bodies were found. Grace, however, does not like the implications and gives him responses that “reflect her status as a working-class woman who has been taught practical skills rather than the type of abstract thinking that Dr. Jordan values” (Toron 2011: 17). After seeing that this does not work, Simon asks Grace to tell her story from the beginning (AG: 116). He hopes that maybe this will help Grace remember the events of the murders. Grace uses tactically her life’s story as an evasion to not talk about the murders and when she does, she stays close to the facts of the trial to convince him she is telling the truth (Blanc 2006: 112). Simon sees that Grace is telling what she wants, and what he wishes she would tell is perhaps something even Grace refuses to know (AG: 374).

The reason why Grace conceals things from the beginning may be because she needs to keep something to herself as she has “no belongings, no possessions, no privacy to speak of” (AG: 116). She likes to keep some aspects to herself and sometimes to do so she gives Dr. Jordan her famous “stupid look” (AG: 43). That way Grace always had some

control, which she normally lacked. For a person, who “was not used to having [her] opinions asked” (AG: 77), Grace feels powerful in the relationship she has with Dr. Jordan, as she is finally special and not only for what she has done but also for the way she is. Therefore, she turned around the power dynamics between her doctor and herself, becoming the one controlling and manipulating with Dr. Jordan and him not knowing at first (Toron 2011: 18):

Because he was so thoughtful as to bring me this radish, I set to work willingly to tell my story, and to make it as interesting as I can, and rich in incident, as a sort of return gift to him; for I have always believed that one good turn deserves another. (AG: 286)

In this paragraph, Grace praises Simon for getting her a radish, which was important for her as it was fresh and seasonal, and she was usually not given such vegetables (AG: 282). It is the same for her with the apple Dr. Jordan brings on their first meeting, as it has an odor of the outside Grace longs for so much. These products mark the freedom that Grace does not have anymore (Toron 2011: 17).

Grace can act so daringly with Dr. Jordan because she has nothing to lose, not even her reputation which is long gone (AG: 104). Eventually, Dr. Jordan starts to believe that Grace truly might be evasive or dishonest (Mannon 2014: 554). He understands that Grace has put him under a spell, and he has a hard time accepting her as a patient when he notices her more like a woman instead. At one point he sees Grace as the only woman who he could marry (AG: 452) because her identity as a murderess attracts him so much (Stanley 2003: 374). After Simon suffers from a partial memory loss due to a trauma caused in the Civil War (AG: 497), long after the sessions with Grace Marks, he starts calling his wife Grace, though her name is Faith (Toron 2011: 20). Simon often “fantasizes about the convicted woman as both a maid and a murderess, crossing the eroticized boundaries between doctor and patient” (Stanley 2003: 372). Grace knows Dr. Jordan yearns for her as her second self “Mary” reveals during the hypnosis session.

Simon represents the reflective aspect of Grace's life – a period where there is time to think over everything that happened, learn from it, and move on. Grace even said that you have nothing else to do in prison but to think (AG: 186). He provides Grace some comfort and helps her be vocal, which is something that others have completely repressed. In the end, Simon betrays Grace by leaving her suddenly and without a goodbye: “There is nothing so discouraging as hopes raised and then dashed again, it is almost worse than not having the hopes raised in the first place” (AG: 489). Grace is left again by another man who holds a key to her freedom – Simon's letter to the Government on Grace's behalf would have helped to set her free.

### **2.3 “Stone Walls Do Not a Prison Make”**

Mrs. Quennell, a friend of the Governor's wife, remarks jokingly upon Dr. Simon Jordan relating a story of a fugitive slave possibly hiding in a cupboard that “Stone walls do not a prison make” (AG: 97). While this quote can be seen to refer to a poem by Richard Lovelace and the idea of mental freedom in confinement, in the context of the novel and especially Grace's life, it is also hinting that a person can be in confinement anywhere and not only behind the bars. Though Simon Jordan left, Grace still “addresses him mentally for decades” and eventually describes her new prison-free life (Lovelady 1999: 39). Grace Marks is freed from prison in 1872 (AG: 509) because finally the Committee, who tried to free her for decades by sending petitions to the Government, has succeeded. It took time to adapt to freedom and life outside as well as her identity since she had been a celebrated murderess for so long and now she was just “an innocent woman wrongly accused and imprisoned unjustly” (AG: 513). Another aspect is that for the most part of her life she had been in prison, she had no family nor friends in the outside and it appeared that “instead of seeming [her] passport to liberty, the Pardon [was] her death sentence” (AG: 514). The life

in prison had not been always rainbows and sunshine as was to be expected, but it had spared her the duty of being married or rather halted the marriage plot (Lovelady 1999: 57), as those seemed to be the two most obvious choices for her. She had nowhere to go and feared even finding a job might be difficult since what kind of a woman would allow her to work as a domestic since even she herself would not do that (AG: 514). Eventually, Mary Whitney's prediction that Grace will marry a man whose name starts with a "J", comes true (AG: 192). It was a huge surprise for her when she found out Mr. Jamie Walsh wanted to marry her because this solved all her problems:

I made a show of hanging back, though the reality of it was that I did not have many other choices, and it would have been most ungrateful of me to have said no, as so much trouble had been taken. I said I did not want him to marry me out of mere duty and guiltiness, and he denied that such were his motives. (AG: 524)

Grace is "trapped by economic circumstances" (Siddall 2004: 91) because she has no other choice. Even though Mr. Walsh is a man from her past, she does not wish to marry him and does it as a means of survival.

### **2.3.1 Mr. Jamie Walsh**

Grace met Jamie Walsh, when he was fourteen, working as an errand boy for Mr. Kinnear (AG: 246). In comparison with James McDermott, he represents a "less-threatening version of the Irish-Canadian" (Lovelady 1999: 48). This was the only innocent relationship Grace had while working there. Jamie was carefree and played the flute and between them was this kind and sweet affection, as between good friends (AG: 246). Jamie was in love with her, but because he was younger, Grace saw him only as a boy and not a man (AG: 290). Even then, Jamie promised to marry Grace in the future (AG: 304).

Jamie's adoration towards Grace changed drastically after the murders. It is possible that the killings did not unsettle him as much as the fact that Grace had run away with McDermott (AG: 418), even though for Grace it was non-consensual. At the trial, he

stands up and points that Grace is wearing Nancy's clothes, which marks a very strong reason why Grace was deemed guilty (AG: 419), however, it was not the only one because Grace's guilt was determined by many little aspects coming together.

When Grace sees Jamie again over almost 30 years, she does not recognize him (AG: 522) and is surprised that Jamie, now Mr. Walsh, is begging for her forgiveness, which she gave a long time ago. Through marriage, Mr. Walsh offered Grace stability, a new ethnicity, and a new chance at life (Lovelady 1999: 47). They moved to the United States as free people with no one knowing their true past (AG: 529). Lovelady (1999: 48) writes that Grace was now in a better version of the domestic sphere than she had been as a servant – she had the privacy, no one knew her criminal past, she had her own house, and she was even pregnant with her first child. Though pregnancy is something that Grace had always seen “coexisting with death” (Lahmers 2015: 7), and she fears there might be a tumor (AG: 533), she is still hopeful. Grace escaped her class and nationality by marrying Mr. Walsh. It was the same kind of escape Jeremiah had offered her, but this one was more proper in the eyes of the society (Lovelady 1999: 49). Mr. Walsh represents the ideal man and the ideology Victorian society was all about and the kind of man everyone wished they could marry – he was calm and not physically violent unlike Grace's father had been.

Grace did find some peace after marrying Jamie Walsh as she was finally her own master. This was her reward after all the years of suffering and pain. One thing that shows it was quilting. Grace first learns of the importance of quilting through Mary Whitney who said that before marrying, a girl should have at least three quilts made by herself (AG: 185). Grace eventually makes a Tree of Paradise quilt that symbolizes all the hardships that she has overcome, and features Mary and Nancy who suffered at the hands of men (AG: 534). This quilt is not a warning flag anymore (AG: 186) or a representation of the dangers of the Victorian era for women but a monument to all the overcome hardships. This in a

way is a “protest against the very social ideals that quilts /.../ represent: the home and /.../ feminine identity” (Siddall 2004: 97).

However, not everything is as rosy as it seems, and Grace notices from early on a sort of tendency Mr. Walsh has:

Every once in a while Mr. Walsh becomes very sad; he takes hold of my hand and gazes at me with the tears in his eyes, and he says, To think of the sufferings I have caused you. /.../ He likes to picture the sufferings as well, and nothing will do but that I have to tell him some story or other about being in the Penitentiary, or else the Lunatic Asylum in Toronto. /.../ If I put in the chilblains and the shivering at night under the thin blanket, and the whipping if you complained, he is in raptures; and if I add the improper behavior of Dr. Bannerling towards me, and the cold baths naked and wrapped in a sheet, and the strait-waistcoat in the darkened room, he is almost in ecstasies; but his favorite part of the story is when poor James McDermott was hauling me all around the house at Mr. Kinnear’s, looking for a bed fit for his wicked purposes, with Nancy and Mr. Kinnear lying dead in the cellar, and me almost out of my wits with terror; and he blames himself that he wasn’t there to rescue me. (AG: 530-531)

Grace does not like that she constantly has to forgive Mr. Walsh for the crimes he did not commit and lie more about how she feels about this situation (AG: 532). This is the price she has to pay for her freedom and proper Victorian married life. The passage tells that Grace has to continue feeding stories about her sufferings, sexual abuse, and violence to keep her listener happy as it had been with Dr. Simon Jordan. This undermines her and takes away her freedom of speech since, after the prison, she can speak the truth for she no longer has to lie to be kept alive, but Mr. Walsh takes that away.

Grace resisted the Victorian ideology of gender that so profoundly shaped and constrained her life (Siddall 2004: 95) and eventually gives in as she marries Mr. Walsh. If Grace had had the chance to live her life alone and get by without being married, she would have been truly free. Marriage for Grace is an “improvement, but not a triumph” (Lovelady 1999: 58). Mr. Walsh provided her everything she needed but took advantage of her as his repay. This states that the biggest confinement for Grace was the era she lived in. In the end, being in prison would not have been so difficult if the men had not had as much power to do improper things as the society allowed.

## CONCLUSION

This thesis searched for an answer whether Grace Marks, the heroine of Margaret Atwood's *Alias Grace*, had always been in confinement or whether she experienced freedom in any period and whether she achieved it in the end. The present thesis is based on the fictional story and characters, though the book itself features many important historical events and people. In addition, I viewed how Grace's life was influenced by the Victorian era, especially the gender roles and the issues of the silenced woman and madness at that time. She was constantly shifting between confinement and freedom, both in the physical and metaphorical senses. Moreover, the men in her life influenced her greatly, some by restraining her and some by helping her achieve freedom in a way. Furthermore, these men acted as symbols for the different periods in Grace's life.

Physical freedom for Grace means not being in prison, not being married, and being able to work where she wants to. The period where she had all three was probably during the time she worked with Mary Whitney at the Alderman Parkinson household and when she was a servant at the Kinnear household. After being sent to prison for life, she is free for only a short period of time before she steps into another obligatory confinement in her time – marriage. This has both positive and negative effects on her life – positive, meaning that she was finally able to take care of her own house, something she had always dreamed of, but she did not necessarily wish to be married to Mr. Jamie Walsh.

Mental freedom for Grace means being able to say and think what she wants and in a way of having privacy. Grace was able to say what she wanted for most of her life from her childhood to the time of being imprisoned. Then she had to be very mindful of what she said in the Kingston Penitentiary, for even the slightest mishap would have meant being punished or worse, sent to the asylum, where she was not able to think freely either. When she begins her sessions with Dr. Simon Jordan, she is allowed to craft her story the

way she wants it, giving her the opportunity to speak freely and if necessary, lie as well. Sadly, privacy is an aspect that Grace achieves only late in life when she marries Mr. Jamie Walsh. Before she was surrounded by too many people, whether it was her family, her colleagues, her masters, other prisoners or mad people.

Grace's father confined her in the domestic roles when she was too young to act as a mistress of a house, and he did not allow her to be a child. James McDermott confined Grace by taking away her freedom of choice as he threatened to kill her if she chose to flee or talk about the murders. Dr. Bannerling took away Grace's ability to express her thoughts and injected her with fear against doctors, whom she believed all to be violent.

Jeremiah, Dr. Jordan, and Mr. Walsh symbolize different freedoms for Grace – Jeremiah embodies the freedom of movement, as he is not bound by any social conventions and often crosses the border secretly. He symbolizes hope and happiness during the period when Grace worked with Mary Whitney. Dr. Jordan represents the freedom of speech, as he was Grace's psychiatrist and the aim of their sessions was for Grace to uncover her suppressed memories and have her find some peace and knowledge through talking and sharing. Grace did bend the truth while talking to Dr. Simon Jordan, but that was her right – she was free to tell him any story she wished. Dr. Jordan symbolizes calmness and a period of self-assessment and reflection since that is the main thing to do in prison. Mr. Walsh represents the freedom of choice. He is not the most obvious match for this but as Grace mentioned, she had no other economical options but to marry him since work would have been difficult for her to find. However, Mr. Walsh asks her hand and gives her a choice, even though there is no other, and it shows that he considers Grace's wishes and tries to make her life as comfortable as possible. He bears the Victorian ideal that Grace finally achieves after thirty years – being married and expecting a child.

In conclusion, I argue that Grace is a survivor and managed to, against all odds, come out as a winner. For a further study, it will be interesting to analyze Dr. Simon Jordan, the second main character in the book, from the gender studies and the psychoanalytical perspective, as he used Freudian concepts before his time. This way, it will be possible to see how deeply Grace Marks influenced Dr. Simon Jordan.

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## RESÜMEE

TARTU ÜLIKOOL

ANGLISTIKA OSAKOND

**Monika Mander**

**Confinement, Freedom, and Men's Role in the Life of Grace Marks in Margaret Atwood's *Alias Grace***

**(Vangistus, vabadus ja meeste roll Grace Marksi elus Margaret Atwoodi romaanis „Alias Grace“)**

Bakalaureusetöö

2019

Lehekülgede arv: 33

Käesolev bakalaureusetöö analüüsib Grace Marksi elu etappe seoses vabaduse ja vangistusega ning meeste rolli tema elus Margaret Atwoodi romaanis „Alias Grace“. Antud töö peamine eesmärk on välja selgitada, kuidas mõjutasid mehed Grace vabadust ning kas Grace Marks oli kunagi nii vaimselt kui ka füüsiliselt vaba. Seda analüüsitakse kronoloogiliselt Grace'i elu põhjal ning rõhuasetusega tema suhetel Jeremiahi, dr. Simon Jordani ja härra Jamie Walshiga. Need mehed aitasid Grace'il kõige rohkem täieliku vabaduse poole liikuda.

Bakalaureusetöö koosneb neljast osast: sissejuhatusest, kirjandusülevaatest, empiirilisest osast, millest viimane jaguneb alapeatükkideks, ja lõppsõnast. Sissejuhatuses on toodud teose ajalooline taust. Kirjandusülevaade keskendub soorollidele, vaigistatud naise ja hullumeelsuse küsimusele viktorianaanlikul ajastul ning vanglanarratiivile. Empiiriline osa analüüsib vangistuse ja vabaduse dünaamikat Grace Marksi elus. Kokkuvõtteks võib öelda, et Grace'i elus oli perioode, mil ta oli nii vaimselt kui ka füüsiliselt vaba, kuid lõpuks mõjutas viktorianaanlik ühiskond teda enim, sest see ei võimaldanud tal elada oma elu nagu ta oleks soovinud. Kolmest mehest pakkus talle väljapääsu ühiskondlikest raamidest ainult Jeremiah, kelle ettepanekut põgeneda Grace noorena vastu ei julenud võtta ning mida ta hiljem kahetses.

Märksõnad: Margaret Atwood, viktorianaanlik ühiskond, vaigistatud naine, soorollid, hull naine, vangistus, vabadus

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