

1
Khatun

Oasea Khatun

Subversion Of Stereotypical Victorian Notion Of Feminine Identity And Female Emancipation In George Egerton's Short Story "A Cross Line".**Abstract-**

Egerton's short story "A Cross Line" delineates the subversion of stereotypical Victorian notion of feminine identity. In Victorian era, women are relegated into the household work. They are oppressed by the androcentric society. "Androcentrism" means establishing a masculine point of view at the root of society and thereby subjugating feminine point of view. It is different from patriarchy. Patriarchy is created by the social system. Like many other female writers in Victorian age i.e, George Elliot and Bronte sisters, Mary Chevelita Dunne wrote under the pseudonym of George Egerton. Egerton presents the repression of women, the suppression of women's carnal desire and the marginalization of women in her short story "A Cross Line". It is one of her famous short stories. The story also demonstrates women's choice to be emancipated by breaking the stereotypes.. Egerton questions the fanatical notion of Victorian society. The story is based on an anonymous female protagonist who meets a "Gray eyed man". Later they grow their relationship. Because her husband does not give her mental peace and satisfaction. He always ignores her. She is the victim of their marriage. It is seen that women are compelled to marry in Victorian times. The suppression of women is also presented. The female protagonist is psychologically tormented by her husband, though the main protagonist is married but she feels that her lover understands her very ornately. This Dissertation aims to depict how a woman breaks the convention of "Victorian Morality". The Victorian female protagonist named Candida also breaks the stereotypes in G.B. Shaw's *Candida*. The main protagonist named Candida loves a man called Eugene Marchbanks. Later she also abandons her lover and becomes the subject of

Comment [1]: Use

Khatun 2

her own choice. The females have no right to keep a lover in Victorian times. But here Egerton shows that her female protagonist does the opposite . Egerton shows the victimization of women, their desires and aspirations. Egerton shows that the women are not the subjects of anybody but they are the subjects of their own choices. The female protagonist is no longer constricted herself to the domestic world but she explores her own world in “A Cross Line”. She presents her hidden desire. This is a remembrance of the short story, “Yellow Wallpaper” by Charlotte Perkins Gilman. She also becomes hysterical because of her husband’s ignorance like the female protagonist in “A Cross Line”. Egerton presents her story to unlock the female psyche. The Terra incognita of women is also explored through the confession of women’s inner self. This dissertation also aims to examine the fact that the women are not the “Angel in house” but they are “devils”. The Emancipation from a marionette status to a “New Woman” identity is depicted . The female protagonist and her maid called Lizzie share their pregnancy and the mistress decides to abandon her lover. Is it because the feeling of maternity that makes her a New Women? Maternity plays an important role in this story. Maternity enhances women to become “New Woman”. Maternity also helps to break the class distinction between mistress and maid. It is maternity that binds the bond between all the women in Victorian times. This dissertation also aims to reflect the fact that women resist the oppression of male over female by embracing a new identity, “New Woman”.

Keywords : Marginalization, Victorian Notion, New Woman, Maternity, Angel in house

Introduction-

Egerton’s short story “A Cross Line” is dedicated to Knut Hamsun. The story presents the subversion of stereotypical Victorian notion of feminine identity. The relegation of women into the household work, the oppression of women and the suppression of women’s carnal desire are

Comment [2]: Use

Comment [3]: Use

Comment [4]: Use

Khatun 3

very ornately demonstrated. The women's choice to be emancipated by breaking the stereotypes is reflected through her character portrayal of female protagonist. Egerton questions the fanatical notion of Victorian society. Women choose a new identity to emancipate themselves as a "New Woman". Can it be said that they do not want to be the victim of Victorian society? Egerton depicts the emancipation of women from a marionette existence to a "New Woman" identity. The liberation of women from male supremacy is also depicted. The female protagonist is psychologically tormented by the androcentric society and her husband. Towards the end she embraces her maternity. How does maternity break the shackles between upper class and the working class, between mistress and maid? The terra incognita of women is explored through the confession of inner self. "Terra incognita" is a Latin phrase, defines something that is not explored by anyone. Egerton presents the victimization of women, the marginalization of women and the oppression of women in Victorian fin de siècle. Charlotte Bronte's *Jane Eyre* helps to comprehend the female's resistance against the male supremacy and It also helps to understand the emancipation of an independent woman. Bell Hooks' *Feminist Theory: From Margin to Center* helps to understand how motherhood is an important part to the "New Woman". Henrik Ibsen's *A Doll's House* helps to comprehend female empowerment and her choice to become a "New Woman".

I wish to divide my paper into three parts. This paper's focus will be on female emancipation/liberation in George Egerton's short story "A Cross Line". I would also wish to discuss how the women break the stereotypical Victorian notion of feminine identity and how they emancipate themselves as "New Woman". In the first part of my paper, I would wish to discuss Victorian notion of feminine identity and "Victorian Morality" and I will examine how this Egerton's short story subverts this stereotypical notion with textual evidences. To discuss

Comment [5]: Use

Comment [6]: Use

Khatun 4

this point and to enhance my argument, I would wish to take reference from *The Odd Women* written by George Gissing and *The Candida* written by G.B. Shaw. In the second part of my paper I wish to discuss about the relegation of women into the household work, the male supremacy over female and the resistance of women against the “phallogentric” society . I will give emphasis on Charlotte Perkins Gilman’ short story “The Yellow Wallpaper” to build up my argument. After that, the women’s “emancipation” and female empowerment will be explored. To depict the picture of female “emancipation” I would like to take reference from Charlotte Bronte’s novel *Jane Eyre*. In the last part of my paper, I wish to examine how the women “emancipate” themselves as “New Woman” along with reference to Henrik Ibsen’s *A Doll’s House*.

Subversion Of Stereotypical Victorian Notion Of Feminine Identity-

After the “Industrial Revolution”, all are totally transformed (Sri 1).In this Victorian era, the society defines woman as a “cultural baggage” which restricts society’s development (Sri 1). It is believed that women can not enrich society's development like men.(Sri 1).The “Androcentric” society defines the fact that women are made to look after her children , husband and the family. Their work is to do the household chores. So that they are identified as a very “narrow minded” person by the patriarchal society (Sri 1).All women are compelled to follow the stereotypical convention of society and their existence are defined as the “angel in the house”.(Sri 3).Their purpose of life is to maintain the household work . That's why the English men identified them as a “cultural baggage” in the Victorian era.(Sri 3).It is also noted that the women are so constricted in a domestic world that they can not do something in their own wills because they are only women.(Sri 3).The Women are only puppets in the hands of men during the Victorian era. The male dominated society identified women as “a second class citizen” and

Comment [7]: Use

Comment [8]: Use

Khatun 5

they are marginalized by the oppressors (Sri 4). There is no joy in women's lives in Victorian era.

The society forces women to marry at a very early age. If women are not willing to marry, then they are punished by the society and the society calls them as "spinsters" (Sri 7). Elizabeth

Comment [9]: Use

MacLeod discusses about D.H. Lawrence's "Do Women Change?" to delineate the overview of patriarchal society; "Women used to see themselves as a softly flowing stream of attractive / and Desire and beauty, soft quiet rivers of energy and peace" (Walls 230).

Comment [10]: Use

George Egerton vehemently criticizes the Victorian notion of feminine identity in her short story "A Cross Line". An anonymous female protagonist though she is married, loves another man. It is known that Victorian society's norm is so rigid that the male does not allow female to keep a lover. It can be said that the anonymous female protagonist is compelled to marry her husband because of the oppression of society. It is notified that the female protagonist in Egerton's short story waits for her lover outside the home (Egerton 9). The Victorian women are restricted to go outside from the house. They are only constricted to stay in house. But interestingly here the female protagonist breaks the stereotypical notion of domesticity and concedes the rule of her own choice. It is her daring attitude that mesmerizes her lover so intensely. Generally, women in Victorian times do not have dare to break the shackles because they feel themselves weak. The female protagonist is a very firm character and she does not care anyone. She is very different from other women in Victorian times. That's why her lover says "I never met anyone like you; you are a strange woman!" (Egerton 35). It is worth noticing that she smokes and drinks in front of her husband. This incident emphasizes her rejection of "Victorian Morality". If women go against the convention of social construction in the late Eighteenth Century, then they are punished by the "androcentric" society. Such a magnanimous attitude that the female protagonist possesses that can be said that she breaks the barrier between male and female. This

Khatun 6

magnanimity is also recognizably noted in George Gissing's novel *The Odd Women* and G.B. Shaw's *The Candida*. After Dr. Madden's death, the daughters learn to be independent and to survive their lives. They are not restricted by the society. The women are not willing to become the victims of male dominated society. They oppose the rules and norms of the Victorian era. That's why most of women decide to be single in *The Odd Women*. They don't desire to be swayed by the rules of "androcentric" society and they wish to keep their self-respect. There is an another analogy between *The Candida* and "A Cross Line". Though the two female protagonists are married but they both keep lovers .Later they decide to choose their own choices and become subject of their own wills. They both subvert the stereotypes. As Pykett points out in *The Improper Feminine: The Women's Sensation Novel and New Women Fiction* "Egerton's essentialism works not to maintain traditional notion of feminine subjectivity but instead subversively uses essentialist discourse to challenge those notions of subjectivity". The subjugation of women, their claustrophobic existence and the relegation of women into domestic world lead Egerton to attack the social construction of Victorian society. As she utters in *A Keynote to Keynotes*: "I realized in literature, everything had been better done by man than women could hope to emulate. There was only one small plot left for her to tell: the terra incognita of herself, as she knew herself to be, not as man like to imagine her-in a word to give herself away, as man had given myself away in his writings. In that, I think I succeeded" (58). Egerton's depiction of women develop their individuality rather than the androcentric society permits them to develop. It is noticing that throughout the story lover is delineated as "gray clad figure" with "cold eyes bright"(Egerton 11).It is also noted that he supports and praises strange attitude of the female protagonist. Hager points out "A Cross Line" depicts Egerton's disgusting attitude towards the Victorian unitary identity through the character of anonymous female

Khatun 7

protagonist (17). In the Victorian era, women have no self respect but here the female protagonist decides not to give up her present complacency and she still expects to use “man’s umbrella” (Ouida 612). Throughout the story, the maid called Lizzie is her soul mate. They share each other secrets. The maid’s has an illegitimate child that she shares only with her mistress. When the maid comes to know that she is pregnant, she tells her pregnancy to her maid Lizzie. It is revealed that the maid had an illegitimate child. they share each other secrets..As Ouida argues that women will understand women’s problem rather than her brother and husband in Victorian era (617). Edward Clemons quoted Sarah Grand’s *The Heavenly Twins* and uttered that this novel also presents women’s individuality .In this novel a literate woman chooses to be independent and then takes decision to continue her life in her own choice (qtd. in *Heavenly Twins*). Women are treated like an infant by men in Victorian era. In the novel of *Odd Women*, Flander quoted a passage from *Odd Women* to delineate the infantilization of women : “women were very like children: it was rather a task to amuse them and to keep them out of mischief. Therefore the blessedness of household toil” (Flanders 247 ,qtd. in *The Odd Women*). Females are restricted by males but they desire to be equal with men. In Egerton’s “A Cross Line”, the female protagonist utters: “women are so clever that the men could not understand what they really are” (Egerton 30).

The Subjugation of Women and Female Emancipation-

Women are marginalized by the androcentric society in Victorian era. Their lives are so frustrated due to the oppression of husband, family and society. Egerton is deeply concerned about this matter and her concerning is deeply reflected in her story “A Cross Line”. Egerton gives a description of the main female protagonist's approach in the very beginning of the story and despicts her mental status quo and her dissatisfaction with life. “A women sitting on a felled

Comment [11]: Use

Khatun 8

tree turns her head to meet its coming, and an expression flits across her face in which disgust and humorous application are subtly blended” (Egerton 9). This contradictory feeling on her face suggests that she is not satisfied with her husband and she is psychologically ill. It can be assumed that her husband is unable to give her mental peace .Perhaps that’s why she waits for her lover and she seeks to escape from her bitter reality. Her husband often calls her “gypsy”. Perhaps this is because she is able to suppress her own desire and she can not confess what she actually feels .She masks herself in front of her husband. Her husband is so passive that he can’t understand her. “There is a singular, soft monotony in his voice; the organ with which she replies is capable of more varied expression” (Egerton 19).The husband is often seen as one who is always “ reading and reading quietly” .This incident suggests that her husband stays busy with his own life and he does not feel necessary to look after her wife. Such a disgusting feeling leads her wife to become hysterical. Even her husband can not fulfill her physical carnality. So that she thinks to embrace anyone : “ She bounds forward and dances bends her lissome waist , and curves her slender arms, and gives to the soul of each man what she craves ,be it good or evil” (Egerton 27). Many other New Woman writers including Egerton says “ what half creatures we are ,we women! – hermaphrodite by force of circumstances, deformed results of a fight of centuries between physical suppression and natural impulse to fulfill our destiny” (Egerton 49). Women are so controlled by their husbands in Victorian period. As Barbara Welter argues “The attributes of true womanhood, by which a woman judged herself and was judged by her husband, her neighbors , and society, could be divided into four cardinal virtues – piety, purity, submissiveness and domesticity” (21).This same type of oppression is also subtly depicted in Charlotte Perkins Gilman’s short story “The Yellow Wallpaper” (1892). In this short story, the female protagonist becomes insane due to the rigid domesticity and male repression .She is

Comment [12]: Use

Khatun 9

imprisoned in her room by her dominating husband. Her husband does not consider her as a normal lady. His behavior towards his wife is patronizing and he treats her as she is an infant. This woman is treated so severely that it seems that she is the victim of patriarchal premises. There is some resemblance between this story and Egerton's "A Cross Line". Both the husbands in these stories are passive and both are incapable to fulfill what the women want. At a certain point of time, they both become hysterical. This is simply because of the repression of patriarchy. In the short story "A Cross Line", the female protagonist feels so disgusting because her husband never confesses his love for her. She sadly utters "It isn't the love, you, it's the being loved; it isn't really the man, it's his loving!" (Egerton 24). The ignorance of her husband is more evident when she tells her lover, "some have chafed at my self-sufficiency, and have called me fickle, not understanding that they gave me nothing, and that when I had served them their moment was ended, and I was to pass on" (Egerton 34). As Nicole M. Fluhr points out "Egerton used her characters to examine the roles of work and sexuality in women's lives" (245). The patriarchal society's attitude towards women, their negligence and subjugation lead the female protagonist to think of escaping from this savage and hard life. Her mind wants mental peace and satisfaction. She imagines "somehow she thinks of Cleopatra sailing down to meet Antony, and a great longing feels her soul to sail off somewhere too – away from the daily need of dinner-getting and recurring Monday with its washing, life with its tame duties and virtuous monotony" (Egerton 36). Her utter meaninglessness existence pricks her so much that she compares herself to a mare and asks her husband as to which is more important to him (Egerton 18). In Victorian era, women are identified as "homebuilders". But women need someone to love, to care for; someone who appreciates them as a human being rather than as a "paragon of beauty" (Anis 24). Male domination is also reflected in a "neo-Victorian novel"

Comment [13]: Use

Comment [14]: Use

Khatun 10

Wide Sargasso Sea which is published in 1966. The character named Creole expresses her anguish “I have no money of my own at all , everything I had belongs to him”. Peter Berry quoted Helen Cixous' *Ecriture Feminine* and strongly argued “femininity as a social construct ,not a given entity which is somehow just mysteriously there” (130, qtd. in Helen Cixous' *Ecriture Feminine*). Moreover, the reality is that the patriarchal society “reserves for women a traditionally, emotive, intuitive, transformations ,and privatised arena” (Berry 131). This typical patriarchal society makes women inferior and weak. As Peter Berry points out “one is not born a woman; rather one becomes a woman” (132, qtd. in Simon De Beauvoir's *The Second Sex*). The Victorian domesticity engulfed women's voice that they desire to be emancipated. Egerton depicts women's emancipation through her maternity. M. Fluhr. points out “New Woman writers irevalued maternity, variously questioning the nature and existence of a maternal instinct, representing mother's ambivalence toward or distaste for maternity and exalting maternal love over heterosexual desire” (243). Julia Kristeva also notes “woman enters into contact with her mother; she becomes, she is her own mother; they are the same continuity differentiating itself which makes her simultaneously closer to her instinctual memory, move open to her own psychosis, and consequently ,more negatory of the social symbolic bond”(239). Egerton in her short story “A Cross Line” demonstrates that women are not always bound by the society, sometimes they raise voice against the society. Though the female protagonist is already married but she has a lover. When she is ignored by her husband, she can indulge herself in loving her husband but she does not do that. She seeks an another man who can understand her, who can love her and who can care for her. It is her inner desire or instinct that leads her to defy all the shackles of patriarchal barrier and in a way she also ignores her lover by loving an another man. She went to meet with her lover without taking permission from her husband. It is worth noticing

Comment [15]: Use

Khatun 11

that her resistance to the patriarchal norms leads her husband to change his behavior; “Shall I go in and lift you out and put you, 'nighty' and all ,into your tub?” (Egerton 39).”Don’t you mind , old girl, I’ll pour out my own tea!”(Egerton 39). Women does the opposite what the Victorian male dominated society allows them . As Lisa Hager notes “ ‘A Cross Line’ occupies two important position in Egerton’s project of moving her white, English upper class, Victorian woman toward a sense of self that would enable her to be more than Victorian femininity allows” (vii).

In “A Cross Line” Egerton enhances her female protagonist to become a more independent self. The female protagonist is deeply infused within herself that she doesn’t need anyone to soothe her. Throughout the story, she presents herself as an untamable woman who does not desire to be dependent on others. Charlotte Bronte’s *Jane Eyre* depicts the female “Emancipation” so subtly. In this novel, Jane is portrayed as a firm and independent character who leads her life in her own rule. Many writers think that *Jane Eyre* is the search for independence and choice” (Nsaidzedde 10).She agrees to marry Rochester when he is both financially and physically weak. She breaks the stereotypes when she utters her very powerful speech “Reader, I married him”(Bronte 685).

It is Jane who marries Rochester. There is a resemblance between Jane and the female protagonist in “A Cross Line”. They both become the subject of their own wills. It is the female protagonist who comes across to love her lover and it is she who breaks her relationship with her lover to keep her maternity in a pure way. Women can not break a relationship in the Victorian society but she does the opposite. She decides to end up the relationship by “ hanging a garment on the lilac-bush” (Egerton 44).She shatters this convention by doing it herself. It is also recognizably noticed that she questions against the system ; “At heart we care nothing for laws , nothing for systems” (Egerton 36).As bell hooks points out “the fact many active feminists are in

Comment [16]: Use

Khatun 12

their mid to late 30s ,facing the biological clock ,has focused collective attention has led many women active in the feminist movement who were interested in childrearing to choose to bear children (134).She also points out without mother ,the existence of women “are doomed to live emotionally unfulfilled lives”(135).

Women’s becoming of New Woman-

England sets the attire of “New Woman” .They sometimes embraced “ maternity or threatened the future of the race by rejecting maternity outright”, defies the patriarchal society’s taboos to enhance their educational and professional opportunities”(M. Fluhr 243).In 1890s ,a discourse is come to the forefront and “ the decade was characterized by its concern with female author’s and mother’s curiosity about and interest in themselves as women and as individuals with identity and interest distinct from those of their children” (M. Fluhr 241). Egerton’s “A Cross Line” ultimately delineates how the female protagonist becomes a “New Woman” though they are oppressed by the Victorian taboos .But at a time, she defies all the obstacles . As M. Fluhr points out “Egerton’s early short story collections reconceptualize earlier nineteenth century approaches to motherhood and to female writers: by interrogating the cultural opposition between women’s writing and mothering ; by eroticizing maternity, refocusing maternal identity within the context of communities of women, and imagining a mode of reproduction in which men play marginal roles” (245).In Egerton’s short story “A Cross Line”, the female protagonist tells that if she would be a “ man” ,then it “would be a disgrace to her family”(Egerton 24).Her rigid statement suggests that her mentality gradually changes from earlier. Initially, she desires to be a companion of her husband. And if her husband avoids her, her ego is hurt but now it is noticed that she grows her mental state in order to live as an independent woman. Through this statement, perhaps she criticizes the whole dominated male persons in her contemporary times. It

Khatun 13

is also worth noting that she helps her husband when she is in trouble by sending a “quid”. In Victorian era, no woman can help her husband but she does the opposite. Her helping to her husband makes her a more independent character and she utters “Perhaps I was a man last time....!” (Egerton 26). Perhaps her character as a “New Women” is reflected in this scene. This incident is a resemblance to Henrik Ibsen’s *A Doll’s House* (1889). The main female protagonist called Nora helps her husband, Torvald when he is ill. She lends money from her family friend, Krogstad. The women can not do such daring activity in her times. In spite of facing such obstacles she does help her husband's life. Even she does forgery and spends her life with small income. But it is shameful when she realizes the real character of all dominated males’ inner selves. She utters “here I have been your Doll’s wife, just as at home I used to be Papa’s doll child”(Archer 114). At the end, she left the room and her behavior acknowledges herself as a New Woman: “My duties towards myself”(Archer 117). The female protagonist does not want “anything” from male “because she does not understand the possibility of a feminine identity that allows contact with the other without subordination” (Hager 10). Egerton’s female protagonist “represents” her “refusal to lock her into the role of feminine in Victorian society” (Hager 12). In Victorian era, women are restricted from experiencing their carnality .But the women come into contact with each other and show their “naked” and “sour places” (Egerton 32). Perhaps , there is lurking a lesbianism attitude .Such a daring of women in Victorian times led all the women in solidarity to resist the oppression and helps to possess a new identity , “New Woman”. Egerton always attacks this nasty society through the character of this female protagonist. She says at a time “crowning disability of my sex” (Egerton 33). This is actually referring to the patriarchal society’s construction of sex .She accuses the society by saying “if it were not for that ,we women would master the world!”(Egerton 35). The error of the “New Woman” lies in speaking

Comment [17]: Use

Khatun 14

of women as the Victims of men , and entirely ignoring the frequency with which men are the victims of women” (Ouida 615). Hellingser defines New Woman as ;

We read of her in recent novels, possesses not only the velvet, but the claws of a tiger, She is no longer the Angel, but the Devil in the house. Man proposes, women disposes, is the New proverb. The fathers, after all, were right when they said Adam was more tempted by Eve than by the Devil (125).

In “A Cross Line” ,it is oftentimes noticed that the female protagonist is called as “a devil” by her husband and her lover. Perhaps women question the “institution of Marriage” due to the “gender discrimination and male repression” (Dutta 13).

The female protagonist is also the seeker of domesticity . They always try to escape from all the hindrances created by the male dominated society. They embrace New Woman identity as an escape from male repression. The female protagonist in “A Cross Line” is not bound by the society and she becomes “an Amazonian figure”. As Clemons Edward argues ;

New Woman was transformed into an Amazon ,a “ third sex,,” that was neither woman, Who wore trousers, smoked public rode bicycles, and had careers outside the home-this New woman who wanted to replace men in the work force and turn Victorian gender roles completely upside down (4).

Towards the end of the short story, it is shown that she realizes her maternity .Her maid named Lizzie also had an illegitimate child but now is dead .They both see “a little bit of hair inside a paper heart” and some dress (Egerton 43). This is actually the feeling of maternity that binds Mistress and Maid in an eternal knot. She embraces Lizzie .It is the maternity that subverts the

Khatun 15

class distinction between upper class and working class in Victorian era and it helps to become “New Woman”. Ignatius Nsaidzeddze utters .

The legal subordination of one sex to the other is wrong in itself ,and how one of the chief hindrances to human improvement and it ought to be replaced by a principle of perfect equality, admitting no power or privilege in one side, nor disability on the other,(12, qtd. in John Stuart Mill).

To conclude, Egerton’s short story “A Cross Line” subverts the stereotypical notion of Victorian feminine identity. The women emancipate themselves as “New Woman” .It is maternity through which they subvert the barrier between Mistress and Maid. Maternity also helps women to become “New Woman”. The women resist norms and rules of Victorian society created by men . The women liberate themselves from bondage of male supremacy. They emancipate themselves from a marionette status to New Woman identity.

Works Cited

Anis, Rehnuma Bint. "The Woman Question in the Novels by the Bronte sisters".

IIUC Studies, Vol.30 ,No.0,2009,pp.19-28.

Bernard Shaw, George. *Candida*. Bretano's, 1918.

Berry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory* .

Manchester University Press ,2017.

Bronte, Charlotte. *Jane Eyre*. Smith Elder and CO, 1847.

Clemons , Vicente Edward. "THE NEW WOMAN IN FICTION

AND HISTORY : FROM LITERATURE TO WORKING WOMAN". *Electronic Thesis*

Collection, 2016, digitalcommons.pittstate.edu/etd/76.

Dutta, Shanta. "Soldiers in Petticoats: The Fight for Gender Equality in Britain" *The*

Confidential Clerk , Vol.5, 2019, pp.11-25.

Egerton, George. *Keynotes*. Robert Brothers , 1893.

Egerton, George. "A Keynote to Keynotes". *Ten Contemporaries: Notes Toward Their*

Khatun 17

- Definitive Bibliography* ,Edited by John Gawsworth and Ernest Benn,1893.
- Flanders , Judith, *Inside The Victorian Home:A Portrait Of Domestic Life in Victorian England*. W.W. Norton & Company,2004.
- Gilman, Charlotte Perkins, and Ann J. Lane .*The Yellow Wallpaper, and other Fiction*. Pantheon Books,1980.
- Gissing, Edward. *The Odd Women*. Lawrence and Bullen,1893.
- Hager , Lisa. "PIERCING TOGETHER A GRAY PATCHWORK: THE FORMATION OF FEMININE IDENTITY IN GEORGE EGERTON'S *KEYNOTES* and *DISCORDS*", 2001, University of Florida, Master's Dissertation.
- Helsing, Elizabeth K. ,et. al. *The Woman Question: Society and Literature in Britain and America 1837-1883*,Garland,1983.
- hooks, bell. *Feminist theory: from margin to center*. South End Press,1984.
- Ibsen, Henrik. *A Doll's House*. Translated by William Archer, T.FISHER UNWIN,1889.
- M. Fluhr. Nicole. "Figuring the New Woman: Writers and Mothers in George Egerton's Early Stories. *Texas Studies in Literature and Language*,Vol.43,No.3,2001,pp.243-266. *JSTOR*, www.jstor.org/stable/40755335.
- Nsaidzedze , Ignatius. "An Overview of Feminism in Victorian Period (1832-1902). *American Research Journal of English and Literature*,Vol.3,No.1,2017,pp.1-20.*ARJONLINE* 10.21694/2378-9026.17012. Accessed 29 May 2021.
- Ouida. "The New Woman". *The North American Review*,Vol.158,No.450,1984,pp.610-619. *JSTOR*, www.jstor.org/stable/25103333.
- Pykett, Lyn. *The "Improper" Feminine: The Women's Sensation Novel and New Women Fiction*. Routledge,1922.

Khatun 18

Rubino, Vittoria. "The New Woman in Victorian Literature". *Academia* . Accessed 16 May 2021. www.academia.edu/resource/work/19309267.

Sri, Sarasvati. "Domesticized Women in Victorian Era". *Academia*. Accessed 16 May 2021. www.academia.edu/resource/work/7401732

Wells, Elizabeth Mactead. "A Little Afraid of the Woman and the Rhetoric of British Modernism". *Rhetoric Review*, Vol.21, No.3, 2002, pp.229-238.

..