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## A Review of Selected Gyno-Perspectives: A Woman Revolt against Conventions

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### Abstract:

*This review in gyno perspectives aims at studying feminist and anti-feminist perspectives regarding woman writers' views on their own sex. It shows the differences in scenes and depiction of characters and their spheres. In some cases, the sphere is a room as in Virginia Woolf's *A Room of One's Own* (1865). In other cases, this sphere is as wider as a city like Christine de Pizan's *The Book of the City of Ladies*. This sphere is allegorical, pertaining to the size of space given to some women rather than to others. This study focuses primarily on gyno-perspectives through ages and gives examples according to Elaine Showalter's (1941-) three phases of woman which are: feminine, feminist and female phases. Showalter herself coined the term gynocriticism in literature to woman as a consumer who reads male's writing and as a writer who writes disguising herself in a male identity using pseudonyms, taking names of the other sex to gain public acceptance.*

*Some writers concentrate on woman's happiness, her role as a housewife and to what extent she influences her husband or other people. Also according to others, if she wants to display her opinion, she must have money and a room.*

**Key words:** gyno-perspective, androcentric, Silly Novels, city of ladies, pseudonyms, Virginia Wolf.

## 1. INTRODUCTION

In *Towards a Feminist Poetics* (1979), Showalter traces the history of women's literature and divides it into three phases: feminine phase, the Feminist phase and female phase (Showalter: 1979).

In the Feminine phase (1840 - 1880), in Russia (Marsh: ed. 1996, p.17), as an example, "*Woman wrote in an effort to equal the intellectual achievements of the male culture and internalized its assumptions about female nature.*" (Showalter: 1979). Women writers were bound by traditions that they could not freely escape from cultural boundaries and restrictions of their time. They were capsulated in traditions. As it is androcentric society, female writers could not write using their own names. They used pseudonyms to gain the public right to pass their views. Examples of such writers are: the Bronte sisters: Charlotte Bronte (1816 – 1855) wrote under the pseudonym Curer Bell, Emily Bronte penned her works with Ellis Bell, and Anne Bronte used Acton Bell as penname in writing her books.

The second phase is the feminist (1880-1920) was characterized by women's writing that protested against male standards and values, and advocated women's rights and values, including a demand for autonomy (Showalter 1979). Here woman revolts clearly against the conventions, and the ideas of the other sex putting her in a confined home. Virginia Woolf revolts against Coventry Patmore's *The Angel in the House*. George Eliot detests novelists of her time in *Silly Novels by Lady Novelists*.

The third one is the female phase (1920- ) which is regarded as a new outlook of woman perspective and it is one of Elaine Showalter's self-discovery as a leading feminist critic and theorist in America. Showalter asserts that women turn to gain their own female personal autonomy and perspective:

Women reject both imitation and protest - two forms of dependency – and turn instead to female experience as the source of an autonomous art, extending the feminist analysis of culture to the forms and techniques of literature. (Wade: 1998, p. 97)

Rejecting both imitation and protest Showalter advocates approaching feminist criticism from a cultural perspective in the current female phase, rather than from perspectives that traditionally come from an androcentric perspective like psychoanalytic and biological theories for example. Feminists in the past have worked with in these traditions by revising and criticizing female representatives, or lack these off, in the male traditions. In her essay *Feminist Criticism in the Wilderness* (1985), Showalter says:

A cultural theory acknowledges that these are important differences between women as writers. Class, race, nationality and history are literary determinants as significant as gender. Nonetheless, women’s culture forms a collective experience with in the cultural whole, an experience that binds women writers to each other over time and space. (Showalter 1985, p. 260)

Showalter does not advocate replacing psychoanalysis, for example, with cultural anthropology; rather than that, she suggests that approaching women’s writing from a cultural perspective is an important one among many valid perspectives. However, cultural anthropology and social history are especially fruitful because they “*can perhaps offer us a terminology and a diagram of women’s cultural situation*” (Showalter 1985, p. 264).

## 2. GYNO-PERSPECTIVES

In this part the study shines light on a selection of woman writers’ perspectives on their own sex through history. They

are: Christine de Pizan, Mary Wollstonecraft (1759–1797), Jane Austen (1775 – 1817), Sarah Margaret Fuller Ossoli (1810 – 1850), and Virginia Woolf (1882-1941). Each one of these has a different point of view towards woman.

## 2.1 Christine de Pizan (1364 – c. 1430)

The first woman to write for defense of the female sex is Christine de Pizan (1364 – c. 1430). She was a French Italian late medieval author; born in Venice. She expressed her views clearly in two most important and famous books: The Book of the City of Ladies, The Treasure of the City of Ladies. "...*the first of these shows the importance of women's past contributions to society, and the second strives to teach women of all estates how to cultivate useful qualities*" (Willard 1984, p. 135). As feminist reformer, in this regard, Pizan plays the same role as George Bernard Shaw in *Pygmalion*. Jill E. Wagner (2008, pp. 69-80) argues that "*Christine de Pizan's City of Ladies: A Monumental (Re) construction of, by, and for Women of All Time.*" Wagner continues to think that Christine's foresightedness in feminism parallels the ideas in Virginia Woolf's *A Room of One's Own*, though she follows medieval tradition, she gives more space to woman than Virginia. It is a city rather than a room. Also, Christine believes that housewife happiness depends on her husband's will. So, woman's role as a wife is to behave wisely towards her husband. To this extent, one section of the book advises the woman to be cheerful, "...*if she wants to act prudently and have the praise of both world and her husband, she will be cheerful to him all the time*" (Larrington: 1995, p.33). Karlyn K. Campbell agrees that the city in *The Book of the City of Ladies* is a symbolic representation in which women are appreciated and defended by these conventions. According to *Pizan*, the creation of this city is woman's wider sphere of happiness. In this regard, Campbell (2003, p. 6) puts it that:

Christine constructed three allegorical figures – Reason, Justice, and Rectitude – in the common pattern of literature in that era, when many books and poetry utilized stock allegorical figures to express ideas or emotions. She enters into a dialogue, a movement between question and answer, with these allegorical figures that is from a completely female perspective.

So, reason, justice and rectitude are important for woman's peace in Pizan's *City of Ladies*.

**2.2 Mary Wollstonecraft (1759–1797)** is a philosopher, scholar, women's rights activist, educator, and journalist. She believes that woman remains ignorant and "slavish," in the sense that she shows complete obedience, dependence and willingness to work for others. She also adds that women frequently change their minds as they sway. Therefore, according to this assumption, Wollstonecraft continues to say that, "*...when therefore I call women slaves, I mean in political and civil sense; for indirectly they obtain too much power, and are debased by exertions to obtain illicit sway ...*" (Wollstonecraft: 1796, p.386). Her famous literary work: *A Vindication of the Rights of Woman* (1792), in which she detests the idea that women are "helpless" households. This idea, according to Wollstonecraft, makes women feel frustrated and treat their children severely at home.

**2.3 Jane Austen (1775 – 1817)** is a famous gyno-literary figure well known for her writing about the British landed gentry of the eighteenth century. Grundy thinks of Austen that, "*Her plots often explore the dependence of women on marriage in the pursuit of favourable social standing and economic security*" (Grundy 2014, pp. 195-197). On English gentry's family, Oliver MacDonagh says that, "*Sense and Sensibility may well be the first English realistic novel based on its detailed and accurate portrayal of getting and spending in that family ...*"

(MacDonagh 1991, p. 56). In a letter to G. H. Lewis from Charlotte Bronte in 1848 about Jane Austen, Charlotte describes Jane as "*a most sensible lady.*" She starts to question G. H. Lewis about Jane Austen's power of creating vivid settings, "... *Why do you like Miss Austen so very much? I am puzzled on that point. What induced you to say that you would have rather written Pride and Prejudice or Tom Jones, than any of the Waverly Novels?"* (O'Neil, ed., 1996, p 9) In this she prefers Walter Scott's *Waverly Novels* than Jane's *Pride and Prejudice* and *Tom Jones*. Charlotte Bronte continues to write saying that she finds things like being enclosed in a serious atmosphere style, and the book lacks some other things as the reader finds it difficult to interpret or expect Charlotte argues:

I had not seen Pride and Prejudice till I read that sentence of yours, and then I got the book. And what did I find? An accurate daguerretyped portrait of a commonplace face; a carefully fenced, highly cultivated garden, with neat borders and delicate flowers; but no glance of a bright, vivid physiognomy, no open country, fresh air, no blue hill, no bony beck. I could hardly like to live with her ladies and gentlemen, in their elegant but confined houses. These observations will probably irritate you, but I shall run the risk. (ibid. 7)

So, Charlotte could not find a landscape setting in *Pride and Prejudice* like Bernard Shaw's *Arms and the Man*, or Hemingway's *A Farewell to Arms*. A setting full of "bonny becks"- running streams, hills, starlit snows like the Balkans or Raina's bed chamber; or otherwise like *The Snows of Kilimanjaro*. Charlotte is bored of being among such society – the landed gentry's social encounter. Here Jane Austen's female characters are portrayed as lively as she likes them to be.

George Henry Lewis in his *A Great Victorian Assessment of Jane Austen*, describes Austen's heroines as "*truly lovable,*" and "*she has the rare and difficult art of dramatic presentation.*" (ibid, p. 8) In this Lewis places her equal to Shakespeare as he asserts that, "... *instead of telling us what her characters are,*

*and what they feel, she presents the people, and they reveal themselves. In this she has never perhaps been surpassed even by Shakespeare himself.*" (ibid, p. 8) G. K. Chesterton in 1912 in, *The Victorian Age in Literature* discusses Austen's common sense that she knows much about and surpasses George Eliot and Charlotte Bronte in the sense that, "... *no woman later has captured the complete common sense than Jane Austen.*" (ibid, p. 20). Chesterton continues to say that Jane Austen, "... *could keep her head, while all the after women went about looking for their brains. She could describe a man coolly; which neither George Eliot nor Charlotte Bronte could do.*" (ibid, p. 20)

The time of the Bronte sisters was of great change and movement. During the first half of the nineteenth century women were traditionally not allowed to vote in elections, or even intrude themselves in any political life. They could only be teachers, actresses, governesses, servants, mill hands or authors. "... *their adult works are much concerned with many of the preoccupations of the day: social problems of marriage, wealth and class...*" (Sullivan 1986: p. 6). These are the jobs and professions available and acceptable for them to do. Love, marriage, isolation, and the position of women are common to all three sisters; Charlotte, Emily and Ann Bronte. Master-pupil relationship as an extra theme can be added to Charlotte. All these, "... *provide the recurring themes in their works.*" (ibid, p.33) In *Jane Eyre*, like Charles Dickens, Charlotte reflects poverty conditions as her persona asserts that:

Poverty looks grim to grown people; still more so to children: they have not much idea of industrious, working respectable poverty; they think of the word only as concerned with ragged clothes, scanty food, fireless grates and rude manner. Poverty to me was synonymous with degradation. (Bronte, Charlotte, 1918/1986 p. 18)

**2.4 Margaret Fuller Ossoli (1810 – 1850)** was an American journalist, teacher, critic, and women's rights advocate associated with the American literary movement of

transcendentalism. She was born in Cambridge port, Massachusetts, United States of America. She is known as a woman of bad temper. This mood or temper inspires Nathaniel Hawthorne to create such characters like Hester Prynne in *The Scarlet Letter*. Ossoli thinks that:

All wives, bad or good, loved or unloved, inevitably influence their husbands from the power their position not merely gives, but necessitates of colouring evidence and infusing feelings in hours when the – patient, shall I call him? – is off his guard." (Ossoli: 1999. P. 49)

**2.5 George Eliot (1819 – 1880)**, was an English novelist, journalist, translator and one of the leading writers of the Victorian era. Her exquisite essay, *Silly Novels by Lady Novelists* published anonymously in the year 1856 in Westminster Review. It uncovers the type of silliness of the novels written by lady novelists. *Silly Novels by Lady Novelists* opens with the definite article "*the*," (the particular quality of silliness). Though it appears for the first time, but it is definite and defined by the following clause: "... *that predominates in them.*" It opens as such:

Silly Novels by Lady Novelists are a genus with many species, determined by **the** particular quality of silliness that predominates in them – the frothy, the prosy, the pious, or the pedantic. But it is a mixture of all these – a composite order of feminine fatuity, that produces the largest class of such novels. (Eliot, 1856: p. 1)

There are three types of silliness in the novel: frothy in its triviality, shallow of little worth and importance. Secondly, it is prosy in writing, that the novels have no imagination or sense of commonplace. Over all, the silly novels are tedious and uninteresting. Sometimes these novels seem to reflect piety as being religious. These novels are also, according to Eliot, "pedantic" in the sense that their lady novelists pay too much attention to small details and unimportant rules. Eliot asserts



that these aspects of silliness comprise "*a composite order of feminine fatuity*" (Eliot: 1856, p. 1). They do not seem to know the quality of silliness in their novel. So, they continue writing "the largest class" of such novels.

Eliot explains what *mind-and-millinery* species is; that the heroine is usually an heiress. People sometimes make jokes about men dreaming of marrying wealthy heiresses. This means that some women, the novelists or their heroines, have direct relationship with the gentry – people of high social class or position. This drives them away from the contact of ordinary people real life. In this case, writing that comes from such ladies does not show the impact of the real people, the villagers and country dwellers. Eliot describes the heroines as beautiful and intelligent and religious. Her heroine's deficiency comes from her choice of rank and wealth. If the heroine is not of the gentry, so she seeks to be sponsored by highness – wealth or rank, however, she has the right choice for the social encounter and contact. "*...it may be that the heroine is not an heiress – that rank and wealth are the only things in which she is deficient, but she infallibly gets into high society*" (Eliot 1856/1990: p. 1). For this, Charlotte Bronte's *Jane Eyre* is a good example.

Not all men, according to Eliot, are able to behave well with this heroine. Thus, rakish men (who are irresponsible, lacking the power and ability to address her) get confused by her wit and repartee. Such man bites his lips feeling the sorrow of impotence. This is symbolic; a result of either these men are unable to face the heroines because of their quick amusing answers, or on the other hand, this confusion comes potentially after being touched by her witty promptitude, "*...which on appropriate occasions, rise to lofty strain of rhetoric; that there is a general propensity in her to rhapsodize when she retires to her bedroom*" (Eliot 1865, p. 2). To this end, Eliot continues to assert that the heroine, "*... has the triumph of refusing many matches and securing the best, and she wears some family*

*jewels or other as a sort of crown of righteousness at the end.*" (ibid, p. 1)

**2.6 Virginia Woolf (1882-1941)** a twentieth century English novelist, essayist, biographer, and feminist; contrasts George Eliot. She urges women to be their own; not to be the product of men. In this account in *A Room of One's Own* (1929), Virginia Woolf starts with and concentrates on *women and fiction*. She explains this gyno assumption through the title *Women and Fiction*, which *might mean, women and what they are like, or it might mean women and the fiction they write, or it might also mean women and the fiction that is written about them, or might mean somehow all three are inextricably mixed together.*" (Woolf 1929, rep. 2012: p. 29)

In a patriarchal androcentric society which gives attention, and values to only masculine gender roles when they are performed by males, Virginia Woolf satirizes the ideal of femininity depicted in *The Angel in the House* by Coventry Patmore:

Man must be pleased; but him to please  
Is woman's pleasure; down the gulf  
Of his condoled necessities  
She casts her best, she flings herself.  
How often flings for nought! and yokes

According to the poem and Virginia's interpretation, the *angel* is the ideal wife and perfect one. Virginia Woolf puts it in her essay: *The profession for Women* describing the female who bears characteristics of an angel that she excels all in most walks of life in the sense that she becomes beloved by all – her sex and the opposite sex. Woolf argues that her female:

...was intensely sympathetic. She was immensely charming; and utterly unselfish. She excelled in the difficult arts of family life. She sacrificed daily. If there was a chicken, she took the leg; if there was a draught she sat in it. Above all, she

was pure. She bothered me and wasted my time and so tormented me that at last I killed her. (White et al 20017, 123)

Coventry Patmore's *Angel*, the ideal Victorian wife, advises Virginia, and then Virginia sends her message to a group of addressees – members of the *National Society for Women's Service League* in London on January 21, 1931. Her message continues to be an advice to women in general as she criticizes the notion of the male in the poem. Woolf thinks that women should depend on themselves away from the males' influence. She says: "... you cannot review even a novel without having a mind of your own, without expressing what you think to be the truth about human relations, morality, sex ..." (White et al: 20017, 123).

Woolf regrets and stops for a while to think when she tries to review and criticize Coventry Patmore's *The Angel in the House*, because it is a book by a famous man on woman, the "Angel," as he entitles it. This is as though she addresses Woolf to take this matter carefully and skillfully, "Directly, that is to say, I took my pen in my hand to review that novel by a famous man. Now the Angel ...," as Virginia says: "...slipped behind me and whispered: My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; use all the arts and wiles of our sex." (White et al 2011, 123).

Virginia Woolf thinks that if she considers the matter from the perspective of the heroine's physical appearance, intelligence and what people have to view them; Woolf finds it that, as she puts it, "when I began to consider the subject in this last way, which seemed the most interesting, I soon saw that it had one fatal drawback." (Woolf 1929, p. 304)

An obstacle stands to hinder what she could do to explain to readers. However, what she could offer readers only an opinion about a minor point, "... a woman must have money and a room of her own if she is to write fiction." (Woolf 1929, p.

304). According to Woolf, this solution leaves the problem of *women and fiction* unsolved and she shrinks this duty; and raises torrents of questions in the second chapter. Such questions are: "*Why did men drink wine and women water? Why was one sex so prosperous and the other is poor? What effect was poverty on fiction? What conditions are necessary for the creation of work of art?*" (Woolf 1929, p. 627)

Woolf continues to show her wonder and bewilderment when she sets more surprising interrogation that innumerable books are written about women and fewer about the other sex. "*Have you any notion how many books are written about women in the course of one year? Have you any notion how many are written about men? Are you aware that you are, perhaps, the most discussed animal in the universe?*" (Woolf 1929, p. 46) A herd of elephants is symbolically used as though they are in a herd. They need strong natural weapons to protect themselves and fight with when required. "*I should need to be a herd of elephants, I thought, and a wilderness of spiders desperately referring to the animals that are reputed long lived and most multitudinously eyed, to cope with all this.*" (Woolf 1929, p. 46) Woolf explains the types of weapon, "*claws of steel and beak of brass to penetrate the husk.*" Woolf attracts all writers, scholars, scientists, qualified or not; but what inspires one to think is that, all are not women:

Sex and its nature might well attract doctors and biologists; but what was surprising and difficult of explanation was the fact that sex – woman, that is to say – also attracts agreeable essayists, light-fingered novelists, young men who have taken the M. A. degree; men who have taken no degree; men who have no apparent qualification save that they are not men." (Woolf 1929, p. 46)

Woolf raises a more exciting question as she asks that why women are so much interesting to men than men are to women. Virginia is also surprised by the contradictions of men about women. She asks that, "Why Samuel Butler say, *wise men never*

say what they think of women?" (Ibid, p. 48) This is an issue that annoys Woolf very much. She quotes from what Alexander Pope says, "*Most women have no character at all.*"

The French essayist Jean de La Bruyère (1645 – 1696) has a different view on the female as she says: "*les femmes sont extrêmes, elles sont meilleures ou pires que les hommes.* This means that, women are at one extreme or the other; they are either better or worse than men." (Woolf 1929, p. 48) She also gives another contradictory account of women capability of education between Napoleon and Samuel Johnson (1709 – 1784). She asks, "*Are they capable of education or incapable? Napoleon thought the – incapable. Dr. Johnson thought the opposite.*" (Woolf 1929, p. 48)

From what Virginia Woolf calls, *some savages*, she argues that some savages say that women have no souls, others maintain that: "*women are half divine and worship them.*" (Woolf 1929, p. 48)

By this short comparison of the wise and savages, Virginia comes to the conclusion that women are stronger. In this case, men try to choose the weaker women because men fear women's strength:

Men know that women are an overmatch for them, and therefore they choose the weakest or the ignorant. If they did not think so, they never could be afraid of women knowing as much as themselves. (Woolf 1929, p. 48)

Referring to the Elizabethan age, Virginia sends what she calls, a perennial puzzle which lasts for so long. She argues that no woman produced, or can produce literary product equal to Shakespeare's work. She continues to ask: "*Why no woman wrote a word of that extraordinary literature when every other man, was capable of song or sonnet,*" (Woolf 1929, p. 57).

In marriage, sometimes a woman has no choice of family related to social tradition. Woolf refers to Professor G. M. Trevelyan's *History of England*. She reads through the pages to

find an indication of savageness in family treatment for women, young or married. Husband beats his wife. Woolf thinks that marriage remains a family greed rather than woman personal affair:

'Wife-beating,' was a recognised right of a man, and was practised without shame by high as well as low ...Similarly, the daughter who refused to marry the gentleman of her parents' choice was liable to be locked up, beaten and flung about the room, without any shock being inflicted on public opinion." (Woolf: 1929, p. 57)

From this savage woman treatment, the woman of the upper and middle class is exempted from the freedom to choose her own husband.

When Virginia says 'one', this *one* usually refers to her sex, woman. She cannot praise any one of her sex because of many outcomes she discovers. Most of the inventions and discoveries were by men, not by women. Thus, she feels ashamed to praise her sex. "...to praise one's own sex is always suspect, often silly..." (Woolf 1865, p. 88) She traces inventions and discoveries and comes to a conclusion by mentioning such men as Columbus and Newton offering the reader examples of creations and discoveries as she assures that, "*One could not go to the map and say Columbus discovered America and Columbus was a woman ...*" (Woolf 1929, rep. 2012, p. 88) For this, no woman dares to venture and try such a voyage sailing across the Atlantic to discover the unknown world and beings. Woolf continues, "... or take an apple and remark, *Newton discovered the laws of gravitation and Newton was a woman ...*" (Woolf 1929, p. 88) A further example indicates that it is not a woman's game to get into significant altitude and from that elevation flings herself with artificial wings to fly like birds. Thus, Woolf is now going on to point out to the audience of her sex to remind them of great creations and inventions. She sees that women have a little chance to use their minds rather than their passionate hearts, "... look into the sky and say *aeroplanes*

*as flying overhead and aeroplanes were invented by women. There is no mark on the wall to measure the precise height of women.*" (Woolf: 1929, p. 88)

Another turning point in women relationships when Virginia Woolf refers to her fictional woman writer, *Mary Carmichael*, Woolf deliberately incites lesbianism when she puts it that: "*Chloe liked Olivia...*" and she says, "...*Let us admit in the privacy of our own society that these things sometimes happen. Sometimes women do like women.*" (Woolf, p. 86) So, Chloe and Olivia are attracted to one another – woman to woman. In this case, they have apparently a lesbian experience. Woolf emphasizes it as, "...*it is becoming evident that women, like men, have other interests besides the perennial interests of domesticity.*" (Woolf 2012, p. 87)

Chloe liked Olivia. Even though one of the couple, Chloe or Olivia, is married and has children, they practise such an experience. They share and engage in mutual interests as they stay away from their household responsibilities. Practising their cuisine interests, Chloe and Olivia together make and prepare minced liver, because it cures anaemia to be strong to continue practising this experience.

They shared a laboratory together..., I read on and discovered that these two young women were engaged in mincing liver, which is, it seems, a cure for pernicious anaemia; although one of them was married and had two small children." (Woolf 2012, p. 87)

It is a fact that liver has a lot of nutrients, and *it filters a type of bacteria that release poisons which is called toxins*. Reading her fictional book, Woolf assumes two types of narrators, the "*I*" the first-person narrator and the third person narrator (*he, she, or they*). This shows that the persona knows everything about the incidents in the genre.

For all her clear assertions, Woolf advises her sex to disguise themselves and identity when they try to write true fiction; she says, "...*Never let anybody guess you have a mind of*

*your own.*" (From *Professions for Women* by Virginia Woolf)  
This is one of the reasons that women hide and conceal their real identity at first when they commence professional writing.

### 3. CONCLUSION

Writers all over the world, through ages have different perspectives towards woman. Christine de Pizan, concentrates on the importance of woman's past contribution to society. She worked seriously and very hard striving to teach woman in general how to "cultivate useful qualities." Her wish is to see women improve and develop their minds and feelings by giving careful and friendly attention. Also, de Pizan believes that the happiness of a housewife depends on her husband's healthy atmosphere that the husband lives in.

Mary Wollstonecraft holds a different point of view that woman remains ignorant with complete dependence and willing to work for others. In this case, Wollstonecraft detests and hates the idea of the woman is helpless. So, this notion of woman helplessness, according to Wollstonecraft, makes a woman feel frustrated and treats others, mainly her children severely.

In Jane Austen's writing, her characters are eighteenth century landed gentry people. According to Charlotte Bronte, Jane Austen's characters live in a setting lacks "fresh air or open country atmosphere. Her characters are ladies and gentlemen in elegant confined houses.

Ossoli believes that all wives influence their husbands; and away from this influence, George Eliot asserts that women writers write novels without imagination or sense of commonplace. She points out that some Victorian writers create heroines choosing people of high social class of rank and wealth. Both Virginia Woolf and George Eliot have the same idea of woman, but each one goes a different way.



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