

I. Female Voice in Selected Short Stories

Dreams, Visions and Realities, an anthology of short stories edited by Stephanie Forward have seventeen stories written by women writers of nineteenth century. In this study, three short stories entitled, "The Mandrake Venus" by George Egerton, "A White Night" by Charlotte Mew and "Dream Life and Real Life: A Little African Story" by Olive Schreiner have been selected and analyzed from the perspective of feminism. The characters of the stories like Venus, Ella and Jannita search female identity in life through resisting the patriarchal system of that time. Main concern of this study is to show how emerging concept of new women is reflected in these selected short stories.

These selected short stories raise the concept of new women and resists the contemporary patriarchal male dominated societal value of the society. In each of the selected story characters seek their identities through resisting patriarchy. The issue is based on the concept of new women that is related to Victorian and Early Modernist time. Characters of these stories raised the issues of women rights in different way than the early eighteen and late seventeen century. The plot of the stories project female virtue as form of new woman in real way and captures the impressionistic technique of contemporary society. In the story "A White Night", Mew narrates the story of god bride which different from the early concept of marriage, love and marry making. Main character of the story, Ella tries to explore her female identity in her life. Like that in the next story "Dream Life and Real Life: A little African Story", Schreiner projects feministic attack on patriarchy with reclamation of the concept of self-sacrifice in order to sanctify women as a spiritually redemptive and morally regenerative force in society.

These selected short stories reflect male dominated socio economic and cultural situation of late eighteen and early nineteenth century. Among these three selected short stories, the first one, "The Mandrake Venus" relates male female relationship with mythical journey and searches female identity in such mythical journey. Like that in the second story, "A White Night" Ella explores her role in society and the third story, "Dream Life and Real Life: A little African Story", Jannita struggles and sacrifices against patriarchal domination. The study concentrates on how emerging concept of new women is projected in these selected stories and why they such concept reflects in the narratives, characters and plot and search female identity in patriarchal society.

In these three selected short stories, characters and narrators follow the emerging concept of new women and search female identity in patriarchal society through resisting male dominated socio cultural and religious norms and values. All the characters of the selected stories emerged new concept of women through creating new fictional world on the basis of female's values and assumption and their mythical virtue.

The concept of new women was coined by the writer and public speaker Sarah Grand in 1894. The concept of New Woman a significant cultural icon that is different from stereotypical Victorian concept of woman. She (the new woman) was intelligent, educated, emancipated, independent and self-supporting. The New Women were not only middle-class female radicals, but also factory and office workers. As Sally Ledger wrote, "The New Woman was a very fin-de-siècle phenomenon contemporary with the new socialism, the new imperialism, the new fiction and the new journalism, she was part of cultural novelties which manifested itself in the 1880s and 1890s" (1). At the end of the nineteenth century, ideology of

New Woman began as a part of complex social change that redefined the role of gender through consolidating women's rights. Subject of discussion of new women is related to gender relations in term of divorce, marriage, women suffrage, education for women, single motherhood etc. New Women included social reformers, popular novelists, suffragists, female students and professional women. The contemporary satirical representations usually pictured her riding a bicycle in bloomers and smoking a cigarette. Lyn Pykett has observed the ambivalent representations of the New Woman in the late-Victorian discourse:

The New Woman was by turns a mannish Amazon and a Womanly woman; she was oversexed, undersexed, or same sex identified; she was anti-maternal, or a racial super mother; she was male-identified, or man hating and/or man-eating or self-appointed savior of benighted masculinity; she was anti-domestic or she sought to make domestic values prevail; she was radical, socialist or revolutionary, or she was reactionary and conservative; she was the agent of social and/or racial regeneration, or symptom and agent of decline.

(Richardson and Willis, xii)

The New Woman phenomenon found an interesting representation in late Victorian fiction and anticipated various discourses of a new womanhood in the twentieth century. Theme of the writings of new women are related to the subject matter of marriage, choice of husband, property rights, and urge for equal treatment in family as well as in society. Sometimes related to myth subject matter also use as matter of discussion in selected stories.

New Woman often expressed dissatisfaction with the contemporary position of women in marriage and in society. It is about nonconformist or rebellious women became a springboard for a public debate about gender relations that had previously

been taboo. Female heroines fought against the traditional Victorian male perception of woman as angel in house and challenged the old codes of conduct and morality. The late Victorian New Woman fiction anticipated feminist writing of the twentieth century. Contemporary critics attacked the sexual content of the New Woman novels, and twentieth-century feminist criticism has identified undercurrent of innovative views on gender and society. Lyn Pykett expresses the idea about new women as:

The New Woman novels ... were much more directly linked to contemporary controversies surrounding the Woman Question, and to the various discourses within which they were produced and mediated. Many of the New Woman novelists were also prominent contributors to the debates on 'woman' in the newspaper and periodical press, and the New Woman fiction was sometimes reviewed alongside sociological and other polemical work, as if it were part of a seamless discourse on the Woman question, (7).

New Woman writings dealt frankly with sex, love and marriage as well as the fulfillment of the independence desire of women. Many New Woman writings strongly opposed the idea that home is woman's only proper sphere. The female authors revealed the traps of conventional Victorian marriage, including the condition of marriage, marital rape, compulsorily enforced motherhood, and the double standard of sexual morality. Many female protagonists of the New Woman works experienced conventional marriage as a degrading and oppressive institution because women suffered inferior status and were often victims of domestic violence and other threats.

Among these three selected stories the story entitled "The Mandrake Venus" highlights the mythical vision of female sex that is compare with the myth of Venus and search the position of female in male dominated patriarchal society. The lines of the story highlights the situation as,

The lay supinely, darting keen though languid glances through her heavy lids from eyes that burnt with somber fire, and lured as serpent blazed with passion and yet were cold; her fillips curved sensually, her hair – strange hair, black yet were cold; her full lips curved sensually, her hair – strange hair black yet were cold, (3).

The anonymous heroine is displayed without dignity and honor. She is referred to as the Mandrake Venus, which is concomitantly a source of attraction. In the second story, "A White Night", the casual family issue is projects and demand equal rights for women in family. Likewise in the third story, "Dream Life and Real Life: A little African Story", self sacrifice is the main issue of writing. In colonial world women are also colonized by the white power and oppressed her as others. Subject matter related to women are projects as main plot and analyzes how women are exploited and dominated in contemporary male dominated society.

The selected stories bring three different issues related to new women. First story, "The Mandrake Venus" is about reinterpretation of myth from female perspective. The mythical character, Venus shows her situation which is different from previous male interpretation as, " She seemed even to face the marrow's repetition of that indescribable experience with serenity. we found her in small paved garden, sipping chocolate and arising Spanish with our host, a man of some distinction possibly of broken fortunes too" (Egerton 9). The lines reflect the emerging concept about feminism because it shows how female self is explore and search personal identities in life and in society as well. Like that Ella, the female protagonist of Mew's story demands freedom in life as, "It was she who had the key to what I might have done but didn't do. Make what you will of it – we were inexplicably en rapport" (Mew 15). The lines show that how her personal will and

desire boldly manifested in life. She struggle like the new women of nineteenth century who demands for liberty and equality with autonomous female self. Freedom and equality is the main subject matter of the story because the writer projects this issue as main plot by presenting various circumstance and situation that Ella faces in her family life and the societal life. Female voice is captured in the plot of the story through owing experiences, feelings and imaginations of women.

These selected stories bring different subject matters and analyze in different angle, however, all these stories bring the common issue of females that are based and guided on the male dominated contemporary society of Europe. Projection of subject matter and theme are different but the voices and demands are common. The first story raises the issue of myth and female autonomy. Like that next story projects the situation of women in colonial world. Different characters of the three selected stories, Venus, Ella and Jannita, bring new concept of women with common theme in different plot and narration. These stories bring new sense of thought in the field of female writings. In the first story through analyzing the myth of Venus, writer demand equal existence female in society because existence of Venus also exist in mythical world. The story brings new vision and dream in the field of story writing. In real world the situation of women is different from the dream that female writer project in their story. Like that the new vision also reflected in the collection through sharing the experiences of female writers in social issues. These stories capture the impressionistic technique of contemporary painting that transports the world of dreams, the stuff of Gothic nightmares as well as of Freudian visions of the unconscious - an unconscious explored in haunting detail so that it may act on and politicize the reader's awareness of the condition of women in contemporary society.

Charlotte Mew's story, "A White Night" projects the situation of good bride

which is based on the theme of equal rights about destiny of every good bride. Issue of marriage and choice of women in selection of their husband is major issue in Victorian time. Unhappy marriage is one of the theme of female writing around nineteenth century. She captures the same theme in this story. Before eighteenth century women followed the suggestion of male while they were ready for marriage. There was no right of women to select their husband themselves that issue reflects in Jane Austin's novel including marriage and child birth but Mew raised the issue in different way so she is categorized as new woman. Her style of writing is new and emerging in the field of female writing.

These stories covered significant voice of women, as they questioned their restricted position in society. Throughout the stories women raised the issue of their rights and demand to reform in their lives. They are seeking of the enhancement of opportunities for education and employment and hoped for professional recognition as well as demands for political freedom. Through stories they demand to change in contemporary male dominated system which discriminates female in marriage, divorce, custody rights and anxieties. These provision dominated women voiced about the controversial subjects. It misleads to suggest that women all wanted the same things and that they all worked together with specific hopes and dreams in common. Nevertheless, dreaming is a repeated idea in their writing and the stories in this volume tend to share some powerful imagery and themes. It brings some controversial issues related to women which raised new challenges for the patriarchal society.

Women writers observe the socio-economic and cultural situation of male dominated society. Narrator and character of the story takes is victimized from the male gaze on the altar of shame. Like that in the story "A White Night", the situation projected as attack of male violence before that it had been taken as natural process

and common issue. Males have taken as their right to exploit women. In the third story, female issues are projected as form of suffering that is resulted by patriarchal domination and suppression. The portrayal of havoc and painful shrieks of women is projected by narrating the event that is related to a husband murdering his wife. It is different from other two because it projects the harsh situation of women.

Issue of new women is the main aspect of writing that strongly reflects the emerging subject matter of nineteenth century's writing in new way. The stories explore the situation of the characters and their voyeurism, as they stand idle while watching young females are being tortured on the altar male dominated society. The issue of prostitutes project in new way in the story 'The Mandrake' because European society project it as evil work and blamed women for it. The story bring new concept about the blame of male dominated society and tactfully answered the issue. It extends to entertaining the male by indentation of the art of dancing to the point of exhaustion and pain. The pilgrim is fascinated and repelled by the sight of the Mandrake Venus. This is how the great Harlot mother is portrayed. She is appreciated and spurned for nothing but her body. The pilgrim and his companions therefore, steadfastly press their way to pay homage to her. This act of respect for the old lady acquires meaning on the basis of the panoptical and voyeuristic gaze of the pilgrim, who describes the 'World Harlot' in terms laden with sexuality and danger.

The Mandrake's house stands the pernicious effect of time; it shows such a spectacular resistance and develops a strong immunity that makes it firmly fixed in its place. When the narrator puts her on a par with the serpent with the intention of displacing her, he also unconsciously accentuates her potential to resist and attack those who come nigh. Her venom is a lethal weapon that will defend her against the enemy and allow her a chance to outlive him. The Mandrake, like the serpent, has

been endowed with an unflinching brand of power that has thrown into question that of the male.

When the narrator gives her voice that criticizes the patriarchal discourse and compares women with all human traits and reducing her to the debased level of a serpent. The feminist issue apparently raised in this context echoes the stereotypes the male- governed narrative has always foisted on women. These representations and a cluster of others palpably mirror the degradation of women in life. In the story "A White Night", Ella searches her sexual identity through projects her in different way. It does not occur in a space devoid of resistance. The disparaged woman does not humbly succumb to her fate. The private space wherein she staunchly stands upright is analogous to the trench where a soldier intrepidly defends himself against the enemy's shellfire until death seizes him. She is extraordinarily undaunted by the gazes of the monks and priests surrounding her on all sides. She is indifferent to their tapers and hypocritical prayers. Her erect position on the altar lays bare her bravery and the evil of her tormentors. Through her desolate situation show the situation of a woman to live in a radical patriarchal society, where she is treated as male's irrational other.

Dishonor of male projects in the second story and the third story as new form and criticize the traditional role of female. Characters struggled in traditional European society for recognition. Voice of women is projected in different way through using powerful narrators and narrative style which is different and new in the field of female writing that is related to the emerging concept of new women of nineteenth century. Even Male narrator, Cameron, inhumanely also reveals the situation of women in contemporary society and show the horrible discrimination and victimization and she is exposed before buried alive without arousing little pity. His description woman stands erect in betrays the same feeling of sadism embedded in the

pilgrim's narrative about the Mandrake Venus. The projection of subject matter and them of selected stories are similar to the logic and argument like feminist scholars of 1970s and '80s,. Their logic and expression brings new wave in the field of women rights and which is almost similar to the South African literature by presenting female experience in a colonial society and disrupting traditional gender paradigms. It shows her as an original new Woman writer, who dealt frankly not only with women's issues and marriage, but also with politics, race and labour relation.

In the story, "Dream Life and Real Life: A Little African Story" Jannita, follows the emerging concept of new women and searches her identity in patriarchal society through sacrifice her. She faces the destiny of colonized one that is similar to the death of people by the colonial power. The patriarchal masculinity reflected in the three stories and accounted the situation of women. At that time women are represented as sexual objects that are liable to infect a lad or pilgrim with a deadly disease. They don't fit in the paradigm prescribed by the nineteenth century sexual apparatus. Such theme reflected in the second and the third stories. In these story women are projected as owners of property, or citizens, or even, finally as productive workers, but as emotionally stable subjects capable of strong interpersonal relations that is, capable of domestic stability and love. The victim young woman is displayed on the altar under the stinging gaze of the monks and priests.

Feminine consciousness appears in the selected stories through gradual emergence of the idea about female virtue. It compels to realize the inhuman treatment of patriarchal system. From antiquity, women have gradually felt a need to launch a united movement against these injustices, inequalities and violence so as to eliminate discrimination and narrow the hierarchy between the two sexes, as Millett believes. The reference to the abundance of blood again implies that where

there is a male there is chaos. Pitting the dream against the reality on the ground bears witness to the narrator's intention to lay bare the workings of a patriarchal system deeply rooted in the nexus of society. The narrator's genuine remonstrance about the barbarity of the vivisectionist's practice unlike King and Cameron's cold-bloodedness as they stand aside relishing the suffering of a human being testifies to her fervent determination to alter the bloody situation. She cannot resist the sight of the streets strewn with innocent blood of tortured animals, let alone the sight of a live burial of a defiant helpless woman. The fact that her dress is stained with blood is a concrete proof that she is actually involved in the revolutionary act; unfortunately, her assiduous effort comes to no fruition assumption and values defined by patriarchal institution, which validate the vulnerability of male domination and female operation.

Various writers and critics comment about the anthologies, Sally Alexander writes, "For much of the nineteenth century the novel was the dominant prose medium, but in the 1880s and 1890s the short story became increasingly popular. Women writers were at the heart of its development, and found it a congenial and liberating form" (10). This anthology introduces stories written by women during the late nineteenth and early twentieth century enabling modern readers to explore the themes and techniques they developed. In this regards Juliet Gardiner states:

The stories date from 1877 to 1910, and include contributions by British and American authors. The aim of the collection is to revisit their work and make it available to a wider audience. Several of the stories have not been printed since their original publication, although readers may be familiar with some of them already, (27).

Above lines discuss about the anthology that mentioned the issues of women writing around the periphery of nineteenth century. Some of the stories bring radical vision about male female relationship and request women to involve to struggle for equal rights and freedom. The era covered was a very significant one for women, as they questioned their restricted position in society. Throughout this vibrant period of transition there were campaigns for reform in many different areas of their lives.

Jane Eldridge Miller writes:

They were seeking enhanced opportunities for education and employment, and hoped for professional recognition. There were demands for political enfranchisement and emancipation. Changes were requested in the laws pertaining to marriage, divorce and custody rights, and anxieties were voiced about the controversial subjects of prostitution and the dangers of sexually transmitted diseases. (17)

Women often espoused causes such as animal rights and vegetarianism, and some were attracted to spiritualism. The *New Woman* mercilessly lampooned in her own day in the pages of *Certainly* it would be misleading to suggest that women all wanted the same things, and that they all. The anthology collected the convent short story that explores issues which genuinely concerned about subject matter of discussion.

Selected stories have been analyzed by using the concept of new women which one of the most important theoretical backup of late nineteenth century feminism that based on the idea of like Showalter, Elaine, Beauvoir, de Simone, etc American feminists, Kate Millett, sees patriarchy as “grotesque, increasingly militaristic, increasingly greedy, colonialist, imperialistic, and brutal, with a terrible disregard of civil liberties, of democratic forms” (511). As time passes, feminine consciousness gradually emerges among women and makes them realize the inhuman

treatment of patriarchal system. From antiquity, women have gradually felt a need to launch a united movement against these injustices, inequalities and violence so as to eliminate discrimination and narrow the hierarchy between the two sexes, as Millett believes: “You don’t have any oppressive system without its continuance being assured by members of the oppressed groups, that’s true of oppressed people” (511). This led to the birth of feminism. Simone de Beauvoir, Betty Friedan, Kate Millett, Germaine Greer, Mary Ellman are the feminists who brought a new consciousness in women's mind generating new ideas in women's movement. They denied the belief, assumption and values defined by patriarchal institution, which validate the vulnerability of male domination and female operation. Kate Millett, in her book *Sexual Politics*, focuses on the idea of ideology in ‘sexual politics.’ “The unequal relation of domination and subordination is what Millett called sexual politics” (Sheldon 138). Millett opines that sex is biologically determined and gender is cultural concept. She used the term patriarchy to describe the course of women's operation. Simone de Beauvoir, an existentialist feminist critic and writer of France, strongly opposed the tendency of viewing women as ‘second sex’ born to assist their male guardians. She believes that existence always precedes essence. Beauvoir objects to men’s attitude of discriminating between sexes as ‘self’ and ‘other’ men being the former and women the latter.

In a nutshell, the three stories are built upon the masculine oppressive and repressive exploitation not only of women but also of animals. Nevertheless, the female subject is not entirely passive; her unflinching tendency to resist the male-generated discourse is patently detectable in "The Mandrake Venus", "A White Night" and "Dream Life and Real Life: A little African Story". Generally, this research is an attempt to look at how women are discursively constructed in a

patriarchal society. The way they are represented is indicative of the power of a dominant culture to shape the world under the pretensions claim of knowing it. The three stories, share the common view that violence, either physical or psychological, is intolerably rife in a society where gender defines a man and a woman. This paper addresses this issue and how the female characters in the selected stories reacts by adopting a counter-hegemonic discourse.

II. Patriarchy: Emerging Concept of New Women in Selected Short Stories

The three selected stories project the concept of new women that was coined by Sarah Grand in 1884. The concept of new women is one of the significant modes of nineteenth century feminist movement which denied the early Victorian concept of women. It is umbrella term and covers the overall aspects of women rights and connects it with female virtue. There are various characteristics of the new women related to the feministic movement. In this study I have only focuses on some characteristics like reinterpretation of myth, searching virtue, exploring the self, sacrifice for the sake of female self. All these are related to the struggle against patriarchy. During Victorian time women were dominated by men as unpaid labor and treated as an object which is based on contemporary socio cultural and economic value of the society. It is not only related to the middle class radical struggle against male domination but it covers overall aspects which is further clarify the idea of Sally Ledger which mentions as, "the new women is very *din de siècle* phenomena related with new socialism, the new imperialism, new fiction, new journalism she was part of cultural novelties which manifested itself in the 1880s and 1890s" (1). At the end of nineteenth century, new women ideology began to play a significance part in complex social changes that led to the redefining gender roles consolidating women's rights and overcoming masculine supremacy. This discourse on gender relation took place alongside developments in labor relations, divorce legislature, education for women, single motherhood, sanitation and epidemiology as well as female consumer culture.

Basically new women projects in press and popular writings included in the process of social reform suffragists female students and professional women. The contemporary satirical representation of the New Women usually pictured her riding

a bicycle in bloomers and smoking a cigarette. Lyn Pykett has observed the ambivalent representation of the new women in the late Victorian discourse. Writings of new women deal about sex, marriage women desire for independent. Many New Women work strongly opposed to the traditional role of women and they criticize the traditional arena of women. Concept of new women appears in the selected stories in three different ways. The first story "The Mandrake Venus" focuses on mythical virtue of female sexuality and the second story "A White Night" explores the female self thorough adventurous journey of Ella. Like that the third story "Dream Life and Real Life: A Little African Story" projects the existential crisis of female self through projecting Jannita's sacrifice.

These three stories are representative female writing that projects the major dimensions of new women like female identity, self- recognition, power, virtue and intelligence. Voice of new women appears in these stories as form of early modernism that resists Victorian norms and values of male writings. There can be found certain features in these stories which are similar to the characteristics of the concept of new women. In these story concept of new women appears as umbrella term because it covers overall aspects of women rights and resists patriarchal socio economic and cultural norms of the society. Concept of new women focuses on changing role of women and insisted on female identities that reflected in the story "A White Night" through the characterization of Ella. Another important feature of new women is related to interpretation of myth on female perspective. Such tradition can be seen in late Victorian females' writing. At that time female writers compose their writings by highlighting the virtue of female characters. The story "The Mandrake Venus" is an example of such writing tradition. The third important characteristic of emerging concept of new women is related to exploring the self

through searching existence in life. In the story, "Dream Life and Real Life: A Little African Story" Jannita, the female protagonist of the Schreiner's story resists patriarchy through sacrificing her. Nineteenth century feminist movement hit the early concept of patriarchy that is defined as concept of new women. Female writers of that time try to reinterpret the literature that had been written by the males' writer. Female writers demand space in history culture, myth and projects women as bold intelligent and creative like male.

The emerging concept of new women is related to the industrial revolution of England. Industrial revolution brings fundamental changes in the role of women. Women also came outside from the house for industrial work and their traditional role was transformed from new form. Value of arts and aesthetic was reduced at that time and male writers involved in other works and females hold the power in literary writings. Various novels and stories were composed by female writers with new concept that is different from male writings. Female writers focused on changing role of women and patriarchal domination. They search female value in human civilization and reinterpret the myth on the basis of their own perspective. Confession, self exploration, struggles, heroic deed of female characters, power of females are the theme and subject matter of writings of that time. Women writers also resist the male style and techniques of writings and focus on female way of interpretation that is based on feeling, imagination and emotion. These selected three stories also challenge the traditional style and follow new one which is similar to the concept of early modernism.

Characterization and narratives reflect the concept of new women in selected stories. In the story "The Mandrake Venus" George Egerton projects the concept of new women through projecting genius of Venus in Mandrake myth. The myth

projects the kingdom of Mandrake Venus which is the most beautiful world ruled by female which is far better than the governance of male ruler. The city looks like as, "To the city of many names, the Kingdom of the Mandrake Venus, Man's Desire; where the meads are ablaze with passion flowers and poppies, and the fountains are fed with good women's tears!" (4). It indicates the female power in the Mandrake where female's role is different from traditional one. The story projects witness of female power that suggests the changing role of women that is similar to the concept of new women.

The emerging new concept of women is related to the idea of Elaine Showalter who projects the historical development of feminist, in three stages on the basis of women's writings as, "Feminine, Feminist, and Female. First is the female imitation of mainstream, male literary tradition dated from 1840 to 1880 and includes the writers like George Eliot and Bronte Sisters. The second is the protest against the standard of this dominant tradition concerning social values and rights" (34). In these selects stories s there found the theme of second and the third phase that challenged traditional male wring and searched female identities through new style of writings. In the story "The Mandrake Venus" writer reinterprets the myth of Venus and highlights her virtue and resists so called civilized patriarchal culture. In the story, a pilgrim observes young men who are being led to a city, where they pay homage to the world Harlot, the Mandrake Venus and the Arch-wife. Her throne is fashioned from men's bones, encrusted with golden coins, but, although she is extremely beautiful, passionate and sensual although she is hateful. Such erotic sense resists the traditional concept of patriarchy and brings new concept about desire. In this regards, she claims, "They swept on in sinuous lines, swaying, swinging, interlacing, in maddening intricacies; scattering scarlet blossoms as they danced, until their little

white feet seemed to dip into a sea of blood" (3). The men are drawn to the girls, as if by invisible magnets, but the pilgrim hears terrible screams. It is related to the early concept of womanhood that suppressed by male power. In this regards, the lines shows, "The cry of the maid as she is torn from innocence and womanhood to minister to the service of the great Harlot mother, even as the mandrake cries as it is torn from its roots" (4). Due to oppressive nature of man manhood falls under the crisis. Female power easily dominates male virility and succeeded to fulfill her desire.

The plot of the story covers the second stage of female writing that brings new concept of thought in literary writing around the world. Egerton projects same ideology about new women as, "To pay homage to the World Harlot, the Mandrake Venus, the Arch-wife, and the Ever-existing, who has been, is, and will be. The only ruler whose dynasty has endured unbroken through all. If you know her not, turn back" (5). She explains the historical events in feministic perspective on the basis of her imagination that is different from male interpretation. She interprets the world in the following way which is based on the theme of second stage of female writing as:

She lay supinely, darting keen though languid glances through her heavy lids, from eyes that burnt with somber fire, and lured as a serpent; blazed with passion and yet were cold; her full lips curved sensually, her hair-strange hair, black yet gold in its lights, so that no man knew its real colour was crowned with scarlet flowers; a long scarf or mantle of the thinnest tissue, saffron in hue, shot with carmine, richly broidered with gold, hung from her shoulders; it was caught at the hollow of her throat by a clasp of a myriad shining gems. (5)

Above lines project the early concept of new women by projecting females' imagination and interpretation which is totally different from male ego. The situation

and circumstance that mentioned by in the story demand new concept of feminism. In this regards, Sandra Gilbert, projects, Proposes that the anxiety of authorship that resulted from the stereotype that literary creativity is an exclusively male prerogative, effected in women writers a psychological duplicity that projected a monstrous counter figure to the heroine" (91). Nineteenth century female writings highlights the fault of patriarchy which can't maintain peace and harmony of society. So, female writings demand equal right and urged to respect desire of women. Males' oppressive nature of civilization could not bring positive result in development so it needs to change for the welfare of humanity. Venus tries to read civilization from the eye of female and mentions:

It was a great wide road trodden bare by the never-ceasing footsteps of the children of man; and if any one possessed, as did this poor pilgrim, the inner ear of which the hearing is so fine that it registers the continuance of all the air waves - called, for convenience, sound - of every vibration since the beginning of the world; and the vision, which is the past sight of all humanity. (1)

Women actively struggle for identities and revolt against patriarchy. They represent female force and resist tyrannical patriarchal notion of thought. Such thought is related to the fundamental concept of nineteenth century feministic movement that is also related to combat of social problems which imbedded in contemporary time. The situation allegorically projects in the story as, "A woman looked up, and the depths of despair in her eyes made him shiver as the feel of the unseen about one in certain rooms. She was young in years, but the youth in her face was seared to age by pain" (5). It reflects the emerging concept of new women reflects through female voice that is different from patriarchal assumption. She searches the female virtue which is related the myth of Venus. In the story writer portrays the myth of Venus as

powerful means of creating and criticize the male dominated contemporary culture. In this regards she mentions:

The music died away in a sob; the Mandrake Venus rose to her feet and waved her thyrsus, the mantle fell back, revealing her voluptuous, leprous, white body, from her powerful breast to her slim strong ankles. The throng pressed forward as one man to pay her homage and lay their offerings at her feet. (4)

In above lines female sexuality is projected as form of reinterpretation of Venus myth which is different from the traditional concept of gender role. Venus resists patriarchy through breaking the traditional norms of patriarchy and manifests her beauty in bold way. Through the characterization of Venus writer projects the independent role of female who expresses her desire rather than accepting male dominated patriarchal culture. Egerton elaborates such perception by searching female identities in her story as:

I know not; I only suffer, and so the flower of revenge, and death, and downfall in the youth of mankind. Your white Christ pointed a way by eating and drinking with one of us, and cast a crumb of comfort amongst us in olden days; his followers have never added enough crumbs to make a loaf. Good-night, good-bye! (5).

Above lines criticize the so called male dominated civilization that creates problems in society. In the society there is no option of equality between men and women. They are culturally treated as slaves. In these socio cultural circumstances, she searches the new space in life. By criticizing the male dominated societal system of society writer demand of equality for women.

In the story "A White Night" Mew projects situation of women in early nineteenth century. At that time colonial power treated women as an object and oppressed them. Images of sacrifice allegorically reflect the oppression of women. The story projects the theme of exploration of female identity and resistance of colonial power. In this regards writer projects the situation of Ella as:

She was on a discursive honeymoon. They had come on from Florence to Madrid, and disappointed with the rank modernity of their last halt, wished to explore some of the least known towns of the interior something unique, untraded, and uncivilized, she indicated modestly. Further, if I were free and amiable, and so on, they would join me anywhere in Andalusia. I was in fact to show them round. (6)

Ella travels many places and explores reality of the male dominated world. Her physical journey helps her to explore her female self that deeply disturbs the male dominated western culture. Her journey allegorically shows the unique situation of women. Ella searches her existence in life through exploring her identity. Ella visits a rural hill town and enjoys with nature and fulfills her desire in the absence of male domination. Ella explains the situations, "The spacious place was practically empty, and the shuttered rooms, stone-flagged and cool, after our shameless ride, invited one to a prolonged siesta; but Ella wasn't friendly to a pause. Her buoyancy survived our meal" (7). These lines portray the concept of new women though narrating Ella and her journey. Ella elaborates journey from her perspective which is more interesting and different from male narratives. In her journey she reaches in a huge black building the building refers to the administrative centre from where male ruled to the women. In this context, they expresses, "We took a road which finally confronted us with a huge block of buildings, an old church and convent, massed in the shadow of a

hill and standing at the entrance to three cross-roads" (9). Ella searches new land because in old place male power has already captured and ruled. The journey seems as physical travel but it is related to the spiritual drive from the travel she searches space for women to live with equal rights. She performs a long ritual ensues which is completed by the live burial of the woman under a flagstone before the altar.

Cameron does not intervene, and actively prevents King from doing so, although when the monks leave the church, they attempt to find the gravestone in the darkness. In this regards, the lines of the story shows as, "A White Night darkness, masking as it did distinctive features, emphasized the sense of space, which, like the spirit of a shrouded form, gained force, intensity, from its material disguise" (10). She lives with Cameron who has been working there, and is joined by his sister, and brother-in-law, King. After getting locked into a church, they prepare to spend the night there. Fifty to sixty monks arrive with an enigmatic woman. She seems to acquiesce in a lengthy, ritual, which culminates in her being buried alive. Cameron is adamant that they should not reveal themselves or intervene in the ceremony, and no white night emerges to rescue the woman.

The concept of new women allegorically projects in the story through highlighting plot and setting of the story. Writer observes that the woman plays her part with superb effect, and she relates the story as though watching the staging of a drama. She describes the situation as, "The living actors in the solemn farce, when Cameron realizes that his sister is profoundly disturbed by what they are witnessing, he notes that the performance is not a woman's comedy" (10). Cameron's description of female comedy refers thro the mythical power of women that is full of virtue and intelligence. The comedy is more power and logical than the modern male dominated tragedy. The description of monk proceeds with the ceremony that Cameron

mentions, "They managed the illusion for themselves and me magnificently".

Afterwards Ella is haunted, "She refuses to admit that, after all, what one is pleased to call reality is merely the intensity of one's illusion" (11). The reality is not in favor of women. She criticizes the patriarchy and demand for equality in real life. Searching female virtue and intelligence is the main thrust of her journey. In this regards, she says:

She moved and uttered her successive cries as if both sound and motion were entirely mechanical - more like a person in some trance of terror or of anguish than a voluntary rebel; her cries bespoke a physical revulsion into which her spirit didn't enter; they were not her own - they were outside herself; there was no discomposure in her carriage, nor, when we presently saw it, in her face. (15)

Cameron notes highlight the contemporary situation that reflects the dream of Ella that is different from the traditional concept of male dominated society and she demands for individual freedom. She intervenes for fulfillment of her desire which is based on the rights of women. In this regards, it is relevant to quote the lines of the story as, "King, explosive and solicitous was solemnly perturbed, but Ella faced the situation with an admirable tranquility. Some chocolate and a muff would certainly, for her, she said, have made it more engaging, but poor dear men, the really tragic element resolved itself into - No matches, no cigar!" (12). She is moved and horrified by the scene unfolding before him and yet there is something about the woman's behavior that makes him feel as though saving her would be wrong. In this regards, she says:

Ella and King were dosing, they had had some snatches of uncomfortable sleep; I, I suppose, was preternaturally awake. I heard a key turn, and the

swing back of a door, rapidly followed by a wave of voices breaking in. I put my hand out and touched King, and in a moment, both of them waked and started up. (11).

Above lines indicate male and female relationship that is determined by the power of male. The relationship is guided by the ego of male and they consumed women as like an object possessed by Male. The concept is one of the main characteristics of new women.

Concept of new women emerges in the story through exploring self. Women have never been able to indulge in this kind of literalism, because reality touches them too forcefully. Women of the late Victorian era were never taught anything of biology or anatomy that her experience maybe involving terror, force, pain on her wedding night was the intensity of her illusion. Men of Cameron's time and class can afford to believe that reality is an illusion, because in many ways men manifest in life. Cameron projects mentions as:

She wasn't altogether real, she didn't altogether live, and yet her presence there was the supreme reality of the unreal scene, and lent to it, at least as I was viewing it, its only element of life. She had, one understood, her part to play; she wasn't, for the moment, quite prepared; she played it later with superb effect. (14)

Above lines show the concept of patriarchy that is often used, by extension, to refer to the expectation that men take primary responsibility for the welfare of the community. The situation notes on Britannica article as, "The view of patriarchy as constituting a stage of cultural development is now generally discredited" (2). During the time of nineteenth century, feminist writers and critics demand equal rights between men and

women; however, there was restriction of patriarchy to provide rights to women as men used in their life. In this regards writer mentions:

Her glance had followed him; her eyes were fixed upon that point of darkness growing to a blaze. There was for her, in that illumination, some intense significance, and as she gazed intently on the patch of brilliance, her cries were suddenly arrested - quelled. The light had lifted something, given back to her an unimpaired identity. She was at last in full possession of herself. (16)

The relationship between men and women is based on the networks of culture. The gradual creation of wealth, knowledge, and power in the men's sphere was the source of gender inequality. In this regards, Ella says, "She drew herself to her full height and turned towards the men behind her with an air of proud surrender, of magnificent disdain. I think she made some sign" (11). Ella projects as new woman as explorative mode because she explores her identities through manifesting female self, desire and intelligence.

Emerging concept of new women reflects in two ways; in the one hand females characters of the story resist patriarchal male dominated role of women and demand equality between man and females, in the other hand it criticizes the fault of male dominated society and projects the virtue of women. In this regards, Ella mentions as, "Two voices started sonorously, Libera me, Domine, the monks took up the chant, the whole assembly now began to move, the muffled bells to ring again at intervals, while the procession formed and filed into the choir. The monks proceeded to their stalls, the younger taking' places in the rear" (17). Feminists authors portrays against male dominated custom and conventions. In the story "A White Night" Ella expresses her inner desire and demands to fulfill it that is almost impossible in real life. In fictional world she fulfils her desire through dreams the world that ruled by

female. Ella mentions, "I felt the force of her intense vitality, the tension of its absolute impression. The life of those enclosing presences seemed to have passed into her presence, to be concentrated there. For to my view, it was these men who held her in death's grip who didn't live and she alone who was absorbingly alive" (18).

Contemporary women realize the position in the universe as a human being, and to recognize their relations as individuals in the world. However, patriarchal culture dies the concept and women are projected as submissive one.

The new concept of feminism reflects in the story through characterization of Ella. Ella resists patriarchy and searches her identities in life throughout exploration of self. In this regards she says, "She stood compliantly and absolutely still. If she had swayed, or given any hint of wavering, of an appeal to God or man, I must have answered it magnetically. It was she who had the key to what I might have done but didn't do. Make what you will of we were inexplicably en rapport" (17). Ella demands absolute equality and the erasure of differences between the sexes. It changes as women's freedom and for their suppressed values affecting the concept of power, family and social life that shaped by men in the past and insists against the cultural identification of women as merely the negative object, or other to man as the defining and dominating subject who is assumed to represent humanity in general. The lines of the story show the situation of Ella as, "She had come to be a thing of spirit only, not in any sort of clay. She was already in the world of shades; some power as sovereign and determinate as Death itself had lodged her there, past rescue or the profanation of recall" (17). She projects experiences as a female within a patriarchal system declaring women the equal of men in all spheres of life. This "new woman" was to be an intelligent, well-informed, and well-educated free thinker, the creator and expresser of her own ideas. She was to be economically self-sufficient, socially

independent, and politically active. She would share the opportunities, duties, and responsibilities of the workplace with men, and together they would share the solitude of the hearth. As Cameron mentions:

She breathed perhaps, perhaps she heard us - something of us - we were standing not more than a yard or so away; and if she did, she waited, that was the most poignant possibility, for our decision, our attack. Ella was naturally unstrung: we left her crouching by the pillar; later I think she partially lost consciousness. It was as well - it left us free. (18)

Above lines indicate features of new women who tries to explore the self self-assured, confident, and influential as she was compassionate, nurturing, loving, and sensitive-- a woman of the world as well as of the home. The vision of an autonomous female challenged not only the traditional cult of true womanhood but the concepts and values of family, home, religion, community, capitalism, and democracy. Ella imagines the prosperity of male dominated world and its' ugly picture because she does not find any virtue in this male dominated civilization. Her inner intention is to criticize the male dominated civilization and manifesting the new civilization that Cameron highlights:

She made no comments and admitted no fatigue, but on this point she was persistent to perversity. She carried it. The Consul proved hospitable and amiable. He heard the story and was suitably impressed. It was a truly horrible experience - remarkably dramatic - yes. He added it - we saw him doing it - to his collection of strange tales. (19)

It ultimately develops the sense of autonomous individuals, for rational behavior was possible only if self-governing women could connect knowledge with action and judge others' opinions in relation to their own. Ella's bold comment shows her will

that resists the patriarchal system of society. In this regards, she says, "She hasn't ever understood, or quite forgiven me my attitude of temporary detachment. She refuses to admit that, after all, what one is pleased to call reality is merely the intensity of one's illusion" (18). She compares her situation with illusion of male dominated societal view which is totally different from the realities what she faces in her life. The situation she mentions in this way as, "She lies, one must remember, in the very centre of the sanctuary - has a place uniquely sacred to her order, the traditions of her kind. It was this honor, satisfying, as it did, some pride of spirit or of race, which bore her honorably through" (19). Ella searches her dignity in life and criticizes the male dominated society through projecting socio economic and culture scenario of nineteenth century England.

In the story entitled "Dream Life and Real Life: A Little African Story" Schreiner projects the concept of new women through characterization of Jannita. The story concerns Jannita, an indentured orphan employed as a goatherd by a cruel Boer family. In her "dream life" the farm is transformed into a pretty, welcoming place; her abusive employers are kind and best of all, her father arrives to carry her back to Denmark. Dreaming helps Jannita to cope with her wretched existence; unfortunately there is a sharp contrast between "dream life" and "real life". When Jannita overhears three men plotting to set fire to the farm and to rob the owner, she calls out a warning to her employer. The men murder her and bury her beside her stone "home".

The plot of the story attacks on patriarchy with reclamation of the concept of self-sacrifice in order to sanctify women as a spiritually redemptive and morally regenerative force in society. Jannita resists patriarchy through sacrificing her and challenges the patriarchal values of the so called civilized society. Lines of the story justify the situation as:

She dreamed a beautiful dream. She thought that when she went back to the farmhouse in the evening, the walls were covered with vines and roses, and the "kraals" (*sheepfolds*) were not made of red stone, but of lilac trees full of blossom. And the fat old Boer smiled at her, and the stick he held across the door for the goats to jump over, was a lily rod with seven blossoms at the end.

(20)

Above lines show the situation of Jannita's struggles against patriarchy. She searches her identity through sacrificing her. Her struggle reflects the situation of women in male dominated patriarchal society. She denies patriarchal social norms and values that are against the natural law of equality to liberate women. It as a movement declares that women are also human beings equal to men. In this regards, she says, "As she lay there dreaming with the ants running over her naked feet, and with her brown curls lying in the sand, a Hottentot came up to her. He dresses in ragged yellow trousers, and a dirty shirt, and torn jacket" (23). The sacrifice allegorically indicates the true feminist strength which is not just the exercise of power, but the searching of self. In colonial context Jannita searches her existence through manifesting her inner self. In this regards, Boer says, "When little Jannita awoke it was almost sunset. She sat up very frightened, but her goats were all about her. She began to drive them home as, I do not think there are any lost," she said" (23). It is this uniquely feminine mode of giving that distinguishes a woman's dignity from a man's. It defines her dignity solely in terms of political agency, and then she runs the risk of reducing herself to a mere mechanism in a machine of power. The lines indicate the circumstances as, "The moon was all but full that night. Oh, but its light was beautiful! The little girl crept to the door of the outhouse where she slept, and looked at it. When you are hungry, and very, very sore, you do not cry. She leaned her chin on one hand, and

looked, with her great dove's eyes;" (24). It shows the connection of sexuality that helps her to resist patriarchy in life. It deals with some of the burning issues of the day, including agnosticism, existential independence, individualism, the professional aspirations of women, and the elemental nature of life on the colonial frontier.

The plot of the story identifies as an advocacy for those sidelined by the forces of British Imperialism, such as the Afrikaners, and later other South African groups like Blacks, Jews and Indians. The narratives show interest in socialism, pacifism, vegetarianism and feminism amongst other things. It reflects her true views escape restrictive categorizations. It promotes implicit values like moderation, friendship and understanding amongst all peoples and avoids the pitfalls of political radicalism which she consciously eschewed. Although the plot of the story focuses on a lifelong freethinker, that continued to adhere to the spirit of the Christian Bible and developed a secular version of the worldview of her missionary parents, with mystical elements. Narrator says:

She went to sleep soon, and slept long, for she was very weak. Late in the afternoon she was awakened by a few cold drops falling on her face. She sat up. A great and fierce thunderstorm had been raging, and a few of the cool drops had fallen through the crevice in the rocks. She pushed the asparagus branch aside, and looked out, with her little hands folded about her knees. (26)

Above lines indicate the emerging concept of new women in relation to Jannita's situation. Jannita observes her little hand and memorizes her situation how she is suppressed by the male dominated culture and ready to sacrifice for her identities. She weeps and some drops of tears fall on her face. She wants to escape from such situation and says, "If she stayed on the plain they would trace her footsteps in the morning and catch her; but if she waded in the water in the bed of the river they

would not be able to find her footmarks; and she would hide" (24). She traps of colonial power and searches her recognition in life. She wants to liberate from the colonial trap but it is impossible in her life. To liberate from the situation she sacrifices herself and spiritually she liberates from the trap of patriarchy. New women are ready to do anything to escape from the hand of patriarchy. Self sacrifice is one of the ways out to liberate from oppression. Such situation projects as:

She stood up and walked towards the river. The water in the river was low; just a line of silver in the broad bed of sand, here and there broadening into a pool. She stepped into it, and bathed her feet in the delicious cold water. Up and up the stream she walked, where it rattled over the pebbles, and past where the farmhouse lay; and where the rocks were large, she leaped from one to the other. (25)

Above lines scheme the emerging concept of new women in relation to colonialism. Colonial power suppressed African women as an object of entertainment that Jannita faced in her life. Her wilderness and pureness are captured by the male dominated colonial culture show she is ready to sacrifice in her life. In this regard writer mentions, "She was very sleepy now, she could scarcely lift her feet. She stepped out of the river-bed. She only saw that the rocks about her were wild, as though many little "kopjes" had been broken up and strewn upon the ground, lay down at the foot of an aloe, and fell asleep" (24). It shows the anxiety of Jaunita that resulted from the stereotype situation creativity is an exclusively male prerogative. She is projected as writers a psychological duplicity that projected a monstrous counter figure to the heroine. Her situation projects in the story as, "She went back, and took a sharp stone, and cut at the root of a kipper sol, and got out a large piece, as long as her arm, and sat to chew it. Two conveyes came out on the rock above her head and peeped at her. She

held them out a piece, but they did not want it, and ran away" (25). It shows the Jannita's struggle against colonial oppression. She struggles only be actively seeking a female pioneer who can revolt against patriarchy, representing a threatening force to be denied or killed to the tyrannical rulings of male chauvinism. In this regards, she says, "She crept to the door and made an opening in the branches with her fingers" (26).

In these selected three stories the emerging concept of new women reflects in three different ways. The first story focuses on feministic interpretation of myth and search the space of women in myth. Writer searches the concept of new through mythical interpretation. In the second story "A White Night" writer criticizes the male virtue and shows the female power. Female power and intelligent plays significant in family life. Through the characterization of Ella writer projects the emerging concept of new women and explores and analyzes the female self in positive way. The story "Dram Life and Real Life: A Little African Story" project life of a little girl Jannita who sacrifices herself for self recognition and searches her identities in life. Self sacrifice is one of the new concepts of feminism that compelled patriarchy to think about their fault.

III. New Women and Resistance

Concept of new women develops at the end of Victorian period that resists male dominated patriarchal socio economic and cultural value of the society. The anthology of short stories entitled *Dreams, Visions and Realities* projects the voice of women through collecting short stories. The study analyzes three selected stories from the perspective of emerging concept of new women. These selected short stories are representative stories because of its theme and subject matter. The first story, "The Mandrake Venus" covers the theme of myth and its interpretation. Most of the ancient myths are interpreted by male on their perspective and hide the fact and realities and crates vague identities of women. The story projects the myth of Venus and relates it with the intelligent and importance of female in love, life and liberty. Allegorically the story creates challenges about early interpretation of myth and searches space of women in mythical world which is one of the vital issue of late Victorian feminist movement. At that time women writers try to create their own literature and reinterpret the early concept of myth and legends.

In the next story, "A White Night", writer raises the issue of female self and its' exploration. Ella, the main character of the story searches her identity through exploring her in life. She criticizes the male dominated society and their role which creates various problems in society and individual life. Such blame is one of the important feature of late Victorian feminist movement that is concept of new women. New women blame male for the social evil because they are the cause of such evil. Ella wants to get rid of from such social burden of oppression and want to liberate in life through exploring the self.

In the third story, "Dream Life and Real Life: A Little African Story" self sacrifice is the main issue of writing. Jannita, main female character of the story

suppressed by colonial power in Africa without any reasons. She challenges such oppression and ready to sacrifice her life for liberty. The story concerns Jannita, an indentured orphan employed as a goatherd by a cruel Boer family. In her "dream life" the farm is transformed into a pretty, welcoming place; her abusive employers are kind; and, best of all, her father arrives to carry her back to Denmark. Dreaming helps Jannita to cope with her wretched existence; unfortunately there is a sharp contrast between "dream life" and "real life". When Jannita overhears three men plotting to set fire to the farm and to rob the owner, she calls out a warning to her employer. The men murder her and bury her beside her stone "home". Such dimension of struggles also one of the vital issue of late nineteenth century that is related to the theory of existential feminism. Jannita sacrifices herself for her existence. She does not like to surrender in life and ready to sacrifice for the sake of her identities.

All these three stories cover a very significant issue of new women, as they questioned their restricted position in society. Throughout this vibrant period of transition there were campaigns for reform in many different areas of their lives. They were seeking enhanced opportunities for education and employment and hoped for professional recognition. There were demands for political enfranchisement and emancipation. Changes were requested in the laws pertaining to marriage, divorce and custody rights and anxieties were voiced about the controversial subjects of prostitution and the dangers of sexually transmitted diseases.

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