

Tribhuvan University

Female Masculinity in Forster's Novel *A Room with a View*

A Thesis Submitted to the Central Department of English, Tribhuvan University

in Partial Fulfillment of the Requirements for the

Degree of Master of Arts in English

By

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February 2016

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## **Acknowledgements**

I am indebted and grateful to my respected teacher and supervisor Mr. Diwakar Upaddhaya, Lecturer at the Central Department of English, for guidance, suggestions and constructive feedback from the very beginning to the completion of this thesis. Without his continuous supervision and intellectual guidance, this research work would have never come into its present form.

I am very much grateful to Pro. Dr. Amma Raj Joshi, Head of the Central Department of English, for the approval of this research work. I also would like to extend my sincere thanks to other respected teachers of the Central Department of English, Kirtipur, who inspired me to materialize my dream of Master of Arts in English Literature.

I can't help remembering my parents Laxman Rai and Pabitra Rai for their encouragement, support, love and blessing to complete my Degree in English Literature. Similarly, encouragement, co-operation, inspiration and moral support provided by Sister Mamita Rai and brother Ashok Rai remained a great inspiring force to carry out this dissertation. I cannot help thanking my grandfather Dashrath Chandra Rai, Uncle Chandra Kumar Rai and Auntie Maita Laxmi Rai for being conducive during my research. I would also like to thank my friends Dilu Rai, Malina K.C., Bhawana Shrestha, Suresh Rimal and others who directly and indirectly helped me to bring this thesis in its present form.

February 2016

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## **Abstract**

The novel *A Room with a View* by E. M. Forster is about the female masculinity of the central female character Lucy Honeychurch. This novel moves around the protagonist Lucy Honeychurch who feels more comfortable behaving and looking masculine. She is attributed with masculine traits like reason, rebellion, power and potency, courage, combativeness, assertiveness and so on. She consists of a dream to live an independent and a dignified life full of happiness and bliss. She is assertive enough in nature who does not like to remain within the four walls of a house. She disobeys her family members' advice to get married and deliver children accomplishing her feminine gender roles expected by the society. Instead, she travels to the different countries for the sake of pleasure and recreation in the midst of repressed Edwardian society. Like males, she keeps multiple relationships one after another and indulges in lovemaking, chooses a socially degraded person George Emerson as her life partner and breaks off her engagement with the person of her family choice. Set in Italy and England, this novel is about both a romance and critique of English society at the beginning of the twentieth century as represented the protagonist by Lucy Honeychurch.

## Table of Contents

	Page No
Letter of Recommendation	
Letter of Approval	
Acknowledgements	
Abstract	
I. Female Masculinity in <i>A Room with a View</i>	1
II. Lucy Honeychurch as a Masculine Hero in <i>A Room with a View</i>	14
III. The Achievement of Lucy Honeychurch in <i>A Room with a View</i>	36
Works Cited	38

## I. Female Masculinity in *A Room with a View*

This present research entitled "Female Masculinity in Forster's Novel *A Room with a View*" tries to prove the theme of female masculinity epitomized by the central female character Lucy Honeychurch in the novel *A Room with A View* by E. M. Forster. Female masculinity is defined as the study of females who feel themselves to be more masculine than feminine. In other words, female masculinity can be described as female born person feeling more comfortable behaving or looking masculine. Furthermore, female masculinity is masculinity outside the male body. However, critically thinking masculinity outside the male body is suggestive of female masculinity because it directly interferes with the presumed male ownership of masculinity. Judith Helberstam claims, "Female masculinity is about women who feel themselves to be more masculine than feminine" (xi). She further argues that female masculinity "is a specific gender with its own cultural history rather than simply a derivative of male masculinity" (77). She refutes the notion of reserving masculinity for the people with male bodies and denying it to those with female bodies. She claims, "Masculinity, one must conclude, has been reserved for people with male bodies and has been actively denied to people with female bodies" (269). In other words, if females are attributed with the conventional notion of masculine traits like pro-activeness, power, potency, stoicism, rationality, assertiveness and so on, they are said to be masculine females.

*A Room with a View* is a 1908 novel by English writer E. M. Forster. Set in Italy and England, this novel is about both a romance and critique of English society at the beginning of the twentieth century. This novel moves around a young woman Lucy Honeychurch's nature, characteristics, attitude and longing for an independent and dignified life in the repressed culture of Edwardian era England. Lucy

Honeychurch behaves easy and looks masculine. She is attributed with masculine traits like reason, rebellion, power and potency, courage, combativeness and assertiveness. She has a dream to live an independent and a dignified life full of happiness and bliss. She tackles down all hurdles that occurs on the way to her dreams. She is assertive and combative enough in nature who does not like to remain within the four walls of a house. Rather she disobeys her family members' advice to get married and deliver children accomplishing feminine gender roles expected by the society. On contrary to the expectation of her family and society, Lucy Honeychurch travels to different countries for the sake of pleasure and recreation in the midst of repressed Edwardian society. Like males, Lucy Honeychurch keeps multiple relationships one after another and indulges in lovemaking. She does not feel problematic to visit various places alone in day and night. She chooses a socially degraded person George Emerson as her life partner and breaks off her engagement with the person of her family choice.

With the changing course of time, Lucy Honeychurch keeps on behaving as a male in the family. In this regard, this research tries to prove the hypothesis how the central female character of novel Lucy Honeychurch is attributed with masculine traits, how she refutes the traditional stereotypical masculine. On the contrary, she proves to be assertive, proactive and brings reconsideration in the concept of women's role and nature in the family and in the work place.

*A Room with a View* by E. M. Forster is about the masculine nature of female protagonist Lucy Honeychurch. This novel was published in the United Kingdom in 1908. Originally, this novel was published in English language in 1906, but later it was published in many other languages as well. From the first publication of this novel, it has been a matter of huge discussion among various critics and readers



throughout the world. Some critics seem to be interested in its style of artistic presentation whereas some of them seem to have concern over its dexterity of language use. Some critics point out this novel's plot construction whereas some of them argue about the central female character Lucy Honeychurch's quick and rational decision taking power. It means different critics have supplied their views regarding this novel. But what seems uniformity in these critics' opinions is that this novel is a great matter of discussion which deserves the quality of artistic novel. From the time of the publication of this novel by the publisher Edward Arnold in 1908 to the present date, many critics have supplied their opinion regarding this novel.

This research encompasses only some of the relevant as well as citeworthy opinions and views of the novel critics. In this regard regarding this novel, Simon Bolivar argues that Forster's objective in this novel is to present the play of destiny that governs the life and affairs of the female protagonist Lucy Honeychurch and others. He continues, "Forster wants nothing to do with female character Lucy Honeychurch, but fate" (13). For him, Forster's project in this novel is to present the inevitable role of fate. Likewise, another critic Thomas Brooks argues that this novel is a second book he read. He likes this novel because it consists of dark humor. He further argues that the plot of the novel moves well enough and he likes the main character of the novel. He remarks:

This was the second book by Foster I read. It had a wry, dark humor, which happens to be my kind of humor, and I liked this book. The plot moved well enough, and I liked the main character. She was alright. I really did not see that twist coming at the end. I almost never see twists coming, and this time it was no different. This was a fun book to read, and I've read a lot of E. M. Foster's books. He's currently one of my

favorites. I like that all his books take place in England, because I am a sucker for English characters. (44)

He argues that he really did not see the twists coming at the end in the novel. What he really saw almost was the very twists coming in the middle and other places and this time it was not really different. This was a fun book to read for him who read a lot of books written by Foster. He says that this novel is his favorite book. Alex Brown opines that:

*A Room with a View* wasn't a total loss. I feel like there was a lot of growing potential for E. M. Foster at the end of this novel, but sadly, I will not read another of his books. I knew it was a novel about travel from the beginning, but so many people praised his work that I thought it couldn't be all bad. The story was too "out there" that I found myself finding holes in the plot and characters started sounding the same. No one had their own voice, which ticked me off a little bit. But the ending was well-orchestrated. (10-11)

Alex Brown's opinion suggests that he will not read Brooks' another book only because Forster deserves a lot of growing potential. It is because the novel was not a total loss. He says that this novel is designed for travelers from the beginning, but so many people praise Brooks' book. He finds holes in the plot and characters but its ending was well-orchestrated.

Furthermore, critic Abraham Adams argues that he read this book for the first time when he was a student. He notes, "I first read this book as a kid. I remember staying up into the early morning hours to finish--it. It was a deeply disturbing book that randomly revisited me during my teenage years. I'm getting ready to re-read it and see if I still find it as interesting and thought-provoking (50)." The remark

suggests that Abraham Adams remembers staying up into the early morning hours to finish reading this novel. He read this book completely that day. It is a mind disturbing book that randomly revisits him during his teenage year. He was unable to find a copy of his own book for years and he was just about to forget about this book.

For another critic Julie Jackson, this novel is very fascinating. Jackson thinks that this book is a very interesting book who explains as:

Overall I think this book was really interesting. It gives an intriguing look into the mind of Lucy Honeychurch. The book also does some really interesting things in the way that it discusses mystery and bold attempt of the character in the novels. Overall, I am disappointed that this is not the book that I was in search for, which may have affected the rating that I gave the book. It was an enjoyable read (despite the queasiness) and I think that a lot of students would find it interesting.

(11-13)

The lines remark that this novel gives an intriguing look into the mind of the character Lucy Honeychurch. The book also consists of some really interesting things and bold attempt of the central character Lucy Honeychurch in the novel. Overall, he is disappointed that this book is not a book he is in search for. However, it has been an enjoyable reading. He hopes and thinks that a lot of students find this book interesting.

Like another critic Silvia Brooks asserts that she loves this book. For her, the title and the cover of the book did not appeal her for the first time. But she decides to read the back part of the book and she knew that this book interests her. She opines:

I loved this book. The title and cover didn't appeal to me at first, but for some reason I decided to read the back of the book and I knew it would be a book that interested me. It's basically about a Lucy Honeychurch who is in a tour for Florence. Lucy Honeychurch is unusual and has an unusual life. I was able to finish this book quite quickly because I was so into it. The ending definitely took me by surprise and I love when that happens. I would recommend it. (4)

The above lines of criticism by Brooks suggest that this book is about Lucy Honeychurch who is in tour for Florence. The main character Lucy Honeychurch is an unusual character who has an unusual life. The ending of the novel definitely arrests Brooks with the feeling of surprise. She says that she loves surprise ending. She recommends this book for readers to read. Similarly, another critic Judith Wagner remarks this book as boring in its beginning part. For her, the middle part of the novel is slightly more exciting. But along with the fall of the middle part of the novel, it becomes predictable. She states:

To me this book started off boring, got slightly more exciting towards the middle, but then began to get predictable. I feel like because I've read two other books by E.M. Forster that I know his writing style and to me it was very predictable. If you're looking for a better book written by him, I would suggest reading others. This book will not always be one of my favorites. To me, this novel is average mainly because the ending was too predictable. (12)

The above lines suggest Wagner feels that she likes this novel because she has already read two other books written by Forster. She remarks that she already knows the

writing style of the novelist him. To her, this novel is predictable. For her this novel is an average standard novel. It is because, for her, the ending is too predictable.

Various critics have analyzed and researched about this novel from multiple perspectives. Though different critics have critiqued and researched about this novel from multiple perspectives, this text is still important for further study. It is because no researcher has researched and analyzed this novel in the theoretical perspective of the female masculinity till date. In this regard, there lies a gap in the existing knowledge about this text regarding the issue of female masculinity inherent in it. In this regard, my issue of research is an unexplored issue which fulfills the gap of the existing knowledge on the text. My research portrays how Lucy Honeychurch is epitome of the masculine female, how she subverts the traditional stereotypical masculine ideals like females are irrational, submissive, and receptive and cowardice. On the contrary, she proves to be assertive, proactive and brings reconsideration in the concept of women's role in the family and in the work place. By creating a woman character such as Lucy Honeychurch, the novel proposes a critique of traditional gender division between masculine and feminine.

Female masculinity is "about women who feel themselves to be more masculine than feminine" (Halberstam xi). In other words, female masculinity can be described as female born persons feeling more comfortable behaving or looking masculine. Unlike the traditional stereotypical concept of female as emotional, receptive and passive, female masculinity as a new category of gender study signals a new understanding of masculine behavior and identification, and a new direction in the interdisciplinary scholarship.

Generally, female masculinity is understood as the study of females who feel themselves to be more masculine than feminine. Judith Halberstam in *Female*

*Masculinity*, argues that "given my premise in this book, namely, that female masculinity is a specific gender with its own cultural history rather than simply a derivative of male masculinity" (77). In this sense, female masculinity is a specific gender with its own cultural history rather than a derivative of male masculinity in which women embody qualities that are usually associated with maleness, such as strength, authority, and independence.

Female masculinity coincides with the excess of male masculinity. It codifies the form of rebellion. For Halberstam, female masculinity sometimes coincides with the excess of male supremacy. She also argues that sometimes female masculinity seems to be in a form of rebellion against the stereotypical social patriarchal domination. She claims that, "Sometimes female masculinity coincides with the excess of male supremacy, and sometimes it codifies a unique form of social rebellion" (9). This argument clarifies that female masculinity sometimes appears in the form of rebellion.

In female masculinity, appearance is very important, though it is not about how one looks. Halberstam refutes the notion of reserving masculinity for people with male bodies and denying it to those with female bodies. She argues that "masculinity, one must conclude has been reserved for people with male bodies and has been actively denied to people with female bodies" (269). Masculine women experience their masculinity as an "integral identity effect." Halberstam further supplies impetus as female masculinity is, "far from being an imitation of maleness" rather it provides "a glimpse of how masculinity is constructed as masculinity" (1). Her argument stresses on the fact that female masculinity also provides a glimpse of how masculinity is created and constructed in the society in relation to femininity. For

Halberstam female masculinity is "framed as the rejected scraps of dominant masculinity in order that masculinity may appear to be real thing" (1).

In female masculinity, the link between sex and gender is clearly broken. It is important to note that female masculinities do not want to reproduce forms of masculine power or male masculinities, but engage in its own form of masculinity. One should not create another binary system in which female masculinity is the simple opposite of male masculinity or the female version of male masculinity. Rather it challenges female masculinities and the heteronormative matrix by playing a trick on the idea of the visibility of gender and by refusing to accept standard gender expressions. It signals a new understanding of masculine behaviors and identification, and a new direction in interdisciplinary scholarship. Female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders. But for Halberstam, homo-normative culture regards female masculinity as a sign of a pathological "sign of misidentification and maladjustment" (9). She argues, "Female masculinity is generally received by hetero and homo-normative culture as a pathological sign of misidentification and maladjustment, as a longing to be and to have a power that is always just out of reach" (9).

Female masculinity is masculinity outside the male body; but it is also a perspective with which to view gender, a gaze beyond traditional masculinity and femininity. The study of female masculinity has been integral to the dissolution of the idea of a binary gender system; and more presently, the sliding scale gender spectrum recently popular in gender studies. However, critically thinking about masculinity outside the male body is the triumph of female masculinity because it directly interferes with the presumed male ownership of masculinity. It is because the traditional concept of masculinity denotes masculinity as a privileged status which

consists of power, strength, stoicism, sexuality, virility, toughness, aggressiveness and rationality. Though these qualities are considered commonly associated with men, women too can be masculine if they embody these qualities. It is because masculinity is not polar opposite of femininity. Regarding the masculinity and its relationship with femininity Chris Baker, in *Cultural Studies: Theory and Practice*, claims, "In general terms, traditional masculinity has encompassed the values of strength, power, stoicism, action, control, independence, self- sufficiency, male camaraderie/mateship and work, amongst others" (302).

Traditionally the notion of masculinity is confined to male. Being male is considered to be privileged with positive attributes like brave, active, strong, combative, and ambitious and so on. Likewise, the traditional notion, on contrary, regarding women is supposed to be coward, emotional, receptive, and passive and so on. Supplying the similar argument, Halberstam asserts, "Masculinity in this society inevitably conjures up notion of power and legitimacy and privilege; it often symbolically refers to the power of the state and to uneven distribution of wealth" (2). She means that the notion of masculinity is ultimately associated with power, legitimacy and privilege. In broader terms, it refers to the power of the state. For Halberstam, masculinity seems to extend outward into patriarchy and inward into family. The power of men lies in owning the property. Regarding this fact, Halberstam claims, "Masculinity represents the power of inheritance" (2). Kamala Bhasin, in *Exploring Masculinity*, argues that female masculinity and male masculinity are similar. For her, neither we can locate masculinity in male body nor can we do it with female body. For her a female can be masculine if one inherits such traits. Asserting this fact, Kamala Bhasin claims:



Masculinity does not exist in isolation of femininity. In most societies, masculinity and femininity are mirror images of each other; if men are supposed to order, women have to take orders; if men are allowed to hot tempered; women have to patient, and so on. Even though there are masculinities, masculinity normally means having qualities like strength, assertiveness, fearlessness, independence, authoritarianism, ambition. (33)

Bhasin's opinion clarifies that masculinity is integral part of femininity. It means masculinity and femininity are not polar opposite phenomenon. They do not exist in isolation to each other. If masculinity "means having qualities like strength, assertiveness, fearlessness, independence, authoritarianism, ambition" (Bhasin 33), females can be called masculine if they are attributed with these traits. In tune with this argument, Yvonne Tasker, in his *Sepectular Bodies*, argues, "Power and potency are constitutive discourse of masculinity" (94). He stresses that discourse of masculinity is formed by power and potency. But he further accepts that, "masculine culture is not limited to the male body within representation" (3). He means to say it is also associated with feminine culture too.

For Helberstam female masculinity is a way of describing a particular version of gender variance in the female body. She further says that much of the work on gender variance is modeled on male to female crossings and so female masculinity fills a huge gap in the literature. In terms of the asymmetry of gender, she points out that even though male and female are set up as opposite; they are neither opposite nor even symmetrical. Helberstam argues that masculine female not only challenges the traditional gender system, but also they are fixture of history. She further argues:

Some popular accounts of female masculinity suggest that appearance of the virile woman is a relatively recent occurrence and that is herself a product of feminist ideology. Other accounts situate her as a sign of the relaxation of gender conformity and a harbinger of greater latitude for gender identification. Few popular rendition of female masculinity understand the masculine woman as a historical fixture, a character who has challenged gender systems for at least two centuries. (45)

For Halberstam, masculinist character is a harbinger of greater latitude for gender identification. For her if women behave like men, it is influence of the feminist ideology. Likewise, Todd W. Resser argues, "Others have suggested that while masculinity may be influenced by biological factors, it is also culturally constructed. As such, masculinity is not restricted to men and can, in fact, be female as women frequently display behavior, traits and physical attributes that are considered "masculine" in a given historical and social context" (12). He claims that the notion of masculinity is a social construct. Society gives the positive attributes to men like rational and brave and the vary society supplies negative stereotype images like emotional, cowardice and receptive to women. It is also influenced by a biological factor. He further argues that masculinity is not restricted to men and female can be masculine. Female also display masculine behavior and physical attributes which are considered to be that of masculine men.

In this way, female masculinity is a recent study of females who feel themselves to be more masculine than feminine. Masculine women feel more comfortable behaving or looking masculine. It is a perspective to view gender, a gaze beyond traditional masculinity. It is a new brand of gender studies which is developed in 20th century. It has occurred as a specific gender with its own cultural history

rather than derivative of male masculinity in which women embody qualities that are usually attributed to male like strength, power, authority, control, independence and so on. It is beyond from an imitation of maleness.

This thesis is divided into three parts. They are introduction, textual analysis and conclusion. The first introductory part of this thesis consists of introduction to the thesis, its objective and problems, hypothesis, literature review, theoretical insights and an outline to the overall dissertation. Likewise, the second part of thesis consists of the textual analysis which analyzes the text with the help of theoretical tools, reviews of different critics, line citations from the text, dialogue of the characters and so on. The final part of thesis is the conclusion. This part summarizes the ideas, findings and proof of the whole thesis concisely.

## **II. Lucy Honeychurch as a Masculine Hero in *A Room with a View***

The novel *A Room with a View* by E. M. Forster is about the female masculinity of the central female character Lucy Honeychurch. Set in Italy and England, the story is both a romance and a critique of the dogmatic English society at the beginning of the 20th century. This novel moves around the protagonist Lucy Honeychurch who refutes the traditional stereotypical masculine ideals like females are irrational, submissive, receptive, cowardice and others. On the contrary, the central female character Lucy Honeychurch yearns to lead the family and society to a reconsideration of women's role in the family and work place resulting into equal practice promoting equal opportunity for both male and female. She visits different countries including Italy as male who does not feel uneasy to roam to different places over there alone.

Furthermore, she proves herself as an assertive female and tackles down the problems of sexual harassment inside and outside of house. She refutes her family members' advice to get married with the person they choose. Rather she breaks her marriage engagement and marries with the person she chose. Furthermore, she keeps multiple relationships with boys like males and subverts the conventional ideas by disobeying her family members' advice to remain within the four wall of house and visiting alone through the world while perusing to live an independent and dignified life. In this regard, this research tries to explore how the female protagonist of the novel Lucy Honeychurch refutes the traditional stereotypical masculine. On the contrary, she proves to be assertive, proactive and brings reconsideration in the concept of women's role and nature in the family and in the work place.

The display of the masculine nature of Lucy Honeychurch seems prevalent in her attitude and ambition. She wants to dismantle the prevalent social norms, values

and practices in order to redraw the demarcation thought between males and female and their respective expected gender roles in the society by the very society. We can see the implication of masculine traits prevalent in Lucy Honeychurch in her vision of life, her quest for freedom and independence, her longing for travelling through different countries alone and her inclination for adventurous lives in the time of repressed culture of the Edwardian era in England. It means set in Italy and England simultaneously, this novel presents a heroine Lucy Honeychurch with masculine nature who like males revolts against the society and does not affirm the social norms, values and practices of the then England. Rather Lucy Honeychurch is a bold girl who musters courage and sets out her journey for Florence of Italy. What this implication suggests is that Lucy Honeychurch is a valiant girl attributed with masculine traits like courage, combativeness and revolution who rebels against the social practices of confining women within the four walls of a house. Rather Lucy Honeychurch challenges the social norms and practices who comes out of the periphery of her home to travel the countries for enjoying life on her own at the time when social rules were very strict and most women in the then society were affirming the repressed culture of the then England especially during the reign of king Edward VII at the beginning of the twentieth century. In this regard, Lucy Honeychurch sets out her journey for Florence in the midst of sever disapproval from her family and the society. This bold and combative nature of Lucy Honeychurch helps us to prove the masculine nature prevalent in Lucy Honeychurch in the novel *A Room with a View* by E. M. Forster.

The evidence of masculine nature prevalent in Lucy Honeychurch can be proved through her deeds too. Lucy Honeychurch keeps on to have multiple partners unlike other women tallying the nature of male and indulges into love making with George Emerson, a socially degraded man form pauper family status, in Florence of

Italy who does not care for what the society say about her indulgence into the love making. Unlike other women, Lucy Honeychurch does not feel problem to have merriment out of her love affairs with multiple boys. Actually, Lucy Honeychurch visits Florence in the time of dogmatic social norms and convention during the beginning of twentieth century of England only to show the society that she can travel the different countries like males in the quest of pleasure and recreation. She visits over there day and night alone who does not feel problem and uneasiness in doing so. She wants to utilize her life deriving pleasure and merriment like males do. With this conception, Lucy Honeychurch indulges into love making with George Emerson. The following lines suggest this fact:

The luxury of self-exposure kept her almost happy through the long evening. She thought not so much of what had happened as of how she should describe it. All her sensations, her spasms of courage, her moments of unreasonable joy, her mysterious discontent, should be carefully laid before her cousin. And together in divine confidence they would disentangle and interpret them all.

"At last," thought she, "I shall understand myself. I shan't again be troubled by things that come out of nothing, and mean I don't know what." (79)

Honeychurch's quest for self-exposure and happiness can be seen in the above lines from the novel. Actually, she indulges into the act of kissing with George Emerson in an isolated and secret place in the evening time of whose pleasure she can describe. She thinks that she can understand herself. She does not get troubled with what she does. It means Lucy Honeychurch is confident enough that her deeds do not

discontent her because she prefers the moments of unreasonable joy came into her life.

The proof of masculine traits of Lucy Honeychurch can be put forward in relation to her nature described by the novelist E. M. Forster in the novel. Forster argues that Lucy Honeychurch does not stand for the medieval lady. It means that Lucy Honeychurch is a modern and ultra-modern in thought who does not obey the dogmatic social norms and convention because her nature surpasses the nature of a normal girl. It means Lucy Honeychurch does not affirm each and every conventions of the then society like other women do in the society around her. In this regard, Lucy Honeychurch does not bother to affirm the social restrictions. She transgresses the social norms and values for the sake of merriment and pleasure. This sort of traits of Lucy Honeychurch as described by the novelist E. M. Forster can be put in order to prove the argument of the research as:

Lucy does not stand for the medieval lady, who was rather an ideal to which she was bidden to lift her eyes when feeling serious. Nor she has the system of demure. Here and there a restriction annoyed her particularly, and she would transgress it, and perhaps be sorry that she had done so. She would really like to do something of which her well-wishers disapproved. As she might not go on the electric tram, she went to Alinari's shop. She was conscious of her discontent; it was new to her to be conscious of it. "The world," she thought, "is certainly full of beautiful things, if only I could come across them." (44)

In the above lines, the novelist Forster describes the revolutionary characteristics of Lucy Honeychurch. Lucy Honeychurch really likes to do something of which her well-wishers disapprove. She thinks that the world is full of beautiful things if she

comes across them. She loves music and like the rhythm of the melodious music, Lucy Honeychurch longs to pass her life. What this implication suggests is that Lucy Honeychurch is a girl, who does have a hedonistic thought. She cannot be confined within the periphery of a house who is bold enough to transgress the social norms and conventions.

Regarding female masculinity Patricia Sexton argues that female masculinity refers to the traits like holding male values and following male behavior and norms. She further claims:

What does it mean to be female masculine? It means, obviously, holding male values and following male behavior norms. Male norms stress values such as courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body.

(17)

For her female masculinity is associated with the values like courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body. She means to say that if females are attributed with such traits, they are masculine females.

Lucy Honeychurch is masculine and combative in her traits. Her combative nature becomes referential with the justification to her combat with the hotel owner in Florence of Italy. Actually, the hotel owner had promised the view of river Arno from the window of the room Lucy Honeychurch and her spinster cousin Charlotte Bartlett had hired. However, instead of looking towards the river Arno, the room looks astray. In this concern, Lucy Honeychurch feels deceived by the hotel owner. It is because there exists the discrepancy between what the hotel owner promised and what his



provision is associated with to the concern of room. In this regard, Lucy Honeychurch's combative nature does not let her leg behind to be subservient in the moment of injustice from the hotel owner. The following lines from the novel suggests the combative attributes of Lucy Honeychurch as:

"I want to see the Arno. The rooms the Signora promised would have looked over the Arno. The Signora had no business. Oh, it is a shame!"

"Any nook does for me," Miss Bartlett continued; "but it does seem hard that you shouldn't have a view."

Lucy felt that she had been selfish. "Charlotte, you mustn't spoil me: of course, you must look over the Arno, too. I meant that. The first vacant room in the front-"

The ladies' voices grew animated, and- if the sad truth be owned- a little peevish. (4)

The above lines suggest the furry of Lucy Honeychurch over the hotel owner. She is masculine in traits who is assertive enough. She calls the hotel owner and complains about the bad provision. She says that she wants to see the river Arno at any cost.

When her cousin Charlotte Bartlett tries to persuade her, Lucy Honeychurch does not seem content. Lucy Honeychurch argues that she along with her cousin should look over the river Arno as promised them. This confrontation between the hotel owner and Lucy Honeychurch is seen by some of their neighbors around the hotel. This is what seems is that Lucy Honeychurch is a revolutionary in nature who does not accept injustice like other women. It suggests her bold and courageous nature.

Women are supposed to be very calm. But with the changing course of time, women have brought reconsideration in the thought and attitude to look at female roles and nature in the society. Cora Kaplan and David Glover in their book *Gender*

have talked about female masculinity. Regarding female masculinity they argue, "Women feel just as men feel. They need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer (24)". This sort of tendency is prevalent in Lucy Honeychurch. She feels just as men feel. Lucy Honeychurch's masculine traits become vivid with the reference to the introductory nexus with Mr. Emerson and his son George Emerson who stay in the same hotel. When Lucy Honeychurch seems complaining about the bad provision of rooms of the hotel, Mr. Emerson arrives there. He proposes his rooms for Lucy Honeychurch. Instead of being grateful for the offer of Mr. Emerson, Lucy Honeychurch rejects his proposal. It suggests Lucy Honeychurch's firm and adamant nature not to crumble down before society and people only because she is a woman. The following lines from the novel *A Room with a View* suggest this fact:

"I have a view, I have a view."

Miss Bartlett was startled. So she assumed a dazed expression when he spoke to her, and then said: "A view? Oh, a view! How delightful a view is!"

"This is my son," said the old man; "his name is George. He has a view."

"Ah," said Miss Lucy Honeychurch.

"What I mean," he continued, "is that you can have our rooms, and we'll have yours. We'll change."

Miss Lucy Honeychurch, in reply, opened her mouth as little as possible, and said, "Thank you very much indeed; that is out of the question."

"Why?" said the old man, with both fists on the table.

"You see, we don't like to take" began Lucy. (4-5)

The above lines show the offer of rooms by Mr. Emerson which heads for river Arno. He introduces his son George Emerson who stays in the room facing the river Arno. Instead of being gratitude to the old Emerson's offer for rooms, Lucy Honeychurch resents for the offer saying that the concern of rooms is their own private matter. Here in this conversation, Mr. Emerson's offer is refuted by Lucy Honeychurch which suggests her subversive spirit of gender roles. Mr. Emerson asks his son George Emerson to persuade Lucy Honeychurch. Mr. Emerson becomes perplexed at the refusal of his offer who argues that women like to look at a view whereas men do not do so. This remark remarked by Mr. Emerson is filled with the prevalence of the dogmatic thoughts of Mr. Emerson because he opines that females' nature is associated with looking at a view. But, Lucy Honeychurch is completely opposite to the thought of society and people who is in the campaign of subverting the traditional gender roles.

In female masculinity, appearance is very important, though it is not about how one looks. Halberstam refutes the notion of reserving masculinity for people with male bodies and denying it to those with female bodies. She argues that "masculinity, one must conclude has been reserved for people with male bodies and has been actively denied to people with female bodies" (269). The central character of the novel Lucy Honeychurch denies the notion of reserving masculinity for male. It is because she is attributed with masculine traits. The pro-active and initiative characteristics of Alexandra Freeman is seen when Lucy Honeychurch visits several places alone leaving her spinster cousin Charlotte Bartlett alone in the hotel The Pension Bartolini. Lucy Honeychurch happens to meet the Emersons again. Although

their manners are awkward and they are deemed socially unacceptable by other guests around there, Lucy Honeychurch likes them and continues to run into different places in Florence of Italy. Mr. Emerson's family is considered socially unacceptable by other guests and others only because Mr. Emerson is convicted of murdering his wife in the sight of God. The following extract suggests this fact:

"Do you mean," she asked, "that he is an irreligious man? We know that."

"Lucy, dear" said Miss Bartlett, gently reproving her cousin's penetration.

"I should be astonished if you knew all. The boy- an innocent child at the time - I will exclude. God knows what his education and his inherited qualities may have made him."

"Murder, if you want to know, "she cried angrily."That man murdered his wife."

"How?" she retorted.

"To all intents and purposes he murdered her. That day in Santa Croce- did they say anything against me?"

(58-59)

This conversation above between Mr. Eager and Lucy Honeychurch suggests that Mr. Emerson is an irreligious man who is convicted of murdering his wife. Mr. Eager, a neighbor of Lucy Honeychurch, narrates that Mr. Emerson murdered his wife when his son George Emerson was a small kid. He narrates that it may be the matter of great stonishment if Lucy Honeychurch knows all. It means that Mr. Emerson is a man having stigmatized social background for Mr. Eager who suggests Lucy Honeychurch to avoid accompanying Emerson family. But, Lucy Honeychurch does

not obey the suggestion of her cousin Charlotte Bartlett and Mr. Eager only because she is a freedom loving girl.

Female masculinity coincides with the excess of male masculinity. It codifies the form of rebellion. For Halberstam, female masculinity sometimes coincides with the excess of male supremacy. She also argues that sometimes female masculinity seems in a form of rebellion against the stereotypical social patriarchal domination. She claims that, "Sometimes female masculinity coincides with the excess of male supremacy, and sometimes it codifies a unique form of social rebellion" (9). This argument clarifies that female masculinity sometimes appears in the form of rebellion. This reference is contextual when Lucy Honeychurch rebels against the idea of her cousin Charlotte Bartlett and decides to befriend Mr. Emerson and his son George Emerson while touring to Florence of Italy despite of sequel disapproval from her cousin Charlotte Bartlett.

Charlotte Bartlett considers that Lucy Honeychurch should obey her because for her Lucy Honeychurch is a female who should approve to what senior and society say only because Lucy Honeychurch is a female by sex. In this regard, Charlotte Bartlett asks Lucy Honeychurch to avoid Emersons while touring Florence. But, on contrary to the thought of Charlotte Bartlett, the thought of Lucy Honeychurch is polar opposite. What Lucy Honeychurch reckons is that society is dogmatic which underestimates the positional notation of female. This thought of Lucy Honeychurch is rebellious in nature. For her society and people always want to see female in subsidiary position. In this regard, Lucy Honeychurch is a female having masculine nature. Her subversive spirit can be put through following lines:

"Now don't be stupid over this. I don't require you to fall in love with my boy, but I do think you might try and understand him. You are

nearer his age, and if you let yourself go I am sure you are sensible. You might help me. He has known so few women, and you have the time. You stop here several weeks, I suppose? But let yourself go. You are inclined to get muddled, if I may judge from last night. Let yourself go. Pull out from the depths those thoughts that you do not understand, and spread them out in the sunlight and know the meaning of them. By understanding George you may learn to understand yourself. It will be good for both of you. (29)

The above lines suggest the interaction between Lucy Honeychurch and Mr. Emerson. This conversation displays the bold nature of female protagonist Lucy Honeychurch who rejects the marriage offer of Mr. Emerson with his son George Emerson. Mr. Emerson argues that Lucy Honeychurch and his son George Emerson are of the same age. George Emerson is a gentle man who has known a few women. It means that George Emerson is a with simple nature for Mr. Emerson. By understanding George, Lucy Honeychurch may learn to understand herself. It is good for both Lucy Honeychurch and George Emerson as well. But for Lucy Honeychurch, George Emerson is not a perfect match for her. It means Lucy Honeychurch rejects the marriage offer of Mr. Emerson. The opposing nature of Lucy Honeychurch suggests her thought who thinks that she should not always approve others' suggestions. Rather she should encompass her own stand regarding the question of her life and marriage. With this view, Lucy Honeychurch loves an independent life full if her own dignity who does not accept the socially ascribed roles for females. Rather she prefers living a life full if freedom despite having been in the midst of perils resulted from her own decisions.

For Halberstam female masculinity is a way of describing a particular version of gender variance in the female body. Halberstam argues that masculine female not only challenges the traditional gender system, but also they are fixture of history. She argues:

Some popular accounts of female masculinity suggest that appearance of the virile woman is a relatively recent occurrence and that is herself a product of feminist ideology. Other accounts situate her as a sign of the relaxation of gender conformity and a harbinger of greater latitude for gender identification. Few popular rendition of female masculinity understand the masculine woman as a historical fixture, a character who has challenged gender systems for at least two centuries. (45)

For Halberstam, masculinist character is a harbinger of greater latitude for gender identification. For her if women behave like men, it is influence of the feminist ideology. These types of women challenge gender system for at least two centuries.

Likewise, Todd W. Resser argues, "Others have suggested that while masculinity may be influenced by biological factors, it is also culturally constructed. As such, masculinity is not restricted to men and can, in fact, be female as women frequently display behavior, traits and physical attributes that are considered "masculine" in a given historical and social context" (12). He claims that the notion of masculinity is a social construct. Society gives the positive attributes to men like rational and brave and the vary society supplies negative stereotype images like emotional, cowardice and receptive to women. It is also influenced by a biological factor. He further argues that masculinity is not restricted to men and female can be masculine.

Female also display masculine behavior and physical attributes which are considered to be that of masculine men. Lucy Honeychurch is a girl having bold nature who likes to dismantle the ill social practices by involving into socially awarded and prohibited practices because she wants to dismantle the conception regarding femininity and masculinity. She gets involved in socially awarded activities only because she wants to convey the message to the society that females and males are equal. They are free and equal by birth, but society imposes different gender roles for males and females after later on. In this regard, society wants to see males and females affirming their gender and social roles. With this view, Lucy Honeychurch considers that her gender role is similar to that of males. In other words, Lucy Honeychurch thinks that she should be permitted to do those things which males do. This conception of Lucy Honeychurch contradicts with her cousin Charlotte Bartlett's ideology. Charlotte Bartlett frequently comes into confrontation with Lucy Honeychurch because of this very discrepancy of ideology to look at social norms and convention. Charlotte Bartlett asks Lucy Honeychurch to affirm the social norms and values which Lucy Honeychurch disapproves. The following lines show the distinction of thought prevalent between Lucy Honeychurch and her cousin Charlotte Bartlett:

It was unladylike. Why? Why were most big things unladylike?

Charlotte had once explained to her why. It was not that ladies were inferior to men; it was that they were different. Their mission was to inspire others to achievement rather than to achieve themselves.

Indirectly, my means of tact and a spotless name, a lady could accomplish much. But if she rushed into the fray herself she would be



first censured, then despised, and finally ignored. Poems had been written to illustrate this point. (43)

The above lines imply Charlotte Bartlett's idea about males and females which she expresses to correct the nature of Lucy Honeychurch. She opines that ladies are not inferior to men; it is because of the distinction lies between males and females.

Females' mission is to inspire males for achievement rather than to achieve themselves. For Charlotte Bartlett females by means of tact and a spotless name can accomplish much. It means females are subject to inspiration only for Charlotte Bartlett. Females can inspire males for achievement. They should be spotless, but if they rush into the fray, they should be first censured, then despised and finally ignored. What this implication suggests is that Lucy Honeychurch's cousin Charlotte Bartlett's medieval ideology whereas Lucy Honeychurch represents new thoughts. Lucy Honeychurch does not like to be confined with the four walls of a house. Rather she wants to fly like birds in the clear horizon of glory, freedom, dignity and happiness.

Kamala Bhasin, in *Exploring Masculinity*, argues that female masculinity and male masculinity are similar. For her, neither we can locate masculinity in male body nor can we do it with female body. For her female can be masculine if one inherits such traits. Asserting this fact, Kamala Basin claims, "Masculinity does not exist in isolation of femininity. In most societies, masculinity and femininity are mirror images of each other (33)". Lucy Honeychurch of the novel is female by sex, but she is masculine by her attributes and natures. She encompasses masculine nature, attributes, will and aspirations, attitudes and characteristics who is bold, active, courageous, combative and confrontational. She does not feel any bodily difference of her with regard to males. She indulges into pre-marital affairs with George Emerson

who is socially disapproved person in Florence of Italy. Because of the revolutionary nature, Lucy Honeychurch indulges into pre-marital affairs which society disapproves. She chooses a person of socially degraded family George Emerson as a weapon to revolt against the society because she is masculine in nature. It is because the society does not permit females to fall into the nuptial bond with a person who is considered to be socially stigmatized. This fact can be illustrated through the following extract in which Lucy Honeychurch's cousin Charlotte Bartlett scolds and convinces Lucy Honeychurch after knowing her indulgence into the pre-marital affairs:

"But we fear him for you, dear. You are so young and inexperienced, you have lived among such nice people, that you cannot realize what men can be- how they can take a brutal pleasure in insulting a woman whom her sex does not protect and rally round. This afternoon, for example, if I had not arrived, what would have happened?"

"I can't think," said Lucy again.

"What would have happened if I hadn't arrived?"

"I can't think," said Lucy again.

"When he insulted you, how would you have replied?"

"I hadn't time to think. You came." (81)

Here, Charlotte Bartlett opines that she fears with George Emerson in connection with Lucy Honeychurch. Charlotte Bartlett thinks that Lucy Honeychurch is too young and inexperienced girl who brought up in a good family among nice people. This is reason why Lucy Honeychurch does equal treatment for all, but the real story does not end here for Charlotte Bartlett. For her men only take an advantage out of women by insulting them which Lucy Honeychurch does not know. Charlotte Bartlett asks Lucy Honeychurch to avoid male partners to befriend them. On the

contrary to this thought of Charlotte Bartlett, Lucy Honeychurch does not necessarily represent the idea of medieval women. For her, females are not subject to confined within the permitted peripheral zone by the society. She sees immediate necessity to reform the conception to look females especially with regard to their gender roles. With this opinion, Lucy Honeychurch takes a necessary imitative on her own fist who indulges into extra pre-marital affairs with George Emerson despite of knowing the risk of sever denouncement for the society. This is suggestive of masculinity inherent in Lucy Honeychurch.

Lucy Honeychurch's family members want to get rid of from the parental responsibility after arranging Lucy Honeychurch's marriage with Cecil Vyse, a sophisticated Londoner whom she knew in London. Actually, Lucy Honeychurch does not like to get married. She does this because she wants to break down the compulsory convention of marriage prevalent in the Edwardian society by remaining unmarried though out her life. With this thought, Lucy Honeychurch as already rejected Cecil Vyse's marriage proposal twice in Italy. However, at the request of her family members, Lucy Honeychurch becomes ready to get engaged with Cecil Vyse. Actually, Lucy Honeychurch conceives the view of denouncing the customary practice of marrying and begetting children performing women's gender roles. The following lines show the engagement of Lucy Honeychurch with Cecil Vyse:

So now he had asked her once more, and, clear and gentle as ever, she had accepted him, giving no coy reasons for her delay, but simply saying that she loved him and would do her best to make him happy. His mother, too, would be pleased; she had counseled the step; he must write her a long account. The spirit of the generation had smiled through them, rejoicing in the engagement of Cecil and Lucy because

it promised the continuance of life on earth. To Cecil and Lucy it promised something quite different- personal love. Hence Cecil's irritation and Lucy's belief that his irritation was just. (94)

The above lines imply the acceptance of marriage proposal of Cecil Vyse by Lucy Honeychurch. But, Lucy Honeychurch does not unfold the cause behind rejecting to Cecil Vyse's proposal of marriage twice without giving reason for her delay, but simply saying that she loves him and does the best to make him happy. Lucy Honeychurch's mother seems too pleased to see the commencement initiated by Lucy Honeychurch for marriage. But, Lucy Honeychurch's masculine nature of subverting the prescribed social norms and values becomes vivid along with her engagement with Cecil Vyse.

Actually, Lucy Honeychurch deliberately falls into the domain of engagement only because she wants to use her engagement as a weapon against the social perspective regarding the roles of women. This sort of perspective Lucy Honeychurch undertakes seems referential in connection to her extra live affairs with George Emerson after her engagement with Cecil Vyse. Through this act, Lucy Honeychurch conceives to prove her infidelity towards Cecil Vyse. It is because the normative society wants to see women preserving fidelity after engagement and marriage with the person the family and the society approve. The extra love affairs and infidel practice of Lucy Honeychurch can be put as a reference to prove argument of this research in the following inbox citation as:

She longed to shout the words: "It is all right. It's secret between us two forever. Cecil will never hear." She was even glad that Miss Bartlett had made her promise secrecy, that last dark evening at Florence, when they had knelt packing in his room. The secret, big or

little, was guarded. Only English people knew it in the world. Thus she interpreted her joy. She greeted Cecil with unusual radiance, because she felt so safe. As he helped her out of the carriage, she said: "The Emersons have been so nice. George Emerson has improved enormously." (164)

In the above extract we see a bliss roaming into the heart and psyche of Lucy Honeychurch who longs to shout the words of merriment exploited out of her extra marital affairs with George Emerson deceiving her fiancé Cecil Vyse. Lucy Honeychurch says that it is a secrecy lies between two hearts of George Emerson and Lucy Honeychurch. She is even glad to have affirmed secrecy promised by her cousin Charlotte Bartlett regarding her extra live matter after being fiancé to Cecil Vyse. Lucy Honeychurch is gratified out of her indulgence int the extra marital affairs which paves the way for the disapproval of the prescribed social norms and values.

Traditionally the notion of masculinity is confined to maleness. Being male is considered to be privileged with positive attributes like brave, active, strong, combative, and ambitious and so on. Likewise, the traditional notion, on contrary, regarding women is supposed to be coward, emotional, receptive, and passive and so on. Supplying the similar argument Halberstam asserts, "Masculinity in this society inevitably conjures up notion of power and legitimacy and privilege; it often symbolically refers to the power of the state and to uneven distribution of wealth" (2). She means that the notion of masculinity is ultimately associated with power, legitimacy and privilege. In broader terms, it refers to the power of the state.

Female masculinity is masculinity outside the male body; but it is also a perspective with which to view gender, a gaze beyond traditional masculinity and femininity. The study of female masculinity has been integral to the dissolution of the

idea of a binary gender system; and more presently, the sliding scale gender spectrum recently popular in gender studies. However, critically thinking about masculinity outside the male body is the triumph of female masculinity because it directly interferes with the presumed male ownership of masculinity. It is because the traditional concept of masculinity denotes masculinity as a privileged status which consists of power, strength, stoicism, sexuality, virility, toughness, aggressiveness and rationality. Though these qualities are considered commonly associated with men, women too can be masculine if they embody these qualities. It is because masculinity is not polar opposite of femininity. This is what is prevalent in the novel represented by female character Lucy Honeychurch.

Honeychurch returns to London from Italy. George Emerson expresses his liking for Lucy Honeychurch from the moment they met in Florence of Italy each other coincidentally residing in the same hotel. From that moment onward, George Emerson's fascination towards Lucy Honeychurch grew. In this regard, he cannot help proposing Lucy Honeychurch for marriage. After receiving marriage proposal by George Emerson, Lucy Honeychurch begins to rethink about her marriage and post marriage with her fiancé Cecil Vyse. She thinks that her post married life with a sophisticated Londoner curtails her quest for freedom, self-dignity and an independent life. Lucy Honeychurch thinks that sophisticated Londoners like Cecil Vyse are much conscious of their prestige. It means that sophisticated persons are strict in terms of social norms, values and conventions who underestimate the power and position of females. With this thought, Lucy Honeychurch comes to the conclusion that she should not endanger her quest for freedom and self respect. She is also convinced with the idea, attitude and affection of George Emerson who promises and assures Lucy Honeychurch of freedom, independence and respect for female as an equal

entity in his family. Furthermore, Lucy Honeychurch takes the engagement as a means to falsify the existing practice of marriage and engagement. It is because the normative society does not allow any fiancé to break their marriage engagement off. But the heroine of the novel *A Room with a View* Lucy Honeychurch is assertive enough who likes to dismantle the dogmatic social norms and values existing in the society.

Lucy Honeychurch's demouring nature becomes crystal clear with an example of rejecting getting married with Cecil Vyse after getting engaged and being fiancé to each other for monts. She does this with the view to teach the society of the Edwardian period in London that females cannot be confined within their prescribed social norms and convention. Females do have feeling and emotion like males have. Lucy Honeychurch says that they are different in terms of education and social footing. Lucy Honeychurch argues that she does not deserve good education like Cecil Vyse dose. Furthermore, she says that she and Cecil Vyse are not fitted to each other to a married couple. Because of this class distinction existing really between Lucy Honeychurch and Cecil Vyse, their married life cannot be blissful enough. What this implication suggests is that Lucy Honeychurch is a bold woman having masculine traits who deserves endeavor and guts to underestimate the existing social norms and convention regarding the positional notation and gender roles of females. Lucy Honeychurch does this becasue of her masculine nature. Regarding the masculinity and its relationship with femininity Chris Baker, in *Cultural Studies: Theory and Practice*, claims, "In general terms, traditional masculinity has encompassed the values of strength, power, stoicism, action, control, independence, self- suffiency, male camaraderie/mateship and work, amongst others" (302).

Lucy Honeychurch elopes with George Emerson astonishing her family in particular and the society as a whole. She marries George Emerson for the sake of freedom, independence, self-dignity and for the pursuit of happiness after all. Furthermore, Lucy Honeychurch is enriched with masculine nature who feels comfortable looking and behaving like males. In this regard, Lucy Honeychurch gets married with George Emerson breaking the engagement off with Cecil Vyse. She succeeds to transmit the message to the society that female can endeavor to transform the social dogmatism and conservatism prevalent in Edwardian era of 1908 of the then Britain. The merriment of getting married to each other of the couple Lucy Honeychurch and George Emerson can be seen in the following lines:

"Yes, for we fight for more than Love or Pleasure; there is Truth. Truth Counts, Truth does not count."

"You kiss me," said the girl. "You kiss me. I will try."

He gave her a sense of deities reconciled, a feeling that, in gaining the man she loved, she would gain something for the whole world.

Throughout the squalor of her homeward drive- she spoke at cone-his salutation remained. He had robbed the body of its taint, the world's taunts of their sting; he had shown her the holiness of direct desire.

(219)

Both couples are happy to find each other as their life partner. Lucy Honeychurch selects George Emerson as her life partner despite of knowing that her life partner George Emerson belongs to a low class family and whose family is socially convicted of murder. But having been known, Lucy Honeychurch takes a bold attempt and gets married to her better half George Emerson.



In this regard, the novel *A Room with a View* by E.M. Forster is about the female masculinity. It is centered on the perspective, attitudes, nature and traits of the female character Lucy Honeychurch. Actually, Lucy Honeychurch succeeds to dismantle the ill social norms, convention and practices by incorporating and involving in the socially disapproved jobs and deeds. Lucy Honeychurch's travelling to different parts of the world like Italy of Europe, her music and freedom loving nature, her nature of keeping multiple relationship with different boys, her breaking off the engagement with Cecil Vyse and eloping with George Emerson indicate some of her bold nature like that of males.

### **III. The Achievement of Lucy Honeychurch in *A Room with a View***

This research proves the female masculinity of the central female character Lucy Honeychurch who is attributed with masculine traits, how she refutes the traditional stereotypical masculine ideals like females are like irrational, submissive, and receptive and cowardice. Female masculinity is about female born persons feeling more comfortable behaving or looking masculine. Unlike the traditional stereotypical concept of female as emotional, receptive and passive, female masculinity as a new category of gender study signals a new understanding of masculine behavior and identification, and a new direction in the interdisciplinary scholarship. It is understood as the study of females who feel themselves to be more masculine than feminine. In this sense, female masculinity is a specific gender with its own cultural history rather than a derivative of male masculinity in which women embody qualities that are usually associated with maleness, such as strength, authority, and independence.

*A Room with a View* is about Lucy Honeychurch's nature, characteristics, attitude and longing for an independent and dignified life in the repressed culture of England. She has a dream to live an independent and a dignified life full of happiness and bliss who tackles down all hurdles occurred on the way to her dreams. She is assertive and combative enough in nature who does not like to remain within the four walls of a house who disobeys her family members' advice to get married and deliver children accomplishing feminine gender roles expected by the society. On the contrary to the expectation of her family and the society, Lucy Honeychurch travels to the different countries for the sake of pleasure and recreation in the midst of repressed Edwardian society. Like males, Lucy Honeychurch keeps multiple relationships one after another and indulges in love making. She does not feel problem to visit various places alone in day and night who chooses a socially degraded person George

Emerson as her life partner and breaks off her engagement with the person of her family choice.

In this regard, this research has been proven the theme of female masculinity of the central female character Lucy Honeychurch who is attributed with masculine traits, how she refutes the traditional stereotypical masculine ideals like females are like irrational, submissive, and receptive and cowardice. On the contrary, she proves to be assertive, proactive and brings reconsideration in the concept of women's role and nature in the family and in the work place.

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