

Appendix 4: Non-examination assessment authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature		9ET0/04
Have you received advice on the title from the Assignment Advisory Service?	Y/N <input checked="" type="checkbox"/>	
Centre name: <input type="text"/>	Centre number: <input type="text"/>	
Candidate name: <input type="text"/>		
Assignment	Marks awarded	Comments
Essay title: <i>Agreed.</i>	AOs 1, 2 and 3 <input checked="" type="checkbox"/> <input type="text"/> /36 AOs 4 and 5 <input checked="" type="checkbox"/> <input type="text"/> /24	<i>Some excellent ideas but hindered by lack of clarity in line of argument at times. Clearly engages with texts and task</i>
TOTAL	<input type="text"/> /60	

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	<input type="text"/>
Assessor signed:	<input type="text"/> <div style="float: right;">Date: 3/05/23</div>

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions.

Candidate signed:	<input type="text"/>	Date:	<input type="text"/>
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Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns regarding this please email: ePortfolio@edexcel.com

Candidate signed:	<input type="text"/>	Date:	<input type="text"/>
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Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1, 2 and 3.

Please tick all texts that have been studied in the other components.

Component 1	Shakespeare		Other drama	
	Tragedy		Tragedy	
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input type="checkbox"/>	<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
	<i>Othello</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>
	Comedy		Comedy	
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Importance of Being Earnest</i>	<input type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Pitmen Painters</i>	<input type="checkbox"/>
Component 2	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>Twelfth Night</i>	<input checked="" type="checkbox"/>	<i>Waiting for Godot</i>	<input type="checkbox"/>

Component 2	Childhood		Colonisation and its Aftermath	
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>A Passage to India</i>	<input type="checkbox"/>
Component 2	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>
	The Supernatural		Women and Society	
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input checked="" type="checkbox"/>
Component 2	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
	<i>Beloved</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input checked="" type="checkbox"/>
	Crime and Detection		Science and Society	
	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input type="checkbox"/>
Component 2	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input type="checkbox"/>

Component 3	The Medieval Period	<input type="checkbox"/>	Geoffrey Chaucer	<input checked="" type="checkbox"/>
	The Metaphysical Poets	<input type="checkbox"/>	John Donne	<input type="checkbox"/>
	The Romantics	<input type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>

Non-examination assessment	Please list the non-examination assessment texts below	
	Text 1	Text 2
	Lady Audley's Secret - Mary Elizabeth Braddon	The Great Gatsby - F.S. Fitzgerald

How do Mary Elizabeth Braddon and F.S Fitzgerald subvert social conventions in *Lady Audley's Secret* and *The Great Gatsby* to criticise their contemporary societies?

Mary Elizabeth Braddon and F.S Fitzgerald subvert social conventions in *Lady Audley's Secret* and *The Great Gatsby* through their exploitations of society surrounding femininity, social mobility and individual characters. As a sensation novel, *Lady Audley's Secret* explores crimes such as bigamy in the countryside, therefore giving Braddon the opportunity to expose the fragility of the domestic sphere in the Victorian era. Published in 1862, Braddon's readership was predominantly upper-middle class as books were only affordable to them, therefore her exposure of the insecure domestic sphere was a threat to their moral values. Similarly, Fitzgerald explores corruption of the upper-class through bootlegging to expose the American Dream as a fallible concept as he publicises the harsh, overlooked reality of the American Dream society was ignorant to. Despite being written 43 years apart, both novels serve as social commentaries through their subversion of societal conventions which they do through exploring crime, gender, setting and motives to expose oppression from social structures.

A01 -
launches
argument.

Both novels differ in their subversion of social conventions through their utilisation of settings to criticise their contemporary societies. In *Lady Audley's Secret*, Braddon subverts social conventions by depicting the upper-class home as a decaying atmosphere to represent its decline. This is shown at the opening of the novel – "a broken ruin of a wall, in some places thicker than it was high, and everywhere overgrown with trailing ivy, yellow stonecrop and dark moss". Braddon constructs a deteriorating image of the court by describing it as "yellow" which connotes decay. This is representative of the moral decay of the upper class; Robert Audley doesn't efficiently perform his job as a barrister so Lady Audley violates his domestic sphere. Through this, Braddon criticises the Victorian upper-class by implying they hide immorality beneath their lavish homes and suggests they are deteriorating. This is explored by Eva Badowska – "Audley court is mundanely dilapidated, and in this way, it succeeds in portraying a simpler, if not less poignant, anxiety: here modernity inevitably crumbles to dust, with no aesthetic or moral justification whatsoever"¹. Badowska's interpretation highlights the tragic description of Audley Court as a depiction of Victorian domestic anxieties. Contrastingly, Fitzgerald criticises the American Dream by depicting the Valley of Ashes as an industrial wasteland. Fitzgerald writes "ashes grow like wheat into ridges and hills and grotesque gardens" and "ash grey men swarm up with leaden spades". Fitzgerald's use of a simile here to compare ashes to wheat is significant as it creates a stark contrast between industrial wasteland and the countryside, which could be symbolic of the social chasm between the classes and therefore is critical of the American Dream by exploiting social inequalities. Additionally, Fitzgerald's use of zoomorphism through the noun 'swarm' is reflective of the working class as it highlights their powerful sense of community like bees becoming part of a 'swarm'. Fitzgerald foregrounds the importance of working class in society as bees are vital in maintaining life. Fitzgerald epitomizes the social structure of society by describing the Valley of Ashes as a 'working class ambience constructed at the bottom of the social hierarchy'. This is reinforced by Mizener – "The valley of ashes in which Myrtle and Wilson live symbolizes the human situation in an age of chaos."² Mizener identifies the social reality for un-privileged Americans in the 1920s and implies it wasn't a prosperous society. Overall, both novels are similar through their utilisation of settings to criticise social structures however, they contrast through the settings to describe different classes. Whilst Braddon's portrayal

A02 -
L4

A05 -
not
fully
explored

A02 -
L3

A01 -
Argument
not
quite
clear

¹ Eva Badowska, *On the Track of Things: Sensation and Modernity in Mary Elizabeth Braddon's Lady Audley's Secret*, *Victorian Literature and Culture* (2009)

² Arthur Mizener, *F.S. Fitzgerald – A Collection Of Critical Essays*, 1963

of 'Audley Manor' is symbolic of the traditional, Victorian upper-class, Fitzgerald's depiction of the 'Valley of Ashes' symbolizes the harsh reality of the commercialized American Dream.

Both novels subvert social class conventions by exploring the extreme efforts their protagonists make to attain social mobility. Lady Audley defies rigid Victorian attitudes by marrying Michael Audley and committing bigamy. Her intention to elevate her social status is clarified when she says, "I cannot be blind to the advantages of such an alliance. I cannot, I cannot!" to Michael Audley when he proposes to her. Her repetition of "I cannot" emphasises her inability to ignore the social advantage of the proposal. Additionally, the adjective 'blind' alludes to Lady Audley's mysterious past as it represents an unwillingness to see the truth, linking to Michael Audley being oblivious to her previous life. This would shock the Victorian-upper class as they resented social mobility which is reflected through Robert Audley. Robert's hatred of Lady Audley is notably portrayed when he describes her as "the demoniac incarnation of some evil principle" after he's detected her crimes. Braddon criticises class conventions as she conveys women's lack of power in the 19th century as marriage was used to secure social positions. This conveys the superiority of men in the Victorian era as women were dependent on them for finance which is epitomized by Lady Audley when she says to herself, "no more dependence, no more drudgery, no more humiliations". The noun 'drudgery' connotes slavery, which is reflective of the working-class who performed menial work. Braddon foregrounds the class distinctions in Victorian Britain as she contrasts Lady Audley's previous life of 'drudgery' with her upper-class life containing 'no more humiliations' due to marriage. Similarly, Gatsby defies social conventions through social mobility by illegal bootlegging which is referenced when Tom Buchanan asks 'Who is this Gatsby anyhow?' (...) 'Some big bootlegger?'. Although it is unknown that Gatsby is a bootlegger, Tom's questioning highlights the widespread crime that emerged in the 1920s, implying the American Dream is built on corruption. Furthermore, Tom's desire to question Gatsby alludes to the distinction between 'old money' and 'new money', with Tom being the epitome of old money and Gatsby of new money. Although Gatsby has attained wealth, he can't be accepted by the upper-class as he hasn't inherited their mannerisms and decorum. This is reinforced when Tom laughs at the idea of him attending Oxford: "An Oxford man!" (...) "Like hell he is! He wears a pink suit." The use of 'pink suit' here suggests Gatsby is an outsider as Gatsby appears incongruous to those around him. Tom argues that Gatsby couldn't have attended Oxford as he isn't derived from the correct social class and therefore can't be accepted into society. Fitzgerald's subversion of class structure through Gatsby is critical of the American Dream as he contradicts its promotion of supposed equal opportunity by showing that one can only be accepted into society if they are born into wealth. Although both protagonists defy social conventions through social mobility, the novels differ as Lady Audley achieves this through a man whilst Gatsby utilises the Prohibition era. A01 - mostly clear L3.

Both novels differ in their subversion of social conventions through femininity to criticise their contemporary societies. Braddon contradicts the Victorian notion of femininity when Robert observes Lady Audley - "Surely a pretty woman never looks prettier than when making tea. The most feminine and most domestic of all occupations imparts a magic harmony to her every movement, a witchery to her every glance. (...), through which she seems a social fairy, weaving potent spells with Gunpowder and Bohea". Braddon's use of figurative language transforms the domesticated process of making tea into a witch's ritual, reinforced through the noun 'Bohea'; a black tea. As the colour black connotes witchcraft, this contributes to the metaphorical portrayal of tea as a witch's spell. With her satirical undertone, Braddon undermines Victorian gender distinctions by depicting women as a threat to the domestic sphere through the motif of tea. This critique is elevated by Braddon's authorial comment - "Read how poor Hazlitt made his tea, and shudder at the dreadful barbarism".

Hazlitt was a social commentator who said "Life is the art of being well deceived; and in order that the deception may succeed it must be habitual and uninterrupted"³ This strengthens the portrayal of women as a threat to the domestic sphere by implying women are deceptive. This would've provoked moral controversy among a Victorian middle-class readership as Braddon disrupts the Victorian domestic sphere by exposing femininity as a masquerade to criticise the domestic phenomena. Contrastingly, in *The Great Gatsby*, Daisy conforms to American expectations of femininity. Fitzgerald uses thematic imagery to associate her with innocence when he describes her and Jordan as "in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house". This is when the reader is first introduced to Daisy and Jordan. The adjective 'white' is a conventional sign of innocence and causes the reader to perceive Daisy positively. This is reinforced by the verb 'fluttering' as it has connotations of delicateness. Daisy tells Nick she hopes her daughter will be a fool - "that's the best thing a girl can be in this world, a beautiful little fool". The noun 'fool' connotes stupidity which mirrors the typical 1920s American perception of women. Daisy's sardonic comment represents her acceptance of American femininity as she realises it's easier for women to conform to these expectations in a patriarchal society. Fitzgerald criticises the American Dream here through his presentation of inequalities between genders. He utilises Daisy's conformity to show that the American Dream is flawed in its advertisement that anyone can be anything. The novels visibly contrast through their depictions of femininity as whilst Lady Audley manipulates stereotypical femininity to her advantage, Daisy conforms to the American model of femininity for social survival. *Task? Does this contradict initial argument?*

Both novels subvert social conventions of masculinity to criticise their contemporary societies through the characters of George Talboys and George Wilson. In *Lady Audley's Secret*, George Talboys subverts patriarchal ideals by abandoning his family. This is shown when George admits to Miss Morley, "I left my little girl asleep, with her baby in her arms, and with nothing but a few blotted lines to tell her why her faithful husband had deserted her". George subverts conventional masculinity by contradicting his role as the 'breadwinner' by failing to support his family. George's failure to adopt this is reinforced by the adjective 'blotted' as it defines something as stained which is representative of George's flawed masculinity. Braddon amplifies George's contradiction of masculinity with her juxtaposition - Robert Audley - who is the Victorian embodiment of masculinity. This is shown through his profession - "Robert Audley was supposed to be a barrister". Although Robert doesn't commit himself to his profession, it allows Braddon to construct him as typically masculine and juxtapose George. Braddon criticises Victorian conventions of masculinity as although Robert is a barrister, he is described as a "lazy, care for nothing fellow", suggesting the upper-class are ignorant. Braddon utilises this juxtaposition to represent the transition in changing gender ideologies from the traditional concept of masculinity into the post-industrial one. Similarly, *(which is?)* Fitzgerald subverts 1920s American gender ideologies through George Wilson, who Nick describes as "a blonde, spiritless man, anaemic and faintly handsome". George's characterisation as a weak male figure is reinforced by the adjective 'anaemic' as it implies he's malnourished and therefore doesn't appear to be physically masculine. Fitzgerald continues to subvert society's patriarchal ideals when he writes "he was his wife's man and not his own" as it shows George is inferior to his wife, therefore violating societal expectations as men were expected to be superior to their wives in 1920s America. Fitzgerald is criticising 1920s expectations of men by contradicting the expectation that they were superior in relationships. Like Braddon, Fitzgerald utilises juxtaposition through Tom Buchanan to emphasise George's contradictory masculinity. Tom is established within the boundaries of masculinity which is demonstrated through his achievements. When we're introduced

³ William Hazlitt, *The Round Table*, 1817

to Tom, Nick narrates: "he'd bought down a string of polo ponies from Lake Forest. It was hard to realize that a man in my own generation was wealthy enough to do that". This epitomizes Tom's inherent masculinity as Polo is a sign of wealth and his possession of Polo ponies implies, he has societal connections which visibly contrasts to George Wilson who is instead inferior to his wife. Conclusively, Fitzgerald unmasks masculinity as a social construct as he implies it's attained through status and behaviour. Both novels reflect the changing gender ideologies through their juxtaposing masculinities that are facilitated by their reforming societies.

Both novels subvert social conventions through their depiction of crime to criticise contemporary societies. Braddon constructs an idealistic façade for Lady Audley by emphasising her appearance through imagery. The reader's attention is diverted to it at the beginning of the novel through Michael Audley's infatuation with her: "those soft and melting blue eyes; the graceful beauty of that slender throat and drooping head, with its wealth of showering flaxen curls". The adjective 'blue' is associated with tranquillity which gives a positive impression of Lady Audley. Furthermore, Braddon describes her "showering flaxen curls", reinforcing her beauty by portraying her as an embodiment of the Victorian beauty standard as fair hair and blue eyes was associated with virtue, chastity and the upper-class. This is re-iterated by Margaret Oliphant - "Braddon is the inventor of the fair-headed demon of modern fiction"⁴. This is significant as it explores Lady Audley's differentiation from a stereotypical criminal. Lady Audley subverts social conventions through her crimes: bigamy, arson and attempted murder. This is evident in Robert Audley's revelation of Lady Audley's crimes, "you were the incendiary. It was you whose murderous hand kindled those flames" which clarifies Lady Audley committed arson at the Castle to murder Robert. The adjective 'murderous' implies premeditated intent which portrays Lady Audley as a villain as she has bears moral responsibility for her crimes. The novel reveals crimes when she confesses she attempted to kill George Tallboys - "I killed him because I AM MAD!" The reference to madness here is significant as Robert Giddings claims "men regarded women as inherently mentally unstable"⁵ in the Victorian era which reflects the way in which society marginalized women. Many women were confined to asylums in the 19th century, usually by their husbands, as an attempt to 'fix' them. The capitalisation of "I AM MAD" obtains the reader's attention, stressing the importance of madness in the Victorian era. However, Lady Audley continuously subverts social conventions as she uses madness to disguise her villainous character as Doctor Mosgrave says, "There is no evidence of madness in anything she has done". Braddon subtly criticises the treatment of women by demonstrating the lengths Lady Audley is resorted to go to for survival however, the theme of madness allows Braddon to adhere to her readership's sensibilities as this would've provoked moral controversy from a Victorian society by questioning the assumption women were susceptible to insanity. This is reiterated by Gail Marshall: "Braddon minimizes her heroine's disruptive powers by suggesting that she has been certifiably mad all along, that her actions are the result of a disordered mind, and not simply of a woman's awareness of what she must do to survive".⁶ This reveals the oppression of women in society as Marshall comments women must go to the extent of crime to survive in society. Conversely, Fitzgerald depicts Gatsby through his social setting rather than describing him directly, fostering the reader's intrigue. This is evident when Nick narrates, "there was music from my neighbour's house through the summer nights. In his blue gardens men and girls came and went like moths". The determiner 'his', formulates the ambiguity of Gatsby's character whilst the simile 'like moths'

⁴ Margaret Oliphant, *Blackwood's Magazine*, 1867

⁵ Professor Robert Giddings, *Lady Audley's Secret*, Case notes

⁶ Gail Marshall, *Victorian Fiction*, 2002

illustrates Gatsby as a celebrity-like figure as moths are drawn to light, suggesting Gatsby is the light which could be symbolic of American consumer society. Gatsby's first description being his social scene relates to the reality that nobody knows Gatsby despite attending his parties, suggesting people are regarded by wealth in society. Despite this, Fitzgerald creates the impression Gatsby is a popular character, elevated through Nick's fascination and curiosity. As Mizener states: "In one sense Gatsby is the apotheosis of his rootless society"⁷ This shows Fitzgerald uses Gatsby to show society has no foundations. However, Gatsby's façade is exposed by Tom Buchanan to Daisy after he investigates his 'affairs'. Tom states "I picked him for a bootlegger the first time I saw him". Fitzgerald draws attention to criminal activity in 1920s America through Gatsby's bootlegging, which was illegal due to the 18th amendment, in order to highlight the corruption in society. This contradicts the American Dream as it was supposed to be achieved on merit. Tom's exposure of Gatsby is significant by demonstrating the superiority of Old money over New money, proving the American Dream wrong by showing society has barriers. Fitzgerald criticises society as he shows Gatsby resorts to criminal activity due to social injustice. Gatsby is a product of the harsh reality of the American Dream. Both Braddon and Fitzgerald use crime to exploit the inequalities in their contemporary societies by demonstrating the corruption their protagonists are forced to resort to.

In conclusion, both *Lady Audley's Secret* and *The Great Gatsby* serve as social commentaries through their subversion of the conventions of contemporary societies. Their exploitation of these conventions highlight neglect existing in society at the expense of those who retain social authority. This is primarily shown through both novel's protagonists collectively effectuate social mobility in societies entrenched in outdated traditions. In *Lady Audley's Secret*, Braddon pulverizes the glorified domestic empire through the social mobility of Lady Audley who utilises the patriarchy for personal ambition. Similarly, Fitzgerald rebukes the consumeristic 1920s with Gatsby's infiltration of the upper echelons of America. These social invasions allows both Mary E Braddon and F.S. Fitzgerald to stress limitations for those who don't fit the stereotype in society. Braddon subverts social conventions of femininity to convey women's marginalization in a patriarchal society. Likewise, Fitzgerald subverts societal conventions in America to represent the deprivation and destitution of the lower-class at the expense of the ignorance of society and its consumerism. With their socio-historical contexts, the criticised conventions act as representations of the changing societies. Despite being written in different countries and time periods, both novels represent the rigidity and social injustices of their contemporary societies.

A01 -
A little more controlled

A04 -
links

Agreed

- A01 - Same controlled argument, but loses focus on task at times. Well-chosen examples on the whole
- A02 - Discriminating understanding of how meanings are shaped.
- A03 - Clear understanding of context - same discriminating analysis
- A04 - Same integrated and detailed connections explored.

⁷ Arthur Mizener, *F. Scott Fitzgerald - A Collection Of Critical Essays*, 1963

A05 - Interpretations presented - not always fully explored / utilised

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