

CHAPTER 1

INTRODUCTION

The fundamental thought of Aristotle's philosophy is Becoming not Being; and Becoming to him meant not an appearing and a vanishing away, but a process of development, an unfolding of what is already in the germ, an upward ascent ending in Being which is the highest object of knowledge.¹

The well known critic S. H. Butcher explains 'imitation' with this remark, and one can realize the significance of it in relation to the characters or individuals in a work of art. When we seek to understand these characters our endeavour is to find out the identity of them. The Identity cannot be anything else, but what they are; and logically enough 'what they are' leads us towards their process of development - their Becoming ! 'The quest for identity' is, therefore the quest through Becoming towards Being - the identity !

Margaret Drabble, being a woman novelist, writes mainly about women in her novels. Margaret Drabble is a well known British novelist of the present times. She is born and brought up in England. She is a Cambridge graduate. She is a learned prolific writer writing scholarly and literary books.

(2)

So far she has produced a number of novels, plays, short stories, etc. She is mainly concerned with the predicament of women in the contemporary world in her writings. She has received a number of literary awards for her contribution to literature, which include Rhys Memorial Prize, James Tait Black Memorial Prize, American Academy E. M. Forster Award. In the words of V.G. Myer Margaret Drabble is ' a serious writer, a writer of quality, with the gifts of social observation, satiric wit, compassion and a coherent metaphysic',² and

there can be little doubt today that in her coherent vision of the human condition, in her intellectual power, moral analysis and bardic voice, Drabble fulfils the conditions of greatness.³

This is convincing to anyone who has read Margaret Drabble's novels. Her interest in people as human beings, and the sincerity with which she presents them in her novels are really fascinating.

In the beginning of her career as a novelist, she was neglected and was dismissed by the critics- especially male critics - as a "women's novelist". She was not considered seriously. But of course in the due course she received the recognition as a novelist. It was realized, perhaps, that

(3)

there was nothing wrong in writing a novel with a woman as its subject. In fact, as Ellen Cronan Rose says in "The Novels of Margaret Drabble : Equivocal Figures",

Margaret Drabble is a novelist
because she is a woman. Had she been a man,
she would no doubt have been an actor....⁴

She had herself to go through the condition of being a woman and had the first hand experience of woman's predicament. She found it as Simone de Beauvoir has described it in The Second Sex. Being impressed by the book, she started to explore the identity of a woman through her novels. It is bound to happen, therefore, that her novels reflect mainly the world of women depicting different kinds of experiences of women. The modern woman has to perform the traditional roles such as a wife, a mother, a caretaker of the family. Together with these responsibilities, today she finds it necessary to have her own career. Being educated she is capable of that. She finds marriage as an obstacle, as she cannot do whatever she wants to do after marriage. She is pushed to do whatever is convenient for her family, giving priority to the traditional roles of a wife and a mother. Naturally her 'Being' is restricted. Many a times she is compelled to reject the job. Consequently she has to depend financially on her husband. Through this vicious circle ultimately what she gets

(4)

is the inferior status in the family in spite of the sacrifice she has to do. Drabble's women face this type of problems and try to find out answers to them. She herself has faced some of these problems in her own life. That is why perhaps she was very much impressed by Simone de Bourvoir's The Second Sex. In one of her interviews Drabble says,

This seemed to me to be wonderful material and so important to me as a person. It was material that nobody had ever used as far as I would use it.

This impact of the book is obvious in her early novels which I have selected for my study. In the words of Rose

"..... Margaret Drabble seems in her early novels to be exploring some of the practical implications of The Second Sex..

Thus Margaret Drabble is a very conscious woman writer writing about women. In A Literature of Their Own, Elaine Showalter has judged Margaret Drabble properly. She says,

In the fiction of Iris Murdoch, Muriel Spark, and Doris Lessing, and the younger writers Margaret Drabble, A.S. Byatt, and Baryl Bainbridge, we are beginning to see a renaissance in women's writing that responds

(5)

to the demands of Lewes and Mill for an authentically female Literature, providing "woman's view of life, woman's experience."

..... Like the novelists of the female aesthetic, women novelists today, Lessing and Drabble particularly, see themselves as trying to unify the fragments of female experience through artistic vision, and they are concerned with the definition of autonomy for the woman writer.⁷

While presenting her authentic material through her novels Drabble has used the method of psychoanalysis. Her woman - protagonist observes the outside life in which she is trapped and tries to fathom in her own mind her response to this outer world. She is herself not sure about her own identity and therefore she is trying to explore her identity by peeping within herself and out - in her surrounding. This leads her as well as the readers to know about her Being and Becoming.

Especially the novels which I have chosen for my research, happen to be the novels of women - that is to say all of them have some woman as a protagonist. They are written from the eye of a woman. In fact Ellen Cronan Rose, a noted critic, has indicated that there is a lot of similarity

(6)

between the novelist and her characters - similarity between⁸
their nature, experience of life, their point of view, etc.

So in the course of the quest for identity of these
characters, it will be mainly the exploration of the Becoming
and Being of the women. In 'The Psychoanalytic Point of View'
in The Second Sex Simone de Beauvoir says,

---- a life is a relation to the world,
and the individual defines himself by making⁹
his own choices through the world about him.

To know the women in Margaret Drabble's novels,
therefore, we will have to see in which world they live, how
they respond to the world around them and how others take
them.

Woman can be defined by her consciousness
of her own femininity no more satisfactorily
than by saying that she is a female, for she
acquires this consciousness under
circumstances dependent upon the society of¹⁰
which she is a member.

I have tried here, therefore, to analyse the world of
Drabble's women in her three novels, namely,

<u>A SUMMER BIRD - CAGE</u>	<u>1963</u>
<u>THE GARRICK YEAR</u>	<u>1964</u>
<u>THE MILLSTONE</u>	<u>1965</u>

and to come to a certain conclusion related to their identity.

As I propose to use feminism as a critical tool for my study, before exploring the world of Drabble's women in these novels, it will be apt to see at this point what constitutes feminist ideology. In this connection T.N. Singh rightly points out in "Feminism and Fiction : some Reflections" :

As a critical tool, feminism should aim at providing us an altogether new awareness of the women's role in the modern complex
11
world.

To acquire this new awareness one should know first "what is feminism". Now a days it has become a fashion, more or less, to talk about feminism; and quite a great deal of literature is available on the subject. But still many times it is found that 'feminism' is not thought about in the right perspective and the proper spirit. The handful of learned women and men think about it seriously, and with proper understanding. There is a lot of confusion otherwise. So to begin with, it is necessary to clarify the term.

The Feminist Criticism is one of the significant modern trends in modern literary criticism. Though we consider it in terms of literary criticism, it is far more and beyond

(8)

that. It has its roots in the grave social problems of women, condition of women in general throughout the world. Because of the patriarchal system throughout the world, right from the birth of civilization, we find that men have always dominated women, and as a result women have to undergo various types of injustice all over the world. There may be some variations in degrees in different cultures, but everywhere woman is supposed to be inferior to man. She has no more value than an object of utility for men. Even in the twentieth century the attitude of the society towards women has not much changed. The only change that one notices is the awareness of this problem among the educated people. They have tried to express their views on this matter clearly and thereby to promote the feminist movement for liberation of women. As Sushila Singh puts it in her Recent Trends in Feminist Thought : A Tour de Horizon"

Present - day feminism is a historically specific movement, rooted in French Enlightenment thought (Mary Wollstonecraft) and in British Liberalism (John Stuart Mill), and consequently wedded in deeply critical style to notions of truth,
12
justice, freedom, and equality.

Simone De Beauvoir and Kate Millett are the pioneer

(9)

feminists who have very boldly shown the condition of women in their books. As all know, the publication of Beauvoir's 'The Second Sex' in 1949 has become the landmark in the history. 'The Second Sex' and 'The Sexual Politics' by Millett are the clear, revolutionary statements of feminism which are bound to be against men who are considered responsible for the present situation of women according to these writers.

Both of them refer to the myths of Eve and Pandora, and show how woman is considered responsible for the sins and sorrows on this earth. This is only because man is the inventor of such myths, religions and all the other social systems. Therefore "A man is in the right in being a man, it is the woman who is in the wrong." 'Even Aristotle said, "the female is a female by virtue of a certain lack of qualities, we should regard the female nature as afflicted with a natural defectiveness."¹³ With the help of many such references Beauvoir shows how throughout the human history man is considered to be "the subject, he is the Absolute - she is the other." The same view we find reflected in literature of various writers who are men, and have male - mentality. Kate Millett has illustrated this with the examples of D. H. Lawrence, Henry Miller, etc., and she has presented a very logical feminist theory which tries to explain the complexity of the problems of women and how they are complicated because

(10)

of different levels involved in man - woman relationship in the society.

Very brilliantly she has used the term 'sexual politics', and in the very beginning of her theory, she has explained what she means by it.

The term 'politics' shall refer to power structured relationships, arrangements whereby one group of persons is controlled by another.
14

A woman is always thought in terms of her sex and gender. The distinction of sex (male and female) is biological but that of gender (masculine and feminine) is psychological or cultural. Because of our social circumstances, male and female are really two cultures and their life experiences are utterly different. The stereo typed roles attached to her sex and gender, her economic dependency, lack of social security on her own, and many such problems hamper her development as a person. The value systems given by the society also come in a way of their progress. As a result they always appear to be passive, only on the receiving end.

Her position in the society and therefore her protest against man is difficult. Beauvoir says,

The bond that unites her to her oppressors is not comparable to any other. The

(11)

division of the sexes is a biological fact,
15
not an event in human history.

Their oppressors are either their fathers or husbands or sons. The feelings are involved. Therefore their struggle cannot be compared with that of the working class or of the Negroes or of the Jews.

In the society through 'patriarchy' women are forced to be in the economically dependent position.

In the economic sphere men and women can
16
almost be said to make up two castes.

In the family a woman has to take care of the children and disabled members of the family so that she cannot spare time for a full time job. Michele Barrett has explained the position of a woman in a very convincing manner in her book "Women's Oppression Today." She has shown how 'patriarchy' imprisons a woman in the family and how the state also contributes to keep women in the same position. In 'Women's Oppression and the Family (Ch.6). She says,

Feminists have consistently, and
rightly seen the family as a central site of
women's oppression in contemporary society.
The reasons for this lie both in the material
structure of the household, by which women are
by and large financially dependent on men and

(12)

in the ideology of the family through which women are confined to a primary concern with domesticity and motherhood. This situation underwrites the disadvantages women experience at work, and lies at the root of the exploitation of female sexuality endemic in our society.¹⁷

For Barrett ideology plays a very important part in this respect. According to her,

..... gender identity is not created once and for all at a certain point in the child's life but is continually recreated and endorsed, modified or even altered substantially through a process of ideological representation.¹⁸

In the first chapter of the book she rightly refers to Christine Delphy's article The Main Enemy. :

Delphy argues that Women's class position should be understood in terms of the institution of marriage, which she conceptualizes as a labour contract in which the husband's appropriation of unpaid labour from his wife constitutes a domestic mode of production and a patriarchal mode of exploitation. Hence she argues that the

(13)

material basis of women's oppression lies not
in capitalist but in patriarchal relations of
production.¹⁹

The state supports the patriarchy and the existing
ideology through its legislation. It is not ready to consider
a woman as a 'person' devoid of her gender identity or a
traditional gender role she has to play.

For example, although it is illegal
for an employer in Britain to discriminate
against a woman on the grounds of her being
married, it is not illegal - for instance in
respect of maternity leave- to discriminate
against her on the grounds that she is not
married.

Phenomena such as these illustrate a
general relation between the state, the family
household and the wage labour system. The
principle of dependence has been instrumental
in forcing women's wages down and means that
the state can exercise some control over the
deployment of their labour. This can be seen
in the effects of current government
expenditure cuts. The closure of facilities
for old and sick people, for handicapped

(14)

children and so on, means that many women will have to give up employment to care for these members of the family. As feminists have noted the welfarist concept of 'community care' usually means that a woman is found to look after the person concerned further still, many women workers depend upon the already meagre facilities (such as state nurseries) enabling them to combine wage work with family responsibilities and will not be able to continue their jobs at all.

The general relation between the state, the household and wage labour can be seen perhaps most clearly in the case of women, particularly those with dependent children, who are not in fact themselves dependent upon the hypothesized male breadwinner.

20

Thus the state 'through its own repressive mechanisms and through the practices of the semi-autonomous professions that it closely regulates, plays a part in the structures and ideology of women's oppression.' (Ibid P. 239). In this respect Michele Barrett refers to Annika Snare and Tove Stang-Dahl who show how the state constructs the home as a private

(15)

prison for women. They argue that the state's refusal to intervene in family matters such as domestic violence, its failure to protect women from sexual abuse,(etc.)..... add up to a form of 'house arrest' no less coercive than the more usual incarceration in public
21
penal institutions

Thus many thinkers, especially women have become conscious of the injustice to women by the society, and this consciousness is growing day by day. Naturally the feminist thought and movement have emerged out of this awareness and their aim is to provide justice and equal rights to women. They protest against the legal, economic and social restrictions on the basic rights of women which have existed throughout the history in all civilizations. In her 'Recent Trends in Feminist Thought: A Tour de Horizon' Sushila Singh aptly says,

Through the long line of women writers, who protested against the inequities from Christine de Pisan to Mary Wollstonecraft and through Simone de Beauvoir to present day feminist thinkers, an outlook, a 'theory', a feminist thought system evolves. The feminist consciousness is the consciousness of victimisation. As a philosophy of life, it

seeks to discover and change the more subtle and deep-rooted causes of women's oppression. It is a concept of 'raising of the consciousness' of an entire culture.²²

As she says further, feminism is the struggle for equality for women, an effort to make women become 'like' men. But this similarity is expected to be of 'value', not of 'appearance'.

.... the struggle for equal rights historically and politically emphasizes the 'value' of women 'as' they are. The very argument rests precisely on the fact that women are 'already' as valuable as men Women are of equal human value in their own way.²³

Thus the feminists' ⁺claim for justice, freedom and equality in its real sense, for women. The due importance which is denied to the women through the sexual politics must be established in the society. A woman should be considered as an individual, as a person, not only as a 'woman' in the traditional sense. What she is biologically, is as important as what man is biologically. Her so-called inferiority which is deliberately cultivated and perpetuated through culture and ideology should be abolished from the society. For Sushila Singh feminism means,

(17)

As a philosophy of life, it opposes women's subordination to men in the family and society, along with men's claims to define what is best for women without consulting them; thereby offering a frontal challenge to patriarchal thought, social organization and control mechanism. The present day feminist thought seeks to destroy masculinist hierarchy but not sexual dualism. It is necessarily pro-women, but this does not mean that it has to be anti-man. This acts as a rebalancing factor between women and men of the social, economic and political power within a given society. It is viewed as a humanistic philosophy. It still remains a political challenge to male authority and hierarchy in the most profound sense. But today the theorists in describing its ultimate vision prefer the word "transformational" to the term "revolutionary".²⁴

FEMINIST CRITICAL THEORY-

"Feminism emerged as an important force in the Western World in the 1960s. This revolutionary feminism was a political

necessity to fight racism, sexism, capitalism and patriarchal society." The same awakening spread to the reading of literature. Feminist criticism emerged as an off-shoot of the women's Liberation Movement, sharing its polemical force and activist commitment. Its central hypothesis was, and is that gender is a crucial determinant in the production, circulation and consumption of literary discourse. Literary Criticism and literary theory have traditionally been guarded male-dominated areas. It was taken for granted that the representative reader, writer or critic of literature was male. The feminist criticism protested against this exclusion of women....²⁵

This is enough to explain the stand of the feminist critics of literature. So far, literature, like any other field of human life, was dominated by man. In comparison to men, less women wrote due to many reasons such as lack of literacy, lack of spare time, etc. and those who wrote, were not conscious of injustice to women. They also believed in what men said. They shared the same ideology. Therefore, as Sushila Singh says in her preface to the book,

(19)

Human experience, for centuries, has been synonymous with the masculine experience with the result that the collective image of humanity has been one sided and incomplete. ²⁶

But as soon as the consciousness emerged, literature could not be spared. What T.S. Eliot says in connection with a new work of art, we can even apply to new ideology in the field of criticism.

The existing order is complete before the new work arrives, for order to persist after the supervention of novelty, the 'whole' existing order must be, if ever so slightly, altered. ²⁷

Feminist literary criticism thus evaluates the literary work from woman's point of view. As Sushila Singh puts it in her preface to 'Feminism and Recent Fiction in English',

Feminist literary criticism offers new readings of literature, re - evaluating literary expressions by both women and men, documenting the impact of sexist assumptions on writer, challenging literary judgements that deny the female voice an equal role with the male. ²⁸

(20)

And the ultimate goal of this criticism is to establish the due status of a woman in the society, to recognise and respect her separate identity as a unique person in the society. According to Sushila Singh,

A feministically read text can lead to a better understanding of the woman's condition, thereby subverting the male strategies of oppression. Thus, the very basis of feminism
29
is reformist.

As we always find in literature the reflection of the society, it becomes convenient to examine and evaluate the social structure, different relationships between different people in it, and the position of these people in society. Thus we can get the idea of the real society with the help of literature. This is, therefore, used in feminist critical theory. In this respect in her essay, Feminist Critical Theory.... (P.38). Sudha Pandya refers to Elaine Showalter.

It was through the women's liberation movement that we began to draw connections between our own work and our own lives, to note the disparities between the identifications and ambitions that had attracted us, along with thousands of other women, to the study and teaching of literature, and the limited and secondary

(21)

roles granted to fictional heroines, women writers, or female scholars.

Feminism spoke to our lived and our literary experience with the fierce urgency of a revelation or a Great Awakening.³⁰

Thus it may be said that literature serves as a tool in the effort to explore the identity of a woman at different levels. - 1. the level of a writer- A writer may be a man or a woman having his or her point of view. 2. The level of characters within a work of literature. 3. The responses of the readers who react to the work of art in their own ways. Feminist movement may use this tool with the help of feminist literary theory. Kate Millett's Sexual Politics is regarded as the first major book presenting such criticism. In it she emphatically shows that a work has to be placed in its socio-cultural perspective to be understood fully. As Sudha Pandya points out, 'In a raw, polemical style, she traces the history of women's symbolic oppression, from the myth of Pandora through the prose of Henry Miller'.³¹ Thus Kate Millett is the strong feminist reader. If we consider the writers, we find that in literature so far there is not the clear picture of a woman as she is, but a distorted one. This is natural because most of the literature is written by men.

(22)

Women are rarely presented as women and realistically. Very often, either woman is portrayed as a selfless, selfdenying, sacrificing, compliant angel - a symbol of purity and beauty; or else she is presented as a monster - the villain, victimizer, devourer, predator - as one who like Eve instigates man to do things which ultimately ruin him, as one who frustrates man's attempts to make a better life.

Women characters are given no positive roles even as house-makers. Such misrepresentation, literary abuse and textual harassment of women in literature is exposed³² by the feminist critics.

When women started to write, they also had to suffer being women writers as Elaine Showalter says in this connection.

Women writers had a literature of their own whose historical and thematic coherence as well as artistic importance was obscured by the patriarchal values that dominate our³³ culture.

Sudha Pandya also refers to Nina Baym's 'painstaking

(23)

research' which she (Baym) undertook after she came across Nathaniel Hawthorne's complaint about the "damned mob of scribbling women" who he believed were affecting the popularity and sales of his works.

The conclusion arrived at by such feminist critics is that women's writing has suffered immeasurably under a masculine value system. Even conventional concepts of literary merit are often biased since they prioritize men and consider what women write as insignificant and forgettable.³⁴

To do away with this injustice feminist critics started evaluating the literature of all the women writers - past and present afresh. The study reveals in the words of Patricia Meyer Spacks "a special female self-awareness emerges through literature in every period."³⁵ Elaine Showalter divides women writers into three phases :

1. Feminine phase : from 1840s to 1880
2. Feminist phase : 1880 to 1920
3. Female phase : 1920 to the present.

The Feminine phase is the phase of imitation of the prevailing modes of the dominant tradition. 'Feminist' is the phase of protest against the standards and values, in favour of autonomy. 'Female' is the phase of self-discovery, of a

search for identity. Though Showalter has indicated the specific period, she has cleared that these are not the rigid categories. 'They overlap, there are feminist elements in feminine writing, and vice versa. One might also find all three phases in the career of a single novelist.³⁶ In practical criticism, as Pandya says, this is really significant and pioneering contribution of Showalter.

Thus feminist literary theory and criticism 'offers a fresh perspective for critical analysis linking the study of literature with real life contexts' in the words of Sushila Singh, 'Since fiction as a literary genre has religiously kept close to the path of realism, recent fiction responds emphatically to this new awakening.'³⁷

Keeping this in mind I have selected the first three novels of Margaret Drabble namely, A SUMMER BIRD-CAGE, THE GARRICK YEAR ~~AND~~ THE MILLSTONE and in my analysis I intend to explore the problem of identity of the main characters in these novels in the light of the theoretical frame outlined above.

The approach taken in this dissertation is purely a thematic one. The dissertation is divided in the five chapters:

CHAPTER I is of an introductory nature which introduces the novelist, her creative output and concerns, and

it also accounts for the theoretical stand taken for the present study.

CHAPTER II analyses the novel A Summer Bird-Cage

CHAPTER III analyses the novel The Garrick Year.

CHAPTER IV analyses the novel The Millstone.

CHAPTER V is of concluding nature where the arguments made in the course of dissertation will be touched upon afresh and the contribution made by Drabble to the body of literature will be accounted for by placing her in the great literary tradition.

NOTES AND REFERENCES

- 1 S. H. Butcher, Aristotle's Theory of Poetry and Fine Art, (Kalyani Publishers, New Delhi, 1978), p. 160.
- 2 V. G. Myer, Margaret Drabble: A Reader's Guide, (Vision Press, London, 1991), p. 11.
- 3 Ibid, p.12
- 4 E. C. Rose, The Novels of Margaret Drabble : Equivocal Figures, (The Macmillan Press Ltd., London, 1980), p.1.
- 5 " Margaret Drabble", in The Writer's Place : Interviews on the Literiary Situation in Contemporary Britain, ed. Peter Firchow (Minneapolis : University of Minnesota Press, 1974), pp. 102 - 121.
- 6 E. C. Rose, The Novels of Margaret Drabble : Equivocal Figures, (The Macmillan Press Ltd., London, 1980), p.2.
- 7 Elaine Showalter, A Literature of Their Own ,(Virago Press Ltd, London, 1979), p. 35.
- 8 E. C. Rose, The Novels of Margaret Drabble : Equivocal Figures, (The Macmillan Press Ltd., London, 1980), pp. 1 - 25.
- 9 Simone de Beauvoir, The Second Sex,(Penguin Books, Middlesex, England, 1972), pp. 80 - 81.
- 10 Ibid, p. 80.
- 11 T. N. Singh, "Feminism and Fiction: Some Reflections", in Feminism and Recent Fiction in English, ed. Sushila

Singh, (Prestige Books, New Delhi, 1991), p.11.

- 12 Sushila Singh, "Recent Trends in Feminist Thought : A Tour de Horizon", in Feminism and Recent Fiction in English, ed. Sushila Singh, (Prestige Books, New Delhi, 1991), p.26.
- 13 Simone de Beauvoir, The Second Sex, (Penguin Books, Middlesex, England, 1972), pp. 15 - 16.
- 14 Kate Millett, Sexual Politics , (Virago Press Ltd., London, 1985), p.23.
- 15 Simone de Beauvoir, The Second Sex, (Penguin Books, Middlesex, England, 1972), P.19.
- 16 Ibid, p.20.
- 17 Michele Barrett, Women's Oppression Today, (Redwood Burns Ltd., Trowbridge and Esher, London, Great Britain, 1980), p.214.
- 18 Ibid, p.206.
- 19 Ibid, p.14.
- 20 Ibid, pp. 231 - 232.
- 21 Ibid, p. 239.
- 22 Sushila Singh, "Recent Trends in Feminist Thought : A Tour de Horizon", in Feminism and Recent Fiction in English, ed. Sushila Singh, (Prestige Books, New Delhi, 1991), p.22.
- 23 Ibid, p.23.
- 24 Ibid, p.29.

- 25 Sudha P. Pandya, "Feminist Critical Theory, A Search for New Paradigms", in Feminism and Recent Fiction in English, ed. Sushila Singh, (Prestige Books, New Delhi, 1991), p.38.
- 26 Sushila Singh, Preface, in Feminism and Recent Fiction in English, ed. Sushila Singh, (Prestige Books, New Delhi, 1991), p.7.
- 27 T.S.Eliot in "Tradition and the Individual Talent", in Three Essays, (Oxford University Press, Calcutta, India, 1974), p.17.
- 28 Sushila Singh, Preface, in Feminism and Recent Fiction in English, ed. Sushila Singh, (Prestige Books, New Delhi, 1991), p.7.
- 29 Ibid, p.8.
- 30 Elaine Showalter, ed., The New Feminist Criticism Essays on Women, Literature and Theory (New York : Pantheon , 1985), p.5.
- 31 Sudha P. Pandya, "Feminist Critical Theory, A Search for New Paradigms", in Feminism and Recent Fiction in English, ed. Sushila Singh, (Prestige Books, New Delhi, 1991), p. 41.
- 32 Ibid, p. 42.
- 33 Ibid.
- 34 Ibid, p. 43

- 35 P. M. Spacks, The Female Imagination, (London, 1976), p.3.
- 36 Elaine Showalter, A Literature of Their Own , (Virago Press Ltd, London, 1979), p. 13.
- 37 Sushila Singh, Preface, in Feminism and Recent Fiction in English, ed. Sushila Singh, (Prestige Books, New Delhi, 1991), p.8.