

Paper 12; Module 15; E Text

I. (A) Personal Details

Role	Name	Affiliation
Principal Investigator	Prof. Tutun Mukherjee	University of Hyderabad
Paper Coordinator	Dr. Neeru Tandon	VSSD College, CSJM University, Kanpur
Content Writer/Author (CW)	Dr. Neeru Tandon	VSSD College, CSJM University, Kanpur
Content Reviewer (CR)	Dr. Nivedita Tandon	D G College, Kanpur
Language Editor (LE)	Dr Neeta Nagaich	D G College, KANPUR

(B) Description of Module

Item	Description of module
Subject Name	English
Paper name	English Language Teaching
Module title	LANGUAGE SKILLS LSRW IV (WRITING)
Module ID	MODULE 15

Language Skills LSRW IV (Writing)

15.1 Writing Skill: An Introduction

Either in the days of caves -drawing by the people of the earliest civilizations or in the existing Digital revolution, written medium was always used to 'talk' or communicate. Whenever we talk of communication skills or four great skills in humans, writing and speaking skills appear to be fundamental. To master them is especially challenging for English language learners particularly in the domain of writing. Writing has been identified as one of the most essential skills because the World has become so text-oriented.

This importance of writing as a skill is due to the fact that it reinforces grammatical structures and vocabulary that instructors try to teach their students. *'It is the area in which learners need to be offered adequate time to develop their writing skill, therefore more time should be devoted to it in classrooms containing ELLs so that they will be prepared to effectively communicate in real life as well as academic situations (Ismail, 2007). 'Ismail again says, 'Writing skills can be developed when the learners' interests are acknowledged and when they are given frequent opportunities to actually practice writing.'*

We all know that Writing is the last dominion of second language learning (LSRW) to acquire the mastery. One of the main goals of ESL students is to learn how to produce

a well-thought-out piece of writing. For this ESL students are to be exposed to a variety of genres, strategies, and methods. *‘ ‘Becoming proficient writer of English is a problem for many ESL students as they believe that they simply cannot write English. This becomes more prominent in the upper grade levels of elementary school and beyond. This feeling of incompetency leads to self-doubt and anxiety in writing and can hinder the process of achieving writing proficiency.’ ’*

(Thomas, 1993).

Before 1970's, writing instruction mainly focused on rules of grammar. Today it is more important to create an environment that inspires students to discover possibilities in their writing which means less application on established rules of writing and more on expression of ideas. A teacher or instructor is supposed to be a little less analytical in terms of errors committed by learners. In this way students will be allowed to express their thoughts more spontaneously.

15.2 Definition of Writing Skills

Language is a storehouse of knowledge having many dimensions of production and reception, so a standard system is needed to record a language in coded form. Writing is a form of encoded symbols in the form of print or impression. Writing is the productive skill in the written mode. It, too, is more complicated than it seems at first, and often seems to be the hardest of the skills, even for native speakers of a language,

since it involves not just a graphic representation of speech, but the development and presentation of thoughts in a structured way.

Writing is one way of providing variety in classroom procedures. It provides a learner with physical evidence of his achievements and he can measure his improvement. In writing, symbols are used to represent words and expressions. It helps to consolidate their grasp of vocabulary and structure, and complements the other language skills. To define writing skill we can easily say that *writing skills are specific abilities, which enable persons to state their desires, put their thoughts and actions into words in a meaningful form and to interact with the message.*

Lado (1971: 222) points out "**writing is graphic representation of a language. Pictures or symbols do not constitute writing unless they form a system representing the units of language and those pattern can be grasped by the reader**". The message is conveyed through the written medium by the use of conventional graphemes. It is a universal activity through which an authentic communication takes place.

Elbow (1981: 369) puts "*writing as a kind of 'magic'* that can be performed by any one who is involved in and believes in his tale". It implies the fact that the process of

translating the abstract ideas into a concrete form is the art of writing (the abstract into concrete).

Sampson (1985 : 26) says "*writing is a system for representing utterances of spoken language by means of permanent visible marks*". The phrase 'visible marks' does not include the ideas, which are conveyed through artistic drawing and painting. Through this mode, one's idea or his inner speech is conveyed properly. Using this mode, knowledge and information can be preserved.

Bloomfield (1993 :21) observes that "*writing is not language but merely a way of recording language by means of visible marks*". It needs a systematized form by making use of the components namely graphemes vocabulary, syntax, etc. so as to make a decoder understand it clearly

15.3. Writing and Writing Skill

Writing is an outcome of a writing skill, which refers to the writer's linguistic ability in making use of the mechanics of writing. Writing is permanent, but writing skill is transitory. The use of writing skill differs according to mental ability and language proficiency of the writer.

The experience a writer obtains in new writings promotes him to handle different techniques for bringing out varieties of writing. But the changes that occurred in the manipulation of the writing skill do not necessarily lead to positive results, some

times problems related with theory or use of the right word in the right content may also happen. As a writer learns new themes by every moment that new knowledge makes him to change his views and approaches while practicing the writing skill. This in turn, enables him to steer the language in the written medium in an innovative fashion. Due to this, his writing style assumes various shapes.

Writing skill is not static but dynamic. We can understand it with two examples. Jeremy Bentham, the father of English law, during his earlier years wrote clearly and well, but as the years went by and grew older, he gradually lost his sense of style until his latter works become most difficult to read. But in the case of Shakespeare, the latter works are mostly comedy and matured plays enriched with style and theme.

The writing skill includes a number of subskills. The subskills are :

❖ 1. Mechanics - handwriting, spelling, punctuation
❖ 2. Word selection - vocabulary, idioms, tone
❖ 3. Organization - paragraphs, topic and support, cohesion and unit
❖ 4. Syntax - sentence structure, sentence boundaries, stylistics, etc.
❖ 5. Grammar - rules of verbs, agreement, articles, pronouns, etc.
❖ 6. Content - relevance, clarity, originality, logic, etc.
❖ 7. The writing process - getting ideas, getting started, writing drafts, revising etc.
❖ 8. Purpose - the reason for writing, justification

15.4 Fluency First Approach of Writing: If English Language educators want a decrease in student frustration and an increased level of actual writing, they may

adopt this method by overlooking the grammatical errors and focusing on the ideas. The idea behind it is when creative ideas are not hindered by concerns of using correct form; ESL students are more likely to progress. This shift of focus is what MacGowan-Gilhooly (1991) calls a Fluency First Approach. She believes that only after students have learned to express themselves can they then move toward correction of grammatical errors. With this approach, MacGowan-Gilhooly (1991) saw higher pass rates among her ESL students.

In addition to the Fluency First Approach, Kasper and Petrello (1998) also suggest that the type of feedback teachers provide plays a very significant role in decreasing writing anxiety of ESL students. Mary Beaven (1977) found that teachers who used shared experiences, discussed students' thoughts, and requested additional information as feedback were most successful in decreasing students' frustration thus making them feel more confident. This type of student/teacher conferencing should also include opportunities for students to ask questions regarding the writing process or the product itself (Hyland 2000).

15.5 Preparing Students to Write

Writing skills help the learners gain independence, comprehensibility, fluency and creativity in writing

Activating prior knowledge: Activating prior knowledge is one method in which teachers can assist ESL students before they even begin writing. Making sure students

have the opportunity to think about what they already know before the task begins helps ESL students incorporate new information into existing structures of knowledge which activates long-term memory (Watt-Taffe & Truscott, 2000). Several strategies can be used to accomplish this including graphic organizers, cooperative learning, read-aloud, and group discussions. Graphic organizers can be used as visual tools for students to write or draw what they already know about a subject, for example in the genre of informational or persuasive writing.

Vocabulary pre-view: Pre-viewing vocabulary is an effective tool when asking an ESL student to attempt any genre of writing. Second language writers have a vastly different linguistic base than native English speakers who can instinctively manipulate the language (Pour-Mohammadi, Zainol Abidin, & Cheong Lai, 2012). Therefore, vocabulary is a massive obstacle for English learners creating the need for teachers to provide both definitional and contextual information about keywords. Instructors should also allow students to actively elaborate on word meanings (i.e. physically acting out a word), as well as teacher led explanations (Stahl, 1985).

15.6 Types of Writing Systems

The major writing systems developed over several civilizations of man may be divided into: limited writing systems (pictographic) and full writing systems (alphabetic).

Limited Writing System

Drawing is the major tool of the Limited Writing System (LWS). This could be in form of pictography or ideography. Pictograms are associated with the early stages of civilisation. Cuneiform writing (developed by the Mesopotamians) and Hieroglyphic writing (by the Egyptians) is good illustrative examples of LWS.

In LWS, several images are chronologically presented. For example, to express the idea: An old man is leaving the house for the farm, three images may be needed: (1)house, (2) bearded adult male, facing the farm and (3) farm.

Full Writing System (FWS).

A Full Writing System (FWS) makes use of alphabets. Unlike a pictographic system, FWS conveys no meaning to the reader who does not have knowledge of the underlying language. For instance, there is no one-to-one correspondence between the English word "man" and the concept, "human, adult, male," that it represents.

15.7 Barriers to Effective Writing

Writing has been regarded as an alternative medium of language, as it gives lastingness to speeches. Many people would say that writing is an inaccurate representation of speech. Writing is essentially an organized system. Therefore, any

disorder is likely to endanger its efficiency. Some of the greatest barriers are as follows:

- ❖ Disregard for conventional rules;
- ❖ Misappropriation of rules;
- ❖ Bad writing habits;
- ❖ Non-standardization
- ❖ Opposition to change.

Disregard for conventional rules

When the rules of standard writing system are disregarded, the ensuing writing would not be effective. If a writer decided to write in Arabic, starting from the right hand side of the page to the left, he or she is likely to encounter problems similar to those likely to be encountered by someone writing in English from the right hand side of the page to the left - just like someone walking backwards!

Misappropriation of rules

When orthographic rules are misapplied, effective writing is hindered. For example, the addition of "s" to the singular form of several words in English transforms them to the plural form. But the application of this rule to such words as sheep, furniture, aircraft, etc. will be inappropriate.

Bad writing habits

When one usually writes illegibly, illogically or haphazardly; the text would not be optimally presented. A text haphazardly written is likely to lead to a lot of confusion.

Non-standardization

A non-standardized writing system is not capable of generating an ideal text. This is because non-standardization encourages inconsistency.

Opposition to change

If a writer refuses to go along with approved changes, his or her writings may become isolated and consequently violate current norms.

15.8 What is Translated Writing?

The biggest challenge for teachers working with ELLs is translated writing. This occurs when English language learners develop their ideas in native language and then try to translate them into English. Even if they don't write this native language text down, they are thinking in native language first. When this happens, the writing is full of inaccurate verb tenses and unintelligible sentences. The chaotic structure and grammar make the writing difficult to understand.

Editing this type of writing presents insurmountable challenges for teachers. One strategy is to pick a skill, such as verb tenses, to correct. However, it is better to avoid having students write down their ideas in English through the filter of their native language. Once the student has written an incomprehensible passage, you are stuck with it.

15.9 Learning Process of Writing

Learning of writing is conscious and is thus non-spontaneous process (Thirumalai, 1990: 74). Learning of writing is often regarded as the learning of the mechanics of translating, either speech into writing, or meaning into visual symbols (Kress, 1982:5). Lado (1971: 143-47) says that learning to write a foreign language is learning to put down at a speed greater than that of drawing the conventional symbols of the writing system that represent the utterances one has in mind. Further, he has divided the learning process of writing into five stages as:

- ❖ 1.prewriting,
- ❖ 2.copying read texts,
- ❖ 3.transcribing,
- ❖ 4.composition and
- ❖ 5.literature.

15.10 Enhancing Effective Writing

Effective writing may be greatly enhanced by high levels of legibility, clarity and use of specific norms.

Legibility

Legibility is a yardstick of text-appeal. Whether handwritten or type-written, a text should be legible. A successful writer always aims at the highest level of legibility in order to be appealing.

Clarity

The clarity of a text determines its acceptability. When a text is written in simple and logical language, it is easy to understand.

Use of specific norms

All orthography makes use of specific conventions, which its users are supposed to be conversant with. It is, therefore, the responsibility of an effective writer to use such conventions appropriately. The use of abbreviations such as "e.g." (for example) or "etc." (et. cetera, 'and so on and so forth') is commonplace in modern

15.11 Using technological tools for writing much like a composition notebook, gives students a safe venue for expressing their ideas without having to worry about handwriting or spelling mistakes. This technique hones their vocabulary skills and gives them an opportunity to receive written feedback from an instructor, which in turn aids in reading proficiency. Another method, among many, is using online discussion boards. With this approach, students can communicate with one another as well as the teacher, receive peer feedback and practice conversational skills, all the while putting complete thoughts together in the form of typed sentences. Peer feedback is one of the most influential methods of becoming a proficient writer of English. Studies show that school age children are more conscious of their peers' reaction and perception than their instructor's, therefore, more apt to learn from their constructivism (Bitchener, Cameron, & Young, 2005). Using these technological tools can provide that much needed opportunity. By interviewing students, Ghandoura (2012) found that students thought computers made the acquisition of writing skills easier and faster. The possible downfall of these tools is that writing on computers gives an immediate alert to grammatical and spelling errors, which could become a lesson learned or a crutch. However, in a rich-technology, ELLs can become better readers and writers of English (Ismail, Al-Awidi, & Almekhlafi, 2012)

15.12 Challenges Faced By Learners Writing is the most difficult language skill for ELLs to master. It is a conscious, deliberate, and planned activity. A mono literate is a person who can read and write in a language and a bi-literate or multi literate can read and write in more than one language. A literate person in a language can convey his inner speech through written mode. That is to say that one may be literate in one language and illiterate in another language. To become a literate in another language

he must learn the written form of that language. For learning written mode of second language, in addition to L1, one requires an additional ability and time. For learning writing of L1 one need not learn words and their meaning but their coherence. Thus, one can convert his inner speech into writing without any kind of hindrance if he has literacy skill in L1 to correlate the sounds with graphemes and to sequence the graphemes into words, and words into sentences, cohering the sentences with meaning and ability to organize them in a readable manner. But, for learning writing of L2 one requires to learn deliberately and consciously each and every linguistic element through instruction or proper guidance. Further, the learning experience of L1 is different from that of L2. In the process of learning L2 writing, previous experience (that is L1) gets in the way of learning of writing in all the levels of L2. But for learning of L1 writing there is no such experience.

❖ Here are some of the challenges these students face in a writing class.

❖ English language learners have a limited vocabulary. They repeat the same words and phrases again and again. Content is restricted to known vocabulary.

❖ ELLs are reluctant to use invented spelling and content is restricted to words they know how to spell.
--

❖ Verb tenses are inaccurate. ELLs will usually write in the present tense.

❖ The chaotic structure and grammar of students' composition make their writing difficult to understand.
--

❖ Students are reluctant to share their work during peer editing. When they do share, they prefer to work with other ELLs who may not provide appropriate feedback.

❖ When ELLs read their writing aloud, they have no sense of what sounds right and what doesn't.

❖ In many cultures, students are not encouraged to express their opinions. ELLs may have little experience with creative writing to bring from their native language.

15.13 How to start Writing

When one plans to write he should be aware of LSR as well. First he should listen that language, then try to speak a few words or a few sentences, then comes reading simple books to understand the pattern and grammar of that very particular language. Here comes the time for writing. Sentence is the base of an article. So ELL should begin his writing with sentences. For example, translation, sentence pattern exchanging, and text shortening and rewriting. It helps to understand the text and write compositions. It can promote the learner's ability to condense and to use the language freely.

Mechanics of Writing

Mechanics of writing plays an imperative role in the productive skill of writing. In the process of writing, mechanism of writing involves the following activities.

1. Ability to shape the letters (graphics),

- | | |
|----|--|
| 2. | knowledge of right combinations of letters (spelling), |
| 3. | Skill of cohering words (sentence), |
| 4. | skill of composing sentences (discourse) and |
| 5. | control over punctuation (Stop, semicolon, colon, comma, etc.) |

However, in the mechanism of writing, the mechanism of reading is also found. That is, one can acquire a particular letter after acquiring to read that one. Acquiring to write a letter without acquiring to read will be merely a process of copying: one of the mechanics of writing.

15.14 Types of Writing

The purpose of writing is to convey one's inner speech to others. According to the purpose, the writing methods vary. Writing a research article to a journal and writing a letter to the editor of a journal are not handled in the same way.

So, each and every type of writing has its own method of execution. Further, depending upon the time and space, the same matter by the same author may be presented in different forms to the audience. Some of the frequently used types of writing are:

- | |
|---------------------------|
| ❖ Letter writing, |
| ❖ 2. Essay writing, |
| ❖ 3. Descriptive writing, |
| ❖ 4. Narrative writing, |
| ❖ 5. Informative, |

❖ 6. Report writing,
❖ 7. Greetings, etc.

Moreover, a writer tends to adopt a form and a method of writing from the beginning to the end of his writing. There are certain rules and formal regulations to be observed in many written correspondences and all other writings. The formal expressions in letter writing are noteworthy. For example, expressions like 'sincerely', 'faithfully', are normally expected before signing.

15.15 The Loss in Encoding and Decoding Process

While transforming the ideas conceived in the mind to the written mode, one cannot write exactly what he intends to write. The external factors like knowledge over the use of vocabulary, grammar, style, fluency etc. will affect one's writings. Some times the writer feels the transmission loss. In certain cases the writings are misunderstood and the readers do not comprehend the meaning. This transmission loss occurs in both the decoding and encoding process. In many a case, either because of the inability of the writer or because of the incapability of the reader, the expected message becomes difficult to receive. As a result, the purpose or intention of the writer is lost. This type of transmission loss will be called as loss in the decoding process.

15.16 Errors in Writing

Errors are the real indicators of the problem encountered by the learners. By identifying the errors committed by the learners, the researcher can easily point out

such areas, which need to be focused more. It is generally regarded that the students commit errors in all the levels of language, namely,

- ❖ Graphological level,
- ❖ Morphological level and
- ❖ Grammatical level

Further, it has been generally mentioned that the following are some of the reasons for the errors in the students' writing in addition to the complexity of the target language rule.

- ❖ Analogical creation / overgeneralization,
- ❖ Inappropriate use of the rules,
- ❖ Simplification of the existing rules,
- ❖ Mother tongue influence,
- ❖ Non-learning, etc.

15.17 Testing Writing

Testing the learners' writing implies identifying the errors and the mistakes found in writing of the students. Error analysis is followed to test and evaluate the responses of the informants to detect the processes involved in using the word, phrasal, syntactical, semantical categories of the language. Through identifying the areas of the errors, the areas where more concentration needed to be focused by both the teacher and the learners can be realized and relevant remedies can be suggested by which the difficulties and problems can be eliminated.

15.18 Remedies

To avoid errors in writings, students should be practiced to write stories and the written items should be spotted by the teachers and than the reasons for the errors should be indicated to the students. Further, editing practice should also be given to the students.

To prevent L1 interference on L2 sentence, various sentence types of both L1 and L2 should be differentiated and distinguished and that should be demarked to the students. The awareness about sentence types of both languages will automatically eliminate the errors in syntax. Thus, effort has to be taken to create syntactical awareness among the students.

To avoid the overgeneralization of verb forms and other grammatical items the regularity and irregularity of the language rules should be taught and reinforced.

To prevent the agreemental problems, the relationship between words should be taught and if the problems are due to L1 structure, the relationship and variation between words of L1 and L2 in sentences should be indicated to the students.

To avoid orthographical errors, an appropriate pronunciation drill should be given to the students. By the prevention of L1 sounds in their L2 pronunciation, the spelling errors can be minimised in the learners writings.

In primary schools, EFL pupils progress from writing isolated words and phrases, to short paragraphs about themselves or about very familiar topics (family, home, hobbies, friends, food, etc.)

Since many pupils at this level are not yet capable either linguistically or intellectually of creating a piece of written text from scratch, it is important that time is spent building up the language they will need and providing a model on which they can then base their own efforts. The writing activities should therefore be based on a parallel text and guide the pupils, using simple cues. These writing activities generally appear towards the end of a unit so that pupils have had plenty of exposure to the language and practice of the main structures and vocabulary they need.

At this stage, the pupils' work will invariably contain mistakes. Again, the teacher should try to be sensitive in his/her correction and not necessarily insist on every error being highlighted. A piece of written work covered in red pen is demoralizing and generally counter-productive. Where possible, encourage pupils to correct their own mistakes as they work. If there is time, encourage pupils to decorate their written work and where feasible display their efforts in the classroom.

15.19 To Sum Up

To teach writing skills to ESL students, incorporate writing into everyday tasks, giving writing practice a function, have students keep a notebook of ideas in English and use writer's workshops. Make writing more approachable to ESL students with help from a writing instructor in this free video on teaching writing.

Paper-2 Module-10

Feminist Writings in Post Independence India.

I. A. Personal Details

Role	Name	Affiliation
Principal Investigator	Prof. Sumita Parmar	Dept. of English,Allahabad University, Allahabad
Paper Coordinator	Prof. Sumita Parmar	Allahabad University
Content Writer/Author	Dr. Ranjana Tripathi	Associate Professor, Rajarshi Tandon Girls' Degree College Allahabad University
Content Reviewer (CR)	Prof. Sumita Parmar	Allahabad University
Language Editor (LE)	Prof. Sumita Parmar	Allahabad University, Allahabad

Description of Module

Subject Name	Women's Studies
Paper Name	Women and Literature
Module Name/Title	Feminist Writings in Post Independence India.
Module Id	Paper-2, Module-10
Pre-requisites	The reader is expected to have some knowledge of the social stratification of Indian society and the subaltern position of women.
Objectives	To make the readers aware of the doubly marginalized position of women and the contributions of women writers to Indian literature

Feminist Writings in Post Independence India

1. Introduction

Independence brought in India a wave of hope, of confidence, and of unity amongst all Indians. It was a time of promises to be fulfilled and opportunities to be sought. For women, the dawn of freedom brought constitutional equality with men. The Congress in its attempt to keep its promise to women brought about constitutional equality. The Hindu Succession Act, Hindu Minority and Guardianship Act, Hindu Marriage Act and Hindu Adoption and Maintenance Act added to their strength. Their energy and contribution to the freedom movement was enough proof of their ability and talent. At this time the feminist movement was “most fragmented than ever before”.¹ The pre-independence prominent feminists were part of the government. For women at large new opportunities were created.

2. Feminist Revolution After Independence

Feminism in the whole world took a turn with the publication of Simone de Beauvoir's *The Second Sex* (1949). She analysed how male writers had represented women in their works and aimed at rethinking and establishing the woman as she is from a renewed perspective. The inequality of sexes was a make belief through which the men were at an advantage. The women writers were all set to demolish such notions of inequality of women. They shared their experiences and highlighted their strength. In the words of Simon de Beauvoir "One is not born, but rather becomes a women... it is civilization as a whole that produces this creature."² Between 1947 and 1975 the feminist revolution in India grew but at local and regional level.

3. Feminist Writing After Independence

The women writers particularly in the postcolonial era faced a complex world with a variety of problems. On the one hand was the traditional ideology of the society and the other hand the fast growing world of science and technological advancement. The protagonists are set against two worlds and they keep on shifting from one to the other. What is new in the novels is choosing the right path and raising a voice against patriarchal subjugation. The feminist writings were mainly concerned with domestic issues, regional problems, the partition, the new working class women, her ambitions and her inability to fulfill them, her struggle to strike a

balance between her double duties, between tradition and modernity. There were also novels that dealt with the oppression that women faced in the work place. The novels were domestic centering around middle class – caste divide, sometimes a voice of rebellion against patriarchy and at other times acceptance of tradition with a modern outlook. M.K. Indira, Ashapoorna Devi and Shivani preserve the traditional values. Their protagonists are women who rarely or never pose threat to the patriarchal order. The orthodox and traditional ways of life were not giving place to the New Woman. It was only in 1975 when there was a sudden rise in feminist activities in Maharashtra probably due to 1975 being International Women's Year that a new perspective became evident.

4. Feminist Writings Mid Seventies Onwards

The women writers attempted to deconstruct this gender bias, liberate women from the bonds of subjugation and shift them from the margins to the center. The post independence women writers have successfully created a new woman transforming the image of the traditional woman. A definite impact of the fast evolving feminist theories cross the world in the mid twentieths century can be seen in the works of women writers. They portray women characters in different roles and countered the long accepted image of a woman as being primarily wife and mother alone.

Progressive Writers Association

Many women writers like Rashid Jahan, Ismat Chughtai, Razia Sajjad Zaheer, Mahashweta Devi and Anupama Niranjani were associated with the Progressive Writers' Association. They brought about a revolution in women writing believing that "All that arouses critical spirit in us is progressive"³ They were committed to a New Literature in India that would deal with fundamental problems like "the problem of hunger and poverty, social backwardness and political subjugation."⁴

After 1975 the feminist movement gained momentum and feminist writings highlighted the new age woman who was capable of taking decisions, managing her affairs and was a self reliant economically independent person. Women were educated and were publishing novels in English, Hindi, Urdu and all regional languages. Feminist writings now were encouraged and were published by feminist presses like *Zubaan* and *Women Unlimited*. There was variety in the publications. The writers selected in this module may not be strictly "feminist" but they present a women's point of view on various issues.

Lalitambika Antarjanam (1909-1987) was born in Kerala to parents, both of whom were both poets. She was not formally educated and was married into the Namboodiri community. She joined the Indian Freedom Movement and later was a social activist. Her husband's encouragement helped her in opting for a literary career. There was a contrast between the family she was born in and the family she was married into. She wrote nine collections of short stories and six collections of poems. *Adyathe Kathakal* (First Stories), 1937 *Takarna Talamura* (Ruined Generation), 1949 *Kilivaathililoode* (Through the Pigeon Hole), 1950, *Kodumkatil Ninnu* (From a Whirlwind), 1951 *Moodupadathil* (Behind the Veil), 1955 *Agni Pushpangal* (Flowers of Fire), 1960, *Seetha Muthal Satyavathi Vare* (From Sita to Satyavati), 1972 *Agnisakshi* (Fire being the Witness), 1976 are novels and short stories written by her. Amongst the published works *Agnisakshi* won the Kerala Sahitya Akademi Award.

She wrote about the life of women in the Namboodari Brahmin household also known as *antarjanam* meaning the 'secluded ones' as they were completely forbidden to go out of the inner courtyard. She would look after the household, pray to God, make garlands for worship, sings songs in praise of Lord Shiva and Parvati and had to consider her husband a *dievam* a visible God- *Pati devata*. In this way, the women were literally living in claustrophobic conditions discussing petty politics and jealousies within the house and working in the kitchens that were smoky and damp. Lalitambika nevertheless observed the dedication amidst hardships of these women and found them to be courageous and persevering. She herself had to live in difficulties having seven children and endless domestic work but writing gave her peace and solace. She was touched by the plight of the Namboodari women and has drawn a brilliant picture of their lives in her novel *Agnisakshi* (Fire being the Witness). In a story *Revenge Herself*, a young lady, Tatri's, husband brings home a prostitute. He tells her, " I know perfectly well she is a whore. I love her for what she is. If you could be like her, I might like you better."⁵ Tatri is shocked to hear that her husband prefers a prostitute to a *pativrita*. Tatri decides to take up her husband's suggestion, becomes a prostitute and very popular. She waits for her husband to come and one night he does come. "For that night I had debased myself; for that night I had loved and waited." Before leaving he says to her, ' In all my life, I have never met a woman so beautiful and so clever. I wish I could live with you always.'

"⁶. Then Tatri says " Think of your wife, was she any worse than I"⁷. He sees her and disappears immediately. In the story she exposes the baseness and vileness of Namboodari men and their hypocrisy. The rebellion in the voice of Tatri, a woman of the nineteenth century, voices the change that Lalithambika desired should take place with the changing times.

Ashapura Devi (1909-1995), was a Bengali writer and winner of Bhartiya Gyanpeeth Award in the year 1977 for her novel *Pratham Pratisruti* (First Promise) (1964). It is a trilogy with sequel *Subarnlata* (1966) and *Bakul Katha* (1973). The novels depict the long journey of women of four generations for freedom from the patriarchal subjugation that leads to a life that is full of mental agony, dissatisfaction and that hinders the girls to bloom fully in their womanhood. She has written 150 novels, many short stories and poems. Her works center around family life since that was the place where women spent their lives. The women question the traditions and thus expose the prevalent malpractices and social injustice done to them. In the Gyanpeeth Award Ceremony, Ashapura Devi said "Why are women so deprived of rights? Why do they have to spend their lives in suffocating atmosphere of suppression"⁸ Agniparikha, Asha Purna Devi Rachanaboli [in 10 volumes] *Asha Purna Bithika*, *Anamaniyaa*, *Bakul Katha*, Sashi Babu'r Sangsar *Biswas Abiswas*, *Chabibandha Sinduk*, *Lila Chirontan*, *Chitrakalpa*, *Noksha Kata Ghor*, *Chosma Palte Jai*, *Dibyahasini'r Dinolipi*, *Sthan Kaal Patra*, *Drishya Theke Drishyantore* are some of her famous novels

Mahashweta Devi (1926- 2016) was born in Dhaka in a family of creative artists and was educated at Shanti Niketan. She grew up at a time when the freedom movement was at its prime. She was active as a social volunteer in the great famine in Bengal (1943) and was connected with the social and political organizations of that time. She launched her writing career with a biography of Rani of Jhansi *Jhansir Rani* (1956). In her novels she wrote on social movements of that time, the tribals and the Naxalites and also the agrarian movements. Devi especially portrays the oppression of the tribal women. Some of her best known novels are *Hazar Chaurasi Ki Ma* (Mother of No 1984) in 1974 and *Rudali*. *Hazar Chaurasi Ki Ma* is the story of a boy who turned towards the leftist group and became a naxalite. He was killed and his corpse was 1084. His mother came to know about his activities after his death. She meets his accomplices and tries to learn more about his struggle. She

decides to take his work forward. She and her husband are killed and end up as corpses in the morgue. Mahashweta was actually very familiar with tribal life and their struggles so her work is an authentic depiction of the difficulties they face. She focuses on the voice and role of women in the tribal struggle. Some of her well-known works are *Aranyer Adhikar* (The Occupation of the Forest, 1977) *Agnigarbha* (Womb of Fire, 1978), *Chotti Munda evam Tar Tir* (Choti Munda and His Arrow, 1980) Translated by Gayatri Chakravorty Spivak. *Imaginary Maps* (translated by Gayatri Spivak Routledge, 1995), *Dhowli* (Short Story) *Bashai Tudu* (Translated into English by Gayatri Chakravorty Spivak and Shamik Bandyopadhyay. *Thima*, Calcutta, 1993), *Titu Mir Rudali*, *Dust on the Road* (Translated into English by Maitreya Ghatak. Seagull, Calcutta.), *Best Stories* (Translated into English by Gayatri Chakravorty Spivak. Seagull, Calcutta, 1997), *Of Women, Outcasts, Peasants, and Rebels* (Translated into English By Kalpana Bardhan, University of California, 1990.) *Ek-kori's Dream* (Translated into English by Lila Majumdar. 1976) *The Book of the Hunter* (Seagull India, 2002), *Outcast* (Seagull, India, 2002) *Draupadi*, *Our Non-Veg Cow* (Seagull Books, Calcutta, 1998. Translated from Bengali by Paramita Banerjee.)

Ismat Chughtai (1915-1991) was educated at Aligarh University and was associated with the Progressive Writers Association started by Sajjad Zheer and other prominent writers during the freedom movement. She wrote in colloquial Urdu of Lucknow. She captures the world of women through her outspoken style. Her stories centered around middle class household. She belonged to a middle class Muslim family which considered education unnecessary for girls. She had to fight for her education. At a young age, her friends were from lower castes and this was frowned upon by her family. She persuaded her parents to let her study and even threatened to run away to a missionary school and convert to Christianity. She started writing much before she published her stories. The stories were picked straight from the life around her. The subjects she wrote about were taboo in those times and could not be accepted by the reading public. More over because of her traditional parents she could not publish her stories when she wrote them. Her first and most famous story *Lihaf* (The Quilt) is about lesbian relationship between a landlord's wife and her maid servant. The British Government considered it pornographic and Ismat was pulled to court for the obscenity. The trial lasted four

years.⁹. Her voice was a voice of rebellion and she spoke against the double standards of society. Her feminist ideology and her uninhibited style of writing makes her an icon of women empowerment. Her other well known works are *Ziddi* (The Stubborn One) and a number of short-story collections: *Chotan* (Wounds), *Kaliyan* (Buds), and *Chui Mui*.

Amrita Pritam (1919-2005) was born in Gujranwala now in Pakistan. Her mother passed away very early in life, when she was just eleven years old but her influence on Amrita is evident in her writings.. Amrita's father did not allow her to mix with other children becoming more protective after her mother's death. This left her lonely so she took to writing. She was married at the age of sixteen to Preetam Singh. Her first book *Amrit Lehren* was published in the same year (1936). After Independence she shifted to Delhi. Her works are dedicated to womanhood. She wrote both in Punjabi and Hindi and was the first woman to win the Sahitya Akademi Award for her long poem *Sunehe* (Messages). She later on received the Bhartiya Gyanpeeth Award in 1982 for *Kagaz te Canvas* (The Paper and the Canvas) She was also the recipient of the Padma Shri (1969) and Padma Vibhushan (2004) She began her writing career as a Romantic poet but after she joined the Progressive Writers Movement she echoed the voice of the people. Amrita Preetam penned 28 novels of which the popular ones are *Panjab*, *Doctor Dev*, *Sagar aur Seepiyan*, *Rang Ka Pattha*,r Autobiography- *Rasidi Ticket* (1976), *Shadows of Words* (2004) Short Stories - *Kahaniya Jo Kahaniyan Nahi*, *Kahaniyon Ke Aagan Mein* Besides being a novelist, she also composed innumerable poems in Punjabi.

5. The Advent of the New Woman

With women moving ahead and sharing the economic burden with their male counterparts, the world of women's expression in fiction brings to the fore front the relevant question of gender justice. The woman who was till now a victim of patriarchal society and unable to move on her own was no more culturally and economically as disadvantaged. Feminist writers stressed that nature had not created woman as she is but her condition was a product of cultural norms and restraints. The protagonists in the fictional world of women writers throw light on the condition of women. They are torchbearers for women in society, they challenge established practices and break out of expected stereotypes.

There are a host of women writers in modern India who have made a mark for themselves. Among the first generation of such writers come Anita Desai, Shashi Deshpande and Shobha De. They have created a place for themselves in the world of fiction and have

each written several novels. They belong to urban upper middle class families and write for an elite English reading public. The issues concerning women, their dilemmas, their predicaments, how society constraints them, how marriage works, their search for identity and autonomy are all addressed in the writings of these three novelists.

Anita Desai

The works of **Anita Desai** that specially focus on gender equality are *Cry, The Peacock* (1980) *Voices in the City* (1982) *Where Shall We Go This Summer* (1982) and *Fasting, Feasting* (1999). She explores interior landscapes and her protagonists are women who are inward looking, sensitive and intuitive. *Cry, The Peacock* is the story of Maya, a childless daughter-in-law whose mother-in-law is involved in social work and does not understand her suffering. Her husband is a practical man and is indifferent to her. The insensitive attitude of the family brings in alienation and loneliness that eventually ends in a disaster. There is nobody "who would act as an anchor any more"¹⁰. This is a major problem of modern society where women are unable to express or share their grief and therefore their desire for "Contact, relationship, communion" are not fulfilled. *Voices in the City* is set in the city of Calcutta, which becomes a metaphor for life and depicts three siblings, Monisha, Amla and Nirode trying to adjust to urban life there. The young dreamy eyed Monisha finds marriage to Jiban an unfulfilling experience and recedes into her own world, a world of books. The women at home do not understand why she prefers books to saris. She feels claustrophobic in Calcutta, becomes mentally isolated and longs for physical solitude. She has no privacy even in her own room where her sisters-in-law lie on her bed to discuss her "blocked tubes". She enjoyed her husband's posting out in a district, away from the city and family- "the solitude of the jungles there... our house which we had to ourselves..."¹¹ Her inability to adjust with the family leads to a point where she attempts suicide. The protagonists of both these novels are sensitive and educated, but so introverted that they are unable to communicate and connect with people. The author's sympathies are with those who say no to society with a quiet passion and defiance.

In *Where Shall We Go This Summer* the protagonist is an over sensitive and reserved married woman who does not want to give birth to her child and bring into a harsh world. Her cool husband, Raman was a "middling kind of a man... dedicated unconsciously to the middle way."¹² He is very different from her and their temperaments are not compatible. She cannot adjust to living in a joint family. Her husband moves to a separate house yet Sita feels alienated and spends most of the time in the balcony smoking, looking at the sea.

When the question "Where shall we go this summer?" comes from Raman she has a prompt reply, "I shall go to Manori." She intends to go alone as it brings back childhood memories and it seems to her that the place could provide solace and answers to all her questions. Sita is a neurotic character with expectations from her husband that are unrealistic as she expects her husband to feel and think exactly like her. She realizes that she cannot stay endlessly on the island. She accepts the fact that, "Her time on the island had been very much of an episode on a stage, illuminated by gaudy, sunset effects and played to thunderous storm music."¹³ In the end she realizes the difference between necessity and wishes, "between what a man wants and is compelled to do" Sita rises above Maya and Monisha in her capacity for a positive acceptance of life and its reality. She decides to bear a child and return to her husband.

An ode to patriarchy, *Fasting, Feasting* (1990) is the story of Uma in her forties a meek and rather ordinary woman who has been saddled with the care of her old parents and young siblings.

Although she loved school, she was withdrawn because she was needed at home to look after her brother. Indeed, Uma has always been busy with Mama Papa, brother Arun and Sister Aruna. As a young girl Uma had desires and dreams but they had to be foregone due to the responsibilities of her family. Parental apathy affect both daughters. In this upper middle class family Uma is the unfortunate one. Due to different reasons, three attempts at marriage made by Uma's parents end in failure. She is responsible for none of them. All attention is paid by her parents to send their son to study abroad. The daughters are seen as persons who have to be married off as soon as possible. The question of higher education does not even arise. Uma pays the price of being meek and sensitive—perhaps so conditioned that she continues to be the dutiful daughter in the face of all odds. Aruna is married off and brother Arun goes to Massachusetts to pursue higher studies. While in America, he spends time with an American family, the Pattons. He sees the material wealth of the family along with its dysfunctional nature. Mrs Patton and her daughter have a stressful relationship with the daughter feeling let down by her mother. Desai seems to question why is marriage for women considered necessary for leading a full and happy life.

Shashi Deshpande focuses on the world of women who struggle in modern Indian society unable to fully defy traditional patriarchal norms of society. The women in her novels attempt to realize and preserve their identity not only as women but also as human beings. They are not stridently anti-male, but try instead to achieve a balance between the inner

reality of their lives and the social reality that constitutes their every day lives. Deshpande's female protagonists are not rebels but recognize that they live in a patriarchal world, a world in which the odds are generally stacked against them and in the course of their encounters with this reality of life, they learn to cope with the male oriented world and survive. Her three novels, *The Dark Holds No Terror* (1980) and *Roots and Shadows* (1983) shall be dealt with briefly here.

The Dark Holds No Terrors is the her published novel. It is the story of Saru, a successful doctor living in Bombay, of a middle class background, married to Manohar, lecturer in a Medical College. As she grows in stature, the reverse begins to happen to him. Unable to endure, his wife's growing success, Manohar becomes a sadist. The novelist is trying to show how financial independence does not emancipate a woman in the true sense. Saru says "If Draupadi had been economically independent, if Sita had an independent identity, you think their tones would have been different?"¹⁴ Manohar, a normal lively person during the day becomes a brutal monster as night. Terrified of her husband's beastly behaviour, Saru develops a terror of darkness. She starts reliving the sad memories of her seven year old dead brother Dhruva, three years younger to her. When her brother was afraid of darkness she used to console him saying, "The dark holds no terrors. The terrors are inside us." The innocent solution given to Dhruva then does not help her in adulthood. She has recurring dreams of her dead brother who died drowning. The novelist claims, "My characters take their own ways, I've heard people saying we should have strong women characters. But my writing has to do with women as they are."¹⁵ Saru leaves her home and goes to her father where she lives as she tries to comprehend what has happened in her life.. She realizes that "Whatever life you choose you have to face it as there is no escape. You are responsible for your own happiness and sadness". By now she also understands that her own behaviour is responsible for her unhappiness. She can talk to her husband to sort out their problem. Her decision to face reality, accepting the drawbacks in the family is as if she has come out of darkness. The darkness holds no terrors for her now. Deshpande's protagonist Saru, is a well educated self-reliant woman yet subjected to brutal treatment by her husband, parental neglect and gender bias but she finds solace in compromise alone.

Roots and Shadows (1996) was the first novel written by Shashi Deshpande in 1883 though published later. The narrator is Indu an educated modern women. She is on a visit to her ancestral home after a long time. Indu married Jayant against her family's wishes, and now stays in the city. Town life and its hypocrisy are sickening to her. Even though a writer, she has to always bear in mind the likes and dislikes of Jayant. Things grow worse when all the

house hold work she does goes unrecognized. She says, " As a child they had told me I must be obedient and unquestioning. As a girl they had told me I must be meek and submissive... because you are a female. It is the only way for a female to live and survive"¹⁶. But even after all the humiliation she suffers she feels she is incomplete without Jayant and though she is an independent working woman she is like any house wife" still and dead". Indu's academic achievements, economic self-reliance and her independent attitude mean nothing to the women of the older generation. Naren is one man in whom she confides and also surrenders herself to him twice and cherishes the memory without any guilt. Indu's experiences teach her that one should listen to the voice of one's conscience and be faithful to it Freedom within marriage is possible if one dares to do what one believes is right. This alone can bring harmony and peace in life. Indu decides to go back to Jayant and not to reveal her relationship with Naren. The women in the novels of Shashi Deshpande learn to conquer their fears and assert themselves and in order to survive they compromise with their situation.

Shobha De portrays the different aspects of a woman's life. Her women belong to the extremely modern and liberated as well as the marginal and subjugated All the different kinds of women who appear in De's fiction feel the sting of male cruelty. Her protagonists are economically independent and free from social and moral restrictions. Women represented by her are the "New Women", struggling to harmonize their inner and outer selves. Shobha De's protagonist Karuna, in *Socialite Evenings* does not accept the norms of the society and even as a child rebels before elders and at school. She grows up to be part of the modeling world. She all through asserts herself and is not a victim. Karuna's marriage is a failure since it is loveless, joyless. Karuna at no time is afraid of this situation and feels that marriage is nothing to get excited or worried about. It is just something to get used to. Male characters have been represented by Shobha as persons who are terribly threatened by a woman with an identity of her own and at the same time their fear of the loss of domination and control over a self-affirming wife makes them resort to several defense mechanisms. It is traditionally believed that woman ultimately overlook and ignore the pitfalls and even cruelties of their husbands. This is often because they have no other option. But Karuna rejects the patriarchal institution of marriage. She suddenly asks her husband to go away. Karuna becomes a creative writer. Instead of treating female sexuality as a weakness, De has presented it in new and strikingly different shades. In *Socialite Evenings* Anjali, Ritu and Karuna do not seem to treat their sexuality as a burden or weakness. On the contrary it

becomes a useful weapon in the power game of relationships. De tries to create new types of women who are revolutionary. Alisha in *Sisters* indulges in uninhibited sex, is jealous of her own sister but does not express any dislike for male supremacist attitudes. In *Sultry Days* Promila, is a nonconformist who produces two children in quick succession and with this decides that her duty towards her husband is over. Another explosive novel of Shobha De, *Snapshots*, shows the diverse marital status of women. Reena and Surekha are married housewives, who had arranged marriages and were able to get "a prize catch"¹⁷ in the highly competitive marriage market (p 104), where as Rashmi is an unwed mother saddled with the responsibility of a son. Swati and Aparna are divorcees. Swati leads a life of her own with her former husband in London. They led separate but friendly lives and she lives the life of a liberated woman. Shobha De makes it clear that sex no longer remains limited to the body, rather it stands for power. She strips the sex act of all the romance and attraction generally associated with it. Men for her seek control over the female body not so much for sex as for power. Even a brothel owner like Champabai realizes this "Never give yourself to any man for free. You know why? Men don't value anything they get so easily. That's why we are here to satisfy their lust not for sex but power. Power over women".¹⁸ Shobha De has striven to shatter the patriarchal hegemony and has drawn attention towards women's exploitation and discrimination.

There is an endless list of feminist writers like Kamla Das, Atia Hossain, Rashid Jahan, K Saraswati Amma, Kusum Ansai, Sarojini Sahu, Shivani, Rajeshwari Sundar Rajan, Leela Kasturi, Sharmila Rege, Vidyut Bhagat whose contribution to Feminist writing is remarkable. Unfortunately it is not possible to cover their writings in the space of a single module.

6. Conclusion

The influence of Western Ideology and the uprisings and movements within the nation both in Literature and society have brought a change in the focus from essentially domestic writing to inclusion of concerns and problems of society. This has given to the world the woman's perspective in areas and on issues that were till now dominated by men. So feminist writings have a freshness both of content and style. The woman walking abreast with men during and after the freedom struggle was the woman who came forward to be a creative writer soon after independence, she was highly educated, of urban and generally of upper middleclass background if not of the affluent class. After the mid seventies feminist writing took a definite turn. There were more writers, with writing that transcended the national boundary,

more variety as women of all classes and regions got ample opportunity to express themselves. Feminist writing in India after Independence has travelled a long distance .

References

1. Kumar, Radha. *The History of Doing*, (Kali for Women, New Delhi, 1998).p,97
2. de Beauvoir ,Simon, *The Second Sex* (Harmondsworth : Penguin 1952) P 301.
3. Pradhan, Sudha Ed. *The Marxist Cultural Movement in India*, Vol. II Chronicles and Documents 1947-1958(Calcutta: Navana),1982,p4
4. Pradhan, Sudha Ed. *The Marxist Cultural Movement in India*, Vol. II Chronicles and Documents 1947-1958(Calcutta: Navana),1982,p6
5. Translated from the Malayalam by Vasanti Sankaranarayan Lakshami Holsnstron Ed. “Revenge Herself”, *The Inner Courtyard*_Virage Press Ltd: London 1990 pp 5)
6. Translated from the Malayalam by Vasanti Sankaranarayan Lakshami Holsnstron Ed. “Revenge Herself”, *The Inner Courtyard*_Virage Press Ltd: London 1990 pp 8)
7. Ibid.p.11
8. Tharu, Susie and Lalita, K. eds. *Women Writing in India: 600 B. C. to the Present: Vol. 1: 600 B.C. to the Early Twentieth Century*. New Delhi: Oxford UP, 1995.p 477
9. Chughatai,Ismat, a woman' above all, by Arunima Mazumdar
<http://timesofindia.indiatimes.com/life-style/books/features/Ismat-Chughtai-a-woman-above-all/articleshow>
10. Desai, Anita *Cry, the Peacock*, (New Delhi: Orient,1963), p.64.
11. Desai, Anita, *Voices in the City* , New Delhi : Orient,1982)
12. Desai, Anita (1982), *Where Shall we go this Summer*, New Delhi: Orient,1982), p. 47.
13. Ibid, p. 145.
14. Deshpande, Shashi .*The Dark Holds No Terror*,(New Delhi: Vikas,1982)
15. Vishwanath, Varmala .A Women's World..... All The Way! (Interview) in *Fiction of Shashi Deshpande*: Pathak, R.S. (Ed.) (New Delhi: Creative Books 1982), p.235.
16. Deshpande, Shashi . *Roots and Shadows*,(Bombay: Orient Longman,1983), p. 124.
17. De, Shobha , *Sultry Days*,(New Delhi Penguin.1994) p. 104.
18. De. Shobha , *Snapshots*, (New Delhi: Penguin.1995) p. 214.

Paper-2 Module-8

Feminist Foremothers :Virginia Woolf.

Role	Name	Affiliation
Principal Investigator	Prof. Sumita Parmar	Dept of English Allahabad University, Allahabad
Paper Coordinator	Prof. Sumita Parmar	Allahabad University
Content Writer/Author	Prof. Sarvajit Mukerji	Dept of English Allahabad University
Content Reviewer (CR)	Prof. Sumita Parmar	Allahabad University
Language Editor (LE)	Prof. Sumita Parmar	Allahabad University

Description of Module

Subject Name	Women Studies
Paper Name	Women and Literature
Module Name/Title	Feminist Foremothers :Virginia Woolf.
Module Id	Paper-2 Module-8
Pre-requisites	The student should have some awareness of the socio-political conditions of the first quarter of the twentieth century
Objectives	To make the student understand the importance and contributions of women writers in the Women's movement
Keywords	Feminist, gender, femininity, canon, language, construct. Equality

Feminist Foremothers Virginia Woolf.

Introduction

The generally accepted time line for the Women's Movement in the West is that the first wave of feminism ended by 1920. However, Virginia Woolf's most important extended essays on women were written later in that decade. *A Room of One's Own* (1929), *Three Guineas* (1938) and *Orlando* (1928), a novel, all go to prove that far from ending in 1920, the Women's Movement was alive and well till just before the World War II. Virginia Woolf's writings also show that though the gains made by the first wave were considerable, a lot yet remained to be done for the women's movement. Socially Virginia Woolf belonged to the class that would appear to have reaped the full benefit of first wave feminism. Adeline Virginia Stephen (later Virginia Woolf) was the daughter of Sir Leslie Stephen and Julia Prinsep Duckworth. Sir Leslie Stephen, editor, critic, biographer, was very much part of the aristocratic Victorian literary 'establishment'. He was also the founder of the *Dictionary of National Biography*. The Stephens were either related to, or intimate with, almost all the major literary figures in England of the time. Though not formally educated in her childhood, Virginia Woolf and her brothers and sisters had free access to Sir Leslie Stephen's rich library. Much of her views were formed independently. Virginia Woolf married a civil servant from the Ceylon Civil Services, Leonard Woolf and with him set up the Hogarth Press, which was to publish the works of famous modernist writers like T.S.Eliot. Since before her marriage and certainly after it, Virginia Woolf was part of the famous Bloomsbury group--- a group of writers, philosophers, economists and artists who lived in and around the Bloomsbury district of London. Virginia Woolf's home was the venue of the famous Thursday meetings, when the members of this group got together for informal, intellectual discussions. It would appear from the above that Virginia Woolf epitomised all that women of her generation aspired to. Yet, Virginia Woolf's writings prove that for women, there was yet a long way to go.

One of the greatest insights of feminism is that a text is never innocent or gender neutral. A feminist analysis of literature in any language looks at

literature as a means of creating and perpetuating belief systems. Till feminism did not change the rules of the game, it was widely assumed that literature, like the rest of culture, was gender neutral. It was assumed that there were objective means of judging a work of literature, and the best were studied as the established canon. If there were very few women represented in the canon, it was simply because women did not write as well as men. Feminist criticism took it upon itself to disprove this assumption, and Virginia Woolf was the first feminist critic to do so. She pointed out the social and economic restrictions imposed on women that made it very difficult for them to write and publish. Feminists argue that the negative representation of women in literature is rooted in, and influences actual social conditions. Therefore, it is essential to identify, analyse and challenge these representations. This is of paramount importance because the representation of women and men in literature becomes a norm to which women and men aspire. Our ideas of masculinity and femininity are largely derived from the literature that we read, which we then seek to replicate and imitate. While these became over riding concerns for feminist literary theorists in the 70s, it is Virginia Woolf who first articulated them. Her personal life too, embodies many feminist concerns and is worthy of academic interest.

Virginia Woolf started writing professionally in 1905. Initially she started writing for the *Times Literary Supplement*. Her first novel, *The Voyage Out* was published in 1915, and gradually she evolved into one of the major Modernist novelists. Her thematic concerns and stylistic complexity put her in with the top ranking Modernist novelists like James Joyce and E.M. Forster--- the only woman to achieve this distinction. After World War II, her reputation declined sharply, only to revive again in the 1970s, when she was rediscovered by feminist scholarship. Virginia Woolf's contribution to feminist thought chiefly rests on two essays—*A Room of One's Own* (1929) and *Three Guineas* (1938) and a novel, *Orlando* (1928), though much of her other work is woman centred too. *A Room of One's Own* is a classic feminist text where Woolf points out the two major impediments any woman who wishes to be a writer, faces--- money and space that one can call one's own. Woolf lectured at two Cambridge University colleges—Newnham and Girton in October 1928, and A

Room of One's Own is an expanded form of those lectures. The extended essay raises many feminist concerns. Woolf points out the drastic difference in the amenities provided in men's colleges as opposed to women's colleges, in Cambridge. She comes to the conclusion that the aristocrats of yore as well as the wealthy merchants of the day prefer to endow men's colleges, for who wants university educated women? The situation perhaps could have been different had women been allowed to earn money. Perhaps then they would have richly endowed women's colleges and supported higher education for women. But the bitter fact is that throughout history women have been excluded from making money. Those heiresses who were wealthy through money inherited through male relatives lost it all on marriage, because all of a woman's wealth legally became her husband's, on marriage. Besides, if women turned to making money like men, would there have been any new generation to study in the colleges at all? Such considerations do not weigh on the 'establishment' of Cambridge though, right from the beadle who shoos her off from the turf, to the librarian who refuses her entry unless accompanied by a male fellow, to the chapel door that opens only to welcome Cambridge dons.

In *A Room of One's Own* Virginia Woolf emphatically states that 'a woman must have money and a room of her own if she is to write fiction', thereby indicating the connections of literature with economics. She goes on to examine the various prejudices that have hindered women writers and invokes a mythical Judith Shakespeare, Shakespeare's imagined sister to illustrate the obstacles women writers have faced historically. But Woolf's analysis goes deeper than mere social constraints. Continuing her argument, she points out the gendered nature of the literary establishment and language. She points out that the education system, the publishing industry, literary critics and aesthetics, are all male centred. These aesthetics and values are then touted as universal. Women too adopt these aesthetics and values because they are exposed to no other. Available women's texts are dismissed as trivial, minor or domestic. Women's experience thus rarely enters literature or informs women's reading. Further, the very language available to women is sexist. It does not capture a woman's experience. But a woman is constrained to use it if she wants to be accepted by the male dominated literary

establishment. French Feminism which became popular in the 1980s rearticulates this preoccupation with language, though within the framework of the theoretical complexity of the period. *Ecriture feminine*, the term for women's writing in French feminism seeks to create a new women's language while critiquing patriarchal language. But it was Virginia Woolf who first articulated the unease with male language. Though Woolf does not privilege the feminine mind over the masculine-- in fact she considers the creative mind to be androgynous-- she nevertheless developed literary techniques which reveal women's experience and provide an alternative to male perspectives of reality. These techniques are the stream of consciousness and the interior monologue. Later feminist scholars would identify interiority as a marker of women's writing. Virginia Woolf was in the vanguard of such writing.

'Stream of consciousness' is a mode of narration that seeks to reproduce the continuous flow of a character's mental processes, in which sense perceptions mingle with thoughts, memories, and feelings. The 'interior monologue' on the other hand, denotes that species of the stream of consciousness which seeks to present to the reader the rhythm of consciousness as it occurs in a character's mind. This may not be coherent, and the author does not intervene as guide or commentator to interpret it for the reader. Virginia Woolf rejected the notion that all that a writer was supposed to do was string together some interesting episodes and declare it a representation of life. She declared that life was not a series of 'gig lamps' arranged in an orderly fashion, rather it was akin to a 'luminous haze' and the challenge of a writer was to represent this. Virginia Woolf's novels like *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) are masterly examples of the stream of consciousness. The organizing structure of the plot is minimized by the author, the events narrated are commonplace enough, but what enriches the novels are the abundant auditory and visual impressions combined with the rich mental life of the protagonist. Her novel *Orlando* is also unique. Devoted to Vita Sackville-West, the novel spans a few centuries and both sexes. Its lesbian subtext and innovative technique place it in a class of its own.

It is pertinent to scrutinize the achievements of Woolf in the context of Modernism. Modernism and 'modernist' are terms used to express the radical break with the past in terms of forms, concepts, subjects and style that came to mark the early twentieth century, but specially after World War I (1914-1918). The year 1922 is generally accepted as the acme of modernism, when several experimental works like James Joyce's *Ulysses* and T.S. Eliot's *The Waste Land* showed that the War had indeed engendered a radically new sensibility. What was the relationship of this radical new movement with feminism? Unfortunately, the Modernist enterprise was almost totally opposed to feminism. The Modernist writers equated the Victorian writers with a flabby, sentimental effeminacy, and sought to present Modernism as masculine and virile. Some authors were overtly anti-women. For example, in 1909, F.T. Marinetti's Futurist Manifesto declared that it would destroy feminism and promote 'scorn for women'. Similarly, the U.S. journal *The Little Review* which published leading Modernist writers like James Joyce and Ezra Pound carried the tagline "For virile readers only". Another case in point is the gradual transformation of the influential journal *The Egoist*. *The Egoist* started as a feminist journal entitled *The Freewoman: A weekly feminist review* in 1912 under the editorship of Dora Marsden. As the journal gained in popularity, the influential Modernist writer Ezra Pound along with some colleagues like Richard Aldington wrote to the editor suggesting a change of title. The present title, they wrote indicated that the journal was devoted to an 'unimportant reform' and therefore needed to be changed. The 'unimportant reform' was women's suffrage, which was yet to be implemented. Nevertheless, the editor, Dora Marsden agreed and the journal renamed *The Egoist* became a vehicle for the propagation of High Modernism. The erasure of women authors during the Modernist period was so complete that a scholar today can perhaps only name Virginia Woolf as a woman writer in the context of Modernism. While others, like Lessing, have only gradually gained recognition with a change in the intellectual climate. This indeed is a marker of Virginia Woolf's achievement. Virginia Woolf was very aware of the biases of Modernism and its propensity to trivialize and marginalise women's writing. She wrote in *A Room of One's Own*:

It is probable, however, that both in life and in art the values of a woman are not the values of a man. Thus, when a woman comes to write...she

will find that she is perpetually wishing to alter the established values — to make serious what appears insignificant to a man, and trivial what to him is important.

Much has been written about Virginia Woolf's mental instability, but the constant onslaught of the literary establishment against her and its mental costs also need to be taken into consideration in any just assessment.

Virginia Woolf was born into an extended Victorian family. Her father Sir Leslie Stephen was earlier married to the daughter of William Thackeray, a renowned Victorian novelist. He had a daughter from this marriage, Minny, who was mentally disabled and eventually had to be institutionalized. Virginia's mother Julia had three children from her earlier marriage — George, Gerald and Stella Duckworth, while Vanessa, Thoby, Virginia and Adrian were the children of Sir Leslie and Julia Stephen. Virginia Woolf was never sent to school. She records with some bitterness in *Three Guineas* that all the family resources of most Victorian families was directed toward educating the sons of the family. This was the fate of most 'gentlemen's daughters'. Virginia Woolf and her sisters were lucky for they had free access to Sir Leslie Stephen's rich library. They were self educated, and both Virginia Woolf and her sister Vanessa Bell became leading figures of the Bloomsbury group. She was also a professional who along with her husband Leonard Woolf, established Hogarth Press -- which started as a single machine on her kitchen table—into a leading publishing establishment. A critic, public speaker and a novelist, Virginia Woolf seemed to have achieved it all in an era when women were still struggling for the right to work and to vote. However, her childhood though happy in most respects, left her emotionally scarred. The shadow cast by Minny Stephen's mental disability has already been mentioned. Virginia Woolf was also sexually exploited while still a child, by her half- brother Gerald Duckworth, a fact which she honestly records in 'A Sketch of the Past' (1939). The vulnerability of the girl-child even within the family is a current matter of grave concern, and Virginia Woolf exemplifies the enormous emotional costs of such victimization.

Virginia Woolf was always close to women. In fact, the first of her many mental breakdowns was precipitated by the death of her mother Julia and her half sister, Stella in quick succession when Virginia was in her early teens. Thereafter she was emotionally dependent on her sister Vanessa. She has wryly depicted her devotion to Vanessa in her book *Flush* (1933)--- Flush being the dog of Elizabeth B Browning, the poet Robert Browning's wife.

Virginia Woolf showed that a feminist reading of literature reveals that the representation of women in literature is gendered. Further, women authors are capable of disrupting the language system of patriarchy by disrupting the syntactical order of language. The growth of the feminist movement is inseparable from feminist criticism. While earlier feminists concerned themselves with the representation of women in literature, Woolf engages with language itself. She indicates how gender is acquired through language and how women try to subvert this.

SIMONE DE BEAUVOIR

While Virginia Woolf was rediscovered by feminist scholars, Simone de Beauvoir's influence on Second Wave is undisputed. Beauvoir's *The Second Sex* (1949) is a classical feminist text that argues that culturally man is viewed as positive and woman as the negative, or the 'Other'. The very title emphasises the secondary status which women have been forced to occupy historically. *The Second Sex* begins with facts and myths from history, psychology, biology and literature. These man-made myths from pre-history to the coming of suffrage depict women as passive objects. The greatest insight that de Beauvoir offered was that femininity itself is a cultural construct. As she famously stated, one is not born a woman but becomes one. Beauvoir's abiding influence on feminism can be gauged by the fact that the concerns she raised are being debated even today. For example, the entire issue of sex and gender, which informs feminist thought has its roots in the ideas of Simone de Beauvoir. Sex is a biological fact, while gender is a cultural construct. According to feminism, society often arbitrarily identifies a particular sex with a behaviour cluster and then coerces everyone to conform to it. So a 'womanly'

woman is supposed to be kind, gentle, timid and so on, but if she does not fit into this mould she is branded a tomboy. Another allied issue is the essentialism debate. de Beauvoir stoutly denied the existence of a feminine essence or the presence of some essentially feminine qualities in a woman. For her, every so called 'womanly' quality in a woman is a cultural construct. However, not all feminists were comfortable with the idea that femininity is a negative state and the ideal was to be as much like a man as possible. They insisted that there is an essentially female nature and this is nothing to be apologetic about. Rather, the female qualities of caring, sharing and nurturing are important and must be privileged over the masculine qualities of dominance, competition and violence. This debate in fact has its roots in *The Second Sex* and de Beauvoir's espousal of constructivism or the idea that femininity is a cultural construct.

The Second Sex was translated into English in 1943. It presents an epic account of women's oppression throughout history. De Beauvoir argues that while there is no physical or psychological reason for this, throughout history and across cultures, women have always been treated as inferior. She argues that woman's reproductive function is largely responsible for her oppression. It ties women to the domestic sphere, associates her with the body and so with animals and nature. As man feels superior to both nature and animals, he feels superior to woman (an idea later to be elaborated by ecofeminists). Woman's maternal role is supposed to be her natural destiny and consequently her status has become less-than-man. *The Second Sex* was notorious for its frankness, especially coming at a time when abortion was illegal in most countries. De Beauvoir finds marriage an exploitative arrangement which reinforces inequality and ties women to domesticity. Excluded from the public sphere women form male-female bonds, that then perpetuates the position of woman as the other. The alternative is the formation of a female group identity, a sisterhood. This is another idea which infused the Second Wave of feminism with vigour as reflected by slogans like 'Sisterhood is Powerful' The text has been consistently criticized and sometimes totally dismissed by both male and female scholars.

It is to be noted that de Beauvoir was deeply influenced by existentialism. Existentialism may be said to be 'literary and philosophical responses to the experience of nothingness, anomie and absurdity which attempt to discover meaning in and through this experience' (Fowler 80). Existentialism denies the existence of a pre-ordained human nature. It emphasizes the responsibility of each individual to become a self-governing individual. The German philosopher Hegel argued that each conscious being struggles for recognition with every other conscious being and finally arrives at the conclusion that s/he is the essential subject or the self, while the others are inessential, 'others'. Similarly, for de Beauvoir man formulates his identity in opposition to woman, who is always the 'other'. This attitude permeates human history and thought. She also introduced the concepts of 'transcendence' and 'immanence'. A human being is to be judged in terms of liberty. Liberty here means the ability to do more, know more and have more. This liberty has been appropriated by men. Women have been condemned to immanence. Her liberty is limited and bestowed by someone else. Her only achievement lies in producing the next generation. A woman can only free herself by repudiating her reproductive function and seeking transcendence i.e. pursue philosophy, art and science through the help of technology. De Beauvoir dreams of a utopia where women are set free from their historic chains by technology. The 'modern woman' for Beauvoir would be the equal of man, after being empowered by technology.

BETTY FRIEDAN

American feminism may be said to have started with the American writer Margaret Fuller. Published in 1845, her book *Woman in the Nineteenth Century* is an early feminist text in which Fuller envisaged a cultural androgyny of the future, which would fuse masculine and feminine attributes. However, the work that impacted American feminism the most, almost pioneering the Second Wave of the women's movement there, is Betty Friedan's classic *The Feminine Mystique*. Betty Friedan trained as a psychologist at the University of California. Despite her academic brilliance,

Friedan did not opt for a university career, choosing to become a journalist instead. She was associated with some leftist journals as well as commercial magazines directed at women. When Friedan was pregnant with her second child, she was fired from her job as per the prevailing law in America that did not have any provision for maternity leave. Betty Friedan now started free lancing as a journalist, but was profoundly dissatisfied with her life as a suburban housewife. This experience motivated her to explore further, and for the fifteenth reunion of Smith College, of which she was an alumna, Friedan circulated a questionnaire to 200 graduates to gauge their experiences of angst and dissatisfaction. These responses led her to elaborate her research further and *The Feminine Mystique* was born. Betty Friedan was a journalist with the magazine *Good Housekeeping* and so very familiar with books, articles and advertisements directed at women which were available to her professionally. Friedan was uneasy with the unstated assumptions of these texts which seemed to suggest that all women were homemakers or destined to become one. She concluded that middle-class white women in the late 1950s were suffering from 'the problem with no name', an angst or psychic distress. They were housewives and consumers with no public careers and expected to have only domestic concerns. Such an existence, according to Friedan, was pushing women to neurosis. This was the 'mystique' which gives the book its name. Friedan attacks women's passive acceptance of cultural stereotypes. In her book, Friedan demonstrated how the white American, middle-class woman had metamorphosed from the feisty 'new woman' of the 1920s and 30s into the confined homemaker of the 1950s. This was in keeping with America's post-war ideology, but for women this near total dependence for economic, intellectual and emotional support on their husbands was engendering feelings of worthlessness.

Friedan's career as a journalist helped her understand how the media was complicit in generating and perpetuating images of women which reinforced American post-war, cold-war ideology. She concluded that culture is not the cause of women's oppression, rather it is a means through which patriarchal ideology works. Friedan started with meticulous interviews

and statistics which she then used as the rituals of a social group much as an anthropologist might. However, the social group is limited to white, heterosexual, middle and upper class women. This is a severe limitation since it restricts the study to Friedan's own social class. Friedan's intolerant attitude towards lesbians and her suggestion that sexual relations be sacrificed at the altar of career further date the book. *The Feminine Mystique* reads like a book of popular psychology and panders to the American goals of individualism and consumerism. To be fair, Friedan does not set out to theorize about women's issues. She is focussed on analysing the malaise of women's angst, seeking causes and suggesting solutions.

Betty Friedan was able to consolidate the awareness generated by *The Feminine Mystique* and launched into a life-time's engagement with activism. Not only did she diagnose the problem affecting white middle-class women, she moved ahead and tried to deal with them. In 1966 she founded the National Organisation of Women (NOW) which attacked out-dated laws which were disadvantageous to women. These laws that supported unequal pay for women, denied them maternity leave and day-care facilities were demolished under the immense pressure exerted by NOW. In 1969 Friedan moved against the laws banning abortion. She founded the National Association for the Repeal of Abortion Laws (NARAL) and the National Women Political Caucus in 1971. Earlier, in 1970, she led the immensely successful Women's Strike for Equality. Despite all this, Friedan was cautious about extreme feminist radicalism. She was very concerned that feminism remain a mainstream concern and not become an extreme radical fringe, easily overlooked and dismissed. She was uneasy about what she saw as the lesbian appropriation of feminism. Her book *The Second Stage* (1982) advocates a moderate feminism as she identifies the battles won and the ones looming ahead. Friedan died in 2006 leaving America more congenial for women, after her.



A Gateway to All Post Graduate Courses

A. Personal Details

Role	Name	Affiliation
Principal Investigator	Prof. Sumita Parmar	Allahabad University, Allahabad
Paper Coordinator	Prof. Sumita Parmar	Allahabad University
Content Writer/Author	Dr. Meenakshi Pawah	Lucknow University
Content Reviewer (CR)	Prof. Sumita Parmar	Allahabad University
Language Editor (LE)	Prof. Sumita parmar	Allahabad University

Description of Module

Subject Name	Women's Studies
Paper Name	Women and Literature
Module Name/Title	Early writings by english women
Module Id	Paper-2, Module-5
Pre-requisites	None
Objectives	To make the readers aware of the early writings of British women
Keywords	Tradition, social change, public and private.

Early Writings by English Women

Women in the Sixteenth and Seventeenth Centuries

In a famous passage in *A Room of One's Own*, Virginia Woolf asked ÷why did women not write poetry in the Elizabethan age? She went on to speculate about an imaginary Judith Shakespeare, who might have been destined for a career as illustrious as that of her brother William, except that she had none of the chances that he had and, in Woolf's vision, met with a tragic end. The truth is, that many women wrote during the sixteenth and seventeenth centuries, though their writing careers were obscure and in comparison to Shakespeare's brilliance, neglected and ignored. During that time quite a number of Judith Shakespeares did write plays; they also wrote poems, prose fiction, diaries, prophecies, letters, tracts, philosophy- any genre that men wrote in attracted at least some women writers. Until recently it was thought, following on from Virginia Woolf, that early modern women writers were extremely scarce. It has now become evident, as manuscript sources as well as printed books are uncovered, that while far fewer women wrote than men (it has been estimated that an average of 1 percent of all published writing in the seventeenth century was produced by women), a bibliography of published and unpublished writing from Isabella Whitney to Aphra Behn would still run to thousands of items.

In the late sixteenth and early seventeenth centuries, although many women writers came from aristocratic backgrounds (Mary Wroth, for example, was a member of the influential Sidney family) women from much more humble backgrounds also wrote: Isabella Whitney, for example, had to earn her keep through service in a gentleman's household in London. During the course of the seventeenth century, under the influence of the social upheaval that was part of the English Civil War, less privileged women wrote an increasing number of works, particularly in religious genres (examples here are Hester Biddle, Priscilla Cotton, and Mary Cole). English society changed dramatically during the early part of Elizabeth I's reign; between Whitney and Aphra Behn, who lived to see the arrival of William and Mary in 1688, England had four further monarchs (James I, Charles I, Charles II, and James II), a commonwealth, and a protectorate. While it is hard to generalize, a number of significant changes in the nature of women's writing occurred during this period (just as writing in general underwent a dramatic change). Writers such as Whitney, Amelia Lanyer, and Mary Wroth belong to quite a different world from writers at the end of the seventeenth century such as Behn and Katherine Philips. By the end of the seventeenth century there was at least some elementary sense of a tradition (or traditions) of women's writing, so that for example, the death of both Behn and Philips saw eulogies from other writers (both male and female). On the other end, both Aphra Behn at the end, and Mary Wroth at the beginning of the century attracted fierce condemnations for daring to write secular literature- a preserve supposedly best left for men. While some women offered mutual support, others saw publication (if not writing itself) as demeaning; for example the brilliant letter writer Dorothy Osborne, who was writing for her lover's eyes only, could mock Margaret Cavendish for being so foolish as to write and publish poetry.

While we have some sense now of how many women wrote, it is very difficult to determine who read them and in what numbers their works were distributed. This is partly because women wrote in such a wide variety of modes and genres. By the end of the period under consideration here,

Aphra Behn stands as one of the most successful playwrights of the Restoration, whose work was watched and read by large numbers of people.

Margaret Cavendish, Duchess of New Castle (1623-1673)

Margaret Lucas Cavendish was a philosopher, poet, scientist, fiction-writer, and playwright who lived in the seventeenth century. Her work is important for a number of reasons. One is that it lays out an early and very compelling version of the naturalism that is found in current-day philosophy and science. It also offers important insights that bear on recent discussions of the nature and characteristics of intelligence and the question of whether or not the bodies that surround us are intelligent or have an intelligent cause. Another reason that the work of Cavendish is important is that it anticipates some of the central views and arguments that are more commonly associated with figures like Thomas Hobbes and David Hume. She also anticipates discussions in the work of contemporary philosophers, such as David Chalmers and Colin McGinn, about whether or not our ability to understand how matter thinks is relevant to the question of whether it does think.

Margaret Lucas was born in 1623 in Colchester, Essex. She did not receive a formal education in disciplines such as mathematics, history, philosophy, and the classical languages, but she had access to scholarly libraries and was an avid reader. She began to put her own ideas to paper at a very early age, and although it was regarded as unseemly at the time for a woman to be publicly intellectual, she was able to be an intellectual in private in regular conversations with her middle-brother John. This is noteworthy because John was already a well-established scholar: a student of law, philosophy, and natural science, he was fluent in Hebrew, Latin and Greek, and would eventually become a founding member of the Royal Society. In 1643, seeking a life of independence, Lucas applied to be a maid of honor at the court of Queen Henrietta Maria. When the queen was exiled to France in 1644, Lucas accompanied her and shortly thereafter met William Cavendish. They married in 1645, and would remain in exile (in Paris, then Rotterdam, then Antwerp) until the restoration of the crown in 1660. There are two reasons why it is important to mention the marriage of Margaret Lucas and William Cavendish. One is that in the mid-seventeenth-century it was unusual for a publisher to print the philosophical and scientific work of a woman. Cavendish was a sufficiently brilliant and impressive writer that she was able to publish some of her work without assistance including her very first work [*Poems and Fancies*, 1653], but many of her writings were published with the help of her well-connected husband. The second reason why it is important to mention the marriage of Lucas to Cavendish is that through the "Cavendish Circle" meetings that he had organized in the 1640s, she interacted with such figures as Thomas Hobbes, Rene Descartes, Marin Mersenne, Pierre Gassendi, and Kenelm Digby. But these philosophers would not engage with her directly. Unfortunately and sadly for her and for us, she had no written philosophical correspondence with any of these philosophers. When they would not critically correspond with her in print, she

engaged their views critically in the form of a correspondence between herself and a fictional third person. Cavendish lived and wrote in the thick of the mechanistic revolution of the seventeenth century, though many of her views about thinking matter, the nature of scientific explanation, and the intelligibility of the divine seem almost contemporary. In her own age, she was regarded alternately as mad, pretentious, a curiosity, and a genius. She finally received some much-wanted recognition from her male peers in 1667, when she was offered an extremely rare invitation to participate in a meeting of the Royal Society, though to be sure she was regarded as a spectacle by many in attendance. She died in December 1673 and was buried at Westminster Abbey. Over the course of her short life she produced a number of important works in philosophy. These include *Philosophical and Physical Opinions* (1656), *Orations of Divers Sorts*, *Philosophical Letters* (1664), *Observations Upon Experimental Philosophy* (1666), *The Description of a New World, Called the Blazing World* (1666), and *Grounds of Natural Philosophy* (1668).

Aphra Behn (1640-1689)

Aphra Behn was an English dramatist, poetess, and novel writer. She was highly popular in the reign of Charles II, when nothing could exceed the licentiousness of the public stage, but the licentiousness of private manners.

She was born in the reign of Charles I., but the year is not known, and, as is stated, of a good family in Canterbury, of the name Johnson. While she was yet very young, her father was appointed governor of Surinam, but he died on the voyage out, leaving behind him a large family who were with him on the way to the West Indies. They proceeded on their expedition, and resided at Surinam for some years, where Aphra Johnson became intimately acquainted with Prince Oroonoko, whose history she afterwards molded into the novel that Southern used in writing his tragedy of that name. In Surinam she lost several other relations, and returned to London, where her beauty and abilities procured her a husband in Mr. Behn, an English merchant of a Dutch family. Not long afterwards (her husband, probably, having died in the interval) it is asserted that she was employed by the court of England, at the instance, it would seem, of Charles II himself, to proceed to the Low Countries, in order to procure and transmit information as to the designs of the Dutch. She went to Antwerp, and there formed, or renewed, an acquaintance with a person of influence and information, named Vander Albert, who let her into the secret of the intention of the Dutch, under de Witt and de Ruyter, to sail up the Thames and burn the English ships at Chatham. This is broadly stated in the Memoirs of Mrs. Behn, but it seems very doubtful, as unquestionably the intelligence that she is reported to have sent over was not credited in London. It looks like an endeavour to give importance to Mrs. Behn's character after the attempt had been made by the Dutch, and to cast an imputation upon the English government for not availing itself of her information.

She continued to reside for some time in Antwerp, and is said to have entered all the gaieties and gallantries of the city. Why she returned to England is not clear but sailing from Dunkirk her boat was wrecked but luckily she was rescued. At the time, she could not have been much more than twenty-three or twenty-four years old, and it seems probable that during the rest of her life she was mainly indebted to her pen for support. That she was a woman of beauty and gallantry cannot be doubted; and it is asserted, with some appearance of truth, that she devoted herself much to the pleasures of the town. Two of her plays were published in 1671, *The Amorous Prince* and *The Forced Marriage*; and between that year and 1687, she produced no fewer than thirteen other comedies or tragi-comedies, and one tragedy, entitled *Abdelazar*, which made its appearance in 1677. It is founded upon the old play, long falsely attributed to Marlowe, called *Lust's Dominion*. Two of her dramas, *The Widow Ranter*, and *The Younger Brother*, were posthumous; the first having been brought out at the Theatre Royal in 1690, and the second at Drury-lane Theatre in 1696. There is no one of her plays totally devoid of merit, although it is evident that she sometimes wrote under the pressure of necessity. Their indecency she seeks to excuse in the preface to her *Lucky Chance* (1687), which says that she offended in this respect no more than her neighbors, and that her productions ought not to be examined with greater severity. She had, however, probably better talents than many of these worthless neighbours, and was, besides, a woman.

Of the latter portion of her career, little has been ascertained, and perhaps the result of an investigation might be anything but satisfactory. In 1684, 1685, and 1688, she published three volumes of miscellanies in verse, including pieces by the Earl of Rochester and Sir George Etherege, (a companionship not of the most unexceptionable kind,) together with a translation of *Rocheffoucault's Maxims*. One of her most remarkable pieces is a version of Ovid's Epistle, *Oenone to Paris*, which, with others, was printed under the sanction of a preface by Dryden. In this, he avows that she did not understand Latin. She had not attained her fiftieth year at the time of her death, on the 16th of April, 1689, after a tedious illness; she was buried in the eastern ambulatory of the cloisters of Westminster Abbey. During her life she was very commonly known by the poetical appellation of "the Divine Astræa," a circumstance which misled Langbaine, when, in his account of Dramatic Authors, he called her Mrs. Astræa Behn. Gildon published a collected edition of her separately printed plays, and such was their discreditable popularity, that they reached the eighth edition in 1735.

Women in the Eighteenth century

Women in the eighteenth century England were not expected to be much more than wives and mothers. Their place was in their home, taking care of the children. Women were also supposed to be modest and generally uneducated. Society's ideals placed many restrictions on the

opportunities of women. Yet, some women fought against these restrictions and inhibitions, striving for independence, not only with their actions, but with their thinking as well. These pages contain just a few of the women who overcame and surpassed society's traditional standards. Here you will find nine of the most significant women writers of the eighteenth-century England, a brief biography of each, and samples of their writings

These are women who not only raised families and often embraced the traditional role of women, but who also challenged the definition of what it means to be a woman. They revolutionized society's views towards women and paved the way for future generations to express their many talents and thoughts about the world they lived in. These are the authors-poets, novelists and playwrights-whose work not only impacted eighteenth century society but whose influence continues even today.

Many of these women were forced to write under anonymous names because of their families lack of approval and their fear that, if discovered, society's rules would prevent future efforts. Some women were so inhibited by society's view of them, that they lacked the confidence in their writing, believing that it was unworthy or that it would never be appreciated by the public. Thus, anonymous names allowed them to test their success without being directly humiliated by their possible failures or social conflict.

These women were able to overcome their challenges and garner vast accomplishments. They could not remain anonymous for long; it was only a matter of time before their works reached the hands of the British audience, and their readers insisted on knowing the identities of these amazing minds who produced such great works.

Fanny Burney (1752-1840)

The English novelist and diarist Fanny Burney was one of the most popular novelists of the late 18th century. She was also an important chronicler of English manners, morals, and society. Fanny Burney, by name of Frances d'Arblay, née Burney was born on June 13, 1752, in King's Lynn, Norfolk, England, daughter of the musician Charles Burney, and author of *Evelina*, a landmark work in the development of the novel of manners.

Fanny educated herself by omnivorous reading at home. Her literary apprenticeship was much influenced by her father's friend Samuel Crisp, a disappointed author living in retirement. It was to "Daddy" Crisp that she addressed her first journal letters, lively accounts of the musical evenings at the Burneys' London house where the elite among European performers entertained informally for gatherings that might include David Garrick, Dr. Johnson, Edmund Burke, and Richard Sheridan. Considered the least promising of the clever Burney children, Fanny moved unnoticed in the circles of the great, confiding her observations to Crisp.

Her practice of observing and recording society led eventually to her novel *Evelina, or The History of a Young Lady's Entrance into the World*, in which she captured London's literary society with its publication. *Evelina* revealed its author to be a keen social commentator with an attentive ear for dialect and the differentiation of London speech. It concerns the development of a young girl, unsure of herself in society and subject to errors of manners and judgment. The plot terminates with Evelina's marriage after the mistakes stemming from her untutored girlhood have been surmounted. A novel treating contemporary manners in an elegant and decorous way and depending for the development of its plot upon the erring and uncertain conduct of the heroine was an innovation that pointed the way for the novels of Jane Austen. Published anonymously, *Evelina* took London by storm. No one guessed it was by shy Fanny Burney, then 26.

When the secret was out, Burney's debut into literary society was launched by the fashionable hostess Mrs. Thrale. Once the young woman overcame her shyness she could match wits with Dr. Johnson himself, who was very kind to her between 1779 and 1783 when they both made long visits to the Thrales. Burney's journals from this period have been prized for their vignettes of contemporary scenes and celebrities and for Burney's own secretly expressed delight in being famous.

Her next novel, *Cecilia, or Memoirs of an Heiress*, 5 vol. (1782), incorporated morally didactic themes along with the social satire of Burney's first novel into a more complex plot. Though lacking the freshness and spontaneity of *Evelina*, this novel was equally well received, but Burney's success was shadowed by the death of Henry Thrale in 1781, of Crisp in 1783, and of Dr. Johnson in 1784. These years also brought a disappointment in love, when the ambiguous attentions of a young clergyman came to nothing.

In 1785 Burney was presented to Queen Charlotte and King George III and in 1786 was invited to court as second keeper of the robes, where she remained for five unhappy years. Eventually her health suffered, and she was allowed to resign in 1791. Her journals of the period loyally repress court gossip of the years of the king's madness (1788-89) but contain interesting accounts of public events like the trial of Warren Hastings.

In 1793, when she was 41, Burney married Alexandre d'Arblay, a former adjutant general to Lafayette, then a penniless French émigré living in England. They had one son. In 1796 she wrote a potboiler, *Camilla: or a Picture of Youth*, and on its proceeds the d'Arblays built a house in Surrey, where they moved in 1797. While on a visit to France with her husband and son in

1802, she was forced by the renewal of the Napoleonic Wars to stay on for 10 years. After Waterloo (1815) the d'Arblays returned and settled at Bath, where d'Arblay died in 1818. Mme d'Arblay then retired to London, where she devoted her attention to her son's career and to the publication of her father's *Memoirs* (1832), a project begun in 1814. An edition of her journals and letters in eight volumes was published in 1972/80.

Hester Lynch Thrale Piozzi (1741-1821)

Hester Lynch Thrale Piozzi is one of the most interesting female writers of the late eighteenth century. The only daughter of an impoverished Welsh family, she received an excellent education (although Education was a Word then unknown, as applied to Females) (Thraliana). At the age of sixteen she could read and write fluently in French, Italian and Spanish, and began studying Hebrew at the age of seventy, clearly portraying her strong, life-long interest in different cultures and languages. Her passion for literature led many critics to compare her to contemporary female writers: Elizabeth Montagu, Catherine Talbot, Frances Burney, and even Mary Wollstonecraft and Helen Maria Williams. Her relationship with the female intellectual world of that time, however, is both ambiguous and fascinating.

The most well known part of her biography is her forced marriage to the rich brewer Henry Thrale, which was arranged to save her family from bankruptcy. After the marriage, she moved to his house in Streatham Park. Things, however, soon began to change; the desire of her contemporaries to be associated with a well-educated hostess and her formidable guests, Dr Johnson, James Boswell, the Burneys and the controversial Italian intellectual Giuseppe Baretti amongst others, became irresistible to many, and soon the regular assemblies at her house became a new, unique type of salon. From that time on, she narrated her life experiences through her writings, and her personal conflict between the public image of a brilliant salonnière and the private sorrows for her husband's infidelity fill hundreds of pages in her journals and poems, all published anonymously.

The first fundamental change in Piozzi's life had thus occurred in 1765, when the everyday routine of her first husband's country house came to be enlivened by prominent characters arriving from London to visit Mr Thrale. The "Streathamites", as Frances Burney would later call them, were themselves the expression of the social, political and cultural change of that time. Some were members of an intellectual middle class who worked for a living, like the musicologist Charles Burney and the Italian essayist Giuseppe Baretti, others were aristocratic artists, like Sir Joshua Reynolds. There were also actors, dramatists, writers, musicians and thinkers, all representatives of a changing, dynamic world. Hester Lynch Thrale was the

convivial hostess and Samuel Johnson an honourable guest, who entered the house as a friend and lived there for the next fourteen years.

The Streatham Circle, as it was called, rivalled the other salons and clubs of London for more than a decade, devising their own conventions and social behaviour. They would read books and letters aloud, compose verses, throw notes at each other (Letters) and exchange books in which they wrote their opinions in the margins. Frances Burney's *Evelina* also received this treatment, and the exchange of comments and notes became the novel's first, and rather peculiar, form of advertising in the world of literature. In the specific case of Burney's first novel, Hester Lynch Thrale Piozzi's role was that of a bluestocking: a promoter of a talented female writer as a professional author, independent of the individual patronage and publication by subscription of the ancient régime. It is quite hazardous, however, to describe Hester Lynch Thrale Piozzi as a 'bluestocking'. She was a brilliant hostess and an ambitious and acute writer, well aware of the rules of the literary market, but she never reacted openly against the literary establishment. In fact, she preferred to enact her intellectual and professional autonomy with a close eye on social respectability. Her distinctive features were her liveliness, informal disposition, good manners and friendliness. In fact, one of the main features of the Streatham circle was its intimate, colloquial, and even congenial atmosphere.

Hester Lynch Thrale's relationship with Samuel Johnson was extremely complex. Their friendship, which started at Streatham and then developed through their correspondence and collaboration, came to a brisk end with her scandalous marriage to Gabriele Piozzi, after the death of her first husband. Hester Lynch Thrale Piozzi, however, wanted to restore her public image and realized that she could do this by writing while she was in Italy. The occasion was the news of Samuel Johnson's death and her first published work: *Anecdotes of the Late Samuel Johnson* (1786), was a great success at the time. Until recently, however, Hester Lynch Piozzi has not been fully appreciated as one of Johnson's biographers, with the canon dominated by writers such as James Boswell and Sir John Hawkins. As a result, Piozzi's own version of Johnson's life can be seen as her first attempt to challenge male literary convention. In her opinion, the impersonal style of the classical biography should be abandoned in favour of a different and innovative solution, and *Anecdotes* was her way of exploring biography as a genre that could be informal, personal and subjective, in line with the image of Johnson she knew best.

After Henry Thrale's death and more prominently after the death of Dr Johnson, her passion for writing moved away from the private space of her closet in search of authorship, trying to achieve professional emancipation as well as social and intellectual independence. Her decision to marry the Italian singer Gabriele Piozzi, a music master living on his profession, who was also a Catholic, made her a leading anti-conformist character in an age of radical social, cultural, intellectual and political change and revolution. Such a marriage created a conflict between Hester Lynch Thrale Piozzi and her circle of friends, but it also allowed her to achieve a status as a conscientious and committed literary artist in her own right.

Her first works, *Anecdotes of the Late Samuel Johnson* (1786) and *Letters to and from the Late Samuel Johnson* (1788), reworked the traditional masculine discourse of knowledge, i.e. biography and published correspondence, by using a 'feminine' form, the anecdote, and bestowing full dignity upon this unfinished, fragmentary form. Following the success of *Anecdotes*, Hester Lynch Thrale Piozzi shocked the London literary world by publishing her private correspondence with Samuel Johnson. Although, in reality, she had manipulated Johnson's letters as well as her own to suit the market, most of the reviewers saw her editing as an insult to Johnson's memory, and objected to the publication of such private correspondence, viewing it as indecent. This, however, had been exactly her objective: by accurately selecting certain letters for publication from Johnson, alongside her own, she had hoped to present herself in the light of an author and emerge as a public character in the image she preferred.

Travelling on the Grand Tour became the occasion for the composition of an extremely innovative version of a travel narrative, culminating in the introspective *Observations and Reflections Made in the Course of a Journey Through France, Italy, and Germany* (1789). Once Piozzi had transgressed every 'rule' of feminine behaviour, she could write and publish whatever she wanted and in 1789 her *Observations and Reflections Made in the Course of a Journey Through France, Italy, and Germany* appeared in London. Her ambition was clear: she wanted a place for herself in the travel narrative canon. Piozzi's travel book is a masterpiece of its genre. Even though her intention was that of writing a work 'of truth', trying to offer the reader a faithful description of whatever she saw during her journey on the continent, her own version of the Grand Tour is a far cry from the more classical narratives of Addison, Sharp and Smollett. Piozzi's tone is much more imbued with a sensual reality of the places she visited, and this subjective element makes her travel narrative more similar to Sterne's *Sentimental Journey*. Sensations and feelings work as an emotional filter for Piozzi, to which corresponds a specific 'code' of writing, that of a spontaneous flow of observations and personal reflections, supported by the rhetoric of the 'on-the-spot composition' that involves the reader through its sense of immediacy and expectation. Her privileged position, as the wife of an Italian, her 'demi-naturalization', in her own words, is her advantage in respect to other British travellers. Such a status gave her the freedom to exceed the usual symmetry 'known (British) / unknown (Italian)' of the classical narrative of the Grand Tour. As a female traveller, she was even more exposed to such a distinction between 'northern' and 'southern' features and, of course, she ran the risk of being identified with the 'effeminate luxury of the warm South', in Chloe Chard's words. However, despite the risk of being considered a lascivious and scandalous woman, she enjoyed the pleasure of discovering the unknown. The final result of her journey is a new self-image, which she could display to her British readers: a new identity, which was shaped by the myriad different experiences she had throughout Europe.

Her return to England coincided with fresh attempts to challenge gendered conventions of writing and the canon itself. Indeed, her *British Synonymy* (1794) and *Retrospection* (1801) once again deconstructed masculine discourses of culture, by establishing a female viewpoint of

linguistics and history. Piozzi's most ambitious works, *British Synonymy and Retrospection*, warrant renewed literary appreciation. Their merit lies in Piozzi's extremely personal use of the genres to which they belong. What is felt while reading these last two works is a persistent determination and unremitting search for authorship in a literary world still dominated by men. Piozzi's approach to history and linguistics must be seen today as attempts to achieve professional emancipation and displays her independence of mind. Her independence in writing, however, cannot be considered as open subversion. In fact, she was an author writing inside an establishment that she did not want to subvert, but in which she wanted to be accepted as an artist in her own right. Her subversion thus can be best called eccentricity. That is why her "private" writing is the best expression of her kaleidoscopic personality as well as of her passion for and attitude towards writing. Her "diary", *Thraliana*, is one of the most fascinating works by a woman of that time, but is hard to define. In Piozzi's words, it is a "strange Farrago [sic] of Sense, Nonsense, publick [sic], private Follies" (*Thraliana*). Indeed, it is not simply a personal diary. It is a collection of anecdotes, autobiography, travel journals and verses – all combined together. Its evolution is interesting and may provide a more complete understanding of its writer. The first period of *Thraliana* consists of a classical collection of "anecdotes" not only on the Streatham guests, but also on the literary characters of the London scene. Gossip and tales are mixed with her own verse and translations from French and Latin, and she herself realizes the originality of such a "collection": "stranger still that a Woman should write such a Book as this" (*Thraliana*). Slowly, *Thraliana* turns from the vivacious narration of other people's anecdotes into self-narration. The author's own feelings and anecdotes become the main topic of the book, but the tone and style stay the same until the end: informal and colloquial. She carefully avoids the narcissisms of diary writing, realising that *Thraliana* could be published one day, which is why the text becomes more of a self-dramatization, alongside the publication of her works; it is "an odd Thing", a private space confounded with her public image. Thus *Thraliana* cannot be considered a finished work; rather, it is suspended between a journal and the self-narration of a public character. In keeping with her other published works, it is a place where her subjectivity emerges to find the public recognition she had pursued all her life.

Hester Lynch Thrale Piozzi's work covers a wide range of literary genres, and constantly displays an entertaining and satirical humour together with an experimental and innovative style. Manuscripts, journals, published works and commonplace books also reveal her intellectual vivacity, and can be presented for critical discourse on female writing. Her correspondence not only reveals her position as a major female intellectual, and, perhaps, as a bluestocking, but also her leading role in a lively exchange of opinions, ideas, witticisms and interesting stories. Recent critical approaches have aimed to highlight her as a prolific writer, thus granting her the place she deserves in the eighteenth-century British literary canon.

Ann Radcliffe (1764-1823)

Ann Radcliffe is best known as one of the most significant contributors to the creation of the Gothic genre. Her novel *The Italian* is considered by many to be the first novel written in this genre. She is also the best selling, most translated, and most read of all British novelists.

Most of her life, Ann kept to herself. Thus only basic facts are known about her life. She was the daughter of Ann Oates and William Ward, a London businessman. One of the most significant influences on her while she was growing up, was her uncle, Thomas Bently. Bently was widely travelled, highly cultured and educated man. He did a great deal to peak Ann's interest in romance writing and exotic places.

In 1787, she married William Radcliffe, an Oxford Law student. He did not finish his studies and soon became the editor and owner of *The English Chronicle*. Since her husband was often busy in the evening, working at the paper, Radcliffe did a good deal of reading and eventually began experimenting with some writing of her own. After a while, she anonymously published two works, *The Castles of Athlin* (1789) and *Dunbayne* (1790). Both were met with luke-warm reviews. Her first big hit came in 1791 when she published *The Romance of the Forest*. This poetic piece put her on the map as a writer and by the time she released *The Mysteries of Udolpho* (1794) she had become a major English novelist.

Radcliffe's writing was heavily influenced by romance writers from the Renaissance period. She was also influenced by Charlotte Smith, who was one of Ann Radcliffe's favourite writers. Possibly Radcliffe's greatest appeal is in the distinct form of Gothicism that she produced. While she does include various standard conventions, such as secret passageways, gloomy castles, and claustrophobic places, she adds her own unique style to this genre. Especially noteworthy is her ability to use suspense. Her talent for mixing the natural and the supernatural keeps readers in suspense as they turn page after page. Nowhere is this better illustrated than in her final work, *The Italian*. The blending of sublime, with natural scenes and mysterious, and supernatural events has made this book one of the most popular novels of the 18th century. Her work has inspired gothic and romance writers for the past two centuries.

Eliza Acton (1799-1859)

Eliza Acton is considered Britain's first modern cookery writer because of the exactness of her recipes, which remain eminently practical today. She was both educator and food reformer, ahead of her time in advocating healthy eating and simple cooking. Her work remained in print until 1918 when ousted by that of Mrs Isabella Beeton. Eliza grew up in Ipswich in East Anglia where her father was a partner in a brewery and wine business. Aged 18, Eliza and a friend founded a boarding school in Suffolk, offering a course of education combining elegance and utility with economy. She left after four years, though she may have begun writing poetry at this

time for some was published during the 1820s. Ill health led to her living in France where she developed a lifelong admiration for French cooking. It is thought she became engaged to a French officer whose infidelity caused her to return home, possibly with an illegitimate daughter who was brought up by her sister. During the 1830s Eliza approached her publisher with further fugitive verses but Mr Longman suggested she write a cookery book instead. *Modern Cookery, in all its Branches* (1845) was the result. In 1855 an expanded edition appeared, *Modern Cookery for Private Families*, described by Elizabeth David as 'the greatest cookery book in our language' in its preface the author complains of being much plagiarized. Eliza's only other work, *The English Bread Book* (1857), was published just two years before her death in London due to premature old age

Mary Wollstonecraft (1759-1797)

The Anglo-Irish feminist, intellectual and writer, Mary Wollstonecraft, was born in London, the second of six children. Her father, Edward John Wollstonecraft, was a family despot who bullied his wife, Elizabeth Dixon, into a state of wearied servitude. He spent a fortune which he had inherited in various unsuccessful ventures at farming which took the family to six different locales throughout Britain by 1780, the year Mary's mother died.

At the age of nineteen Mary went out to earn her own livelihood. In 1783, she helped her sister Eliza escape a miserable marriage by hiding her from a brutal husband until a legal separation was arranged. The two sisters established a school at Newington Green, an experience from which Mary drew to write *Thoughts on the Education of Daughters: With Reflections on Female Conduct, in the More Important Duties of Life* (1787). Mary became the governess in the family of Lord Kingsborough, living most of the time in Ireland. Upon her dismissal in 1787, she settled in George Street, London, determined to take up a literary career.

In 1788 she became translator and literary advisor to Joseph Johnson, the publisher of radical texts. In this capacity she became acquainted with and accepted among the most advanced circles of London intellectual and radical thought. When Johnson launched the *Analytical Review* in 1788, Mary became a regular contributor of articles and reviews. In 1790 she produced her *Vindication of the Rights of Man*, the first response to Edmund Burke's *Reflections on the Revolution in France*. She was furious that the man who had once defended the American colonies so eloquently should now assault the sacred revolution and libel Richard Price, a close friend of her Newington days.

In 1792, she published her *Vindication on the Rights of Woman*, an important work which, advocating equality of the sexes, and the main doctrines of the later women's movement, made

her both famous and infamous in her own time. She ridiculed prevailing notions about women as helpless, charming adornments in the household. Society had bred "gentle domestic brutes." "Educated in slavish dependence and enervated by luxury and sloth," women were too often nauseatingly sentimental and foolish. A confined existence also produced the sheer frustration that transformed these angels of the household into tyrants over child and servant. Education held the key to achieving a sense of self-respect and a new self-image that would enable women to put their capacities to good use.

In *Maria, or the Wrongs of Woman*, published unfinished in Paris in 1798, Mary asserted that women had strong sexual desires and that it was degrading and immoral to pretend otherwise. This work alone sufficed to damn Mary in the eyes of critics throughout the following century.

In 1792 she set out for Paris. There, as a witness of Robespierre's Reign of Terror, she collected materials for *An Historical and Moral View of the Origins and Progress of the French Revolution: and the effect it has Produced in Europe* (vol I, 1794), a book which was sharply critical of the violence evident even in the early stages of the French Revolution.

At the home of some English friends in Paris Mary met Captain Gilbert Imlay, an American timber-merchant, the author of *The Western Territory of North America* (1792). She agreed to become his common law wife and at Le Havre in May 1794, she bore him a daughter, Fanny. In November 1795, after a four months' visit to Scandinavia as his "wife," she tried to drown herself from Putney Bridge, Imlay having deserted her.

Mary eventually recovered her courage and went to live with William Godwin in Somers-town whom she had first met at the home of Joseph Johnson in 1791. Although both Godwin and Mary abhorred marriage as a form of tyranny, they eventually married due to Mary's pregnancy (March 1797). In August, a daughter Mary (who later became Shelley's wife), was born and on September 10 the mother died.

Mary Wollstonecraft was a radical in the sense that she desired to bridge the gap between mankind's present circumstances and ultimate perfection. She was truly a child of the French Revolution and saw a new age of reason and benevolence close at hand. Mary undertook the task of helping women to achieve a better life, not only for themselves and for their children, but also for their husbands. Of course, it took more than a century before society began to put her views into effect.

Paper 12;
MODULE 02; E Text

I. (A) Personal Details

Role	Name	Affiliation
Principal Investigator	Prof. Tutun Mukherjee	University of Hyderabad
Paper Coordinator	Dr. Neeru Tandon	VSSD College, CSJM University, Kanpur
Content Writer/Author (CW)	Dr.Sandhya Tiwari	NNRG Integrated Campus, JNTU-Hyderabad.
Content Reviewer (CR)	Dr. Neeru Tandon,	VSSD College, CSJMU Kanpur
Language Editor (LE)	Dr. Neeru Tandon	VSSD College, CSJMU Kanpur



A Gateway to All Post Graduate Courses

(B) Description of Module

Item	Description of module
Subject Name	English
Paper name	English Language Teaching
Module title	Language Teaching Theories
Module ID	MODULE 2
Pre-requisites	
Objectives	<ol style="list-style-type: none">1.To examine the theory and practice of language teaching2.To educate teacher-learners' and teachers about ELT3.To introduce the learners to ELT approaches and methods4.To introduce to the various language teaching theories5.To create awareness about the concept of reflective practice as a set of skills and understandings which can be applied to ELT
Key words	Language Teaching Theories, Behaviourism, Cognitivism, Operant Conditioning, Script Theory, Oral Approach, Situational Language Teaching, Audio-Lingual Method, Communicative Language Learning (CLL), S-O-S approach, The Natural Process, Suggestopedia

2.0 LEARNING OUTCOMES

- In this module learners will understand variations among English language teaching approaches, methods and techniques.
- Learners will learn to appreciate the ELT challenges and opportunities
- Learners will develop ability to of expressing values and judgments
- Learners will learn to best meet their own needs.

- They will gain a critical knowledge of some of the fundamental principles, issues and activities involved in foreign language pedagogy, and learn how to observe, interpret and evaluate language teaching and learning in a rigorous way.
- This module will acquaint students with the most generally accepted theoretical and methodological theories of language teaching and learning.
- The module is practical, offering teachers pedagogical ideas to meet the specific needs of various ages, proficiency levels, purposes, skills, and contexts of specific language learners.

2.1 INTRODUCTION

The explosion of approaches and modules is a prominent characteristic of contemporary language teaching as Second Language and Foreign Language. It symbolizes the strength and scope of the profession. These exploration and research resulted in various theories. Theory is an essential ingredient that guides the way in which language practitioners opine and approach teaching learning process. Theory helps to predict, explain and assess situations and possibilities, and provides a rationale to react and intervene language acquisition process. It aids in identifying the feasible approaches that have been introduced, experimented and understood. Theories often inform of the type of method that is most appropriate for use. Methods are the specific techniques and approaches that are adopted to implement to accomplish tasks and reach specific goals.

It is important that the learners and teachers acknowledge and understand their theoretical framework from established and researched theories and not from mere assumptions and beliefs that are guided by their personal or professional experiences. If teachers implement strategies based on assumptions and beliefs then learners are pushed into uncertainty and risk. The multiplicity and plurality of language learning theories owes to the fact that language learning is a complex process and is closely related to other disciplines like linguistics, sociolinguistics, psychology, sociology etc. The studies conducted in these disciplines enriches and adds to new knowledge to the domain of language teaching and learning process.

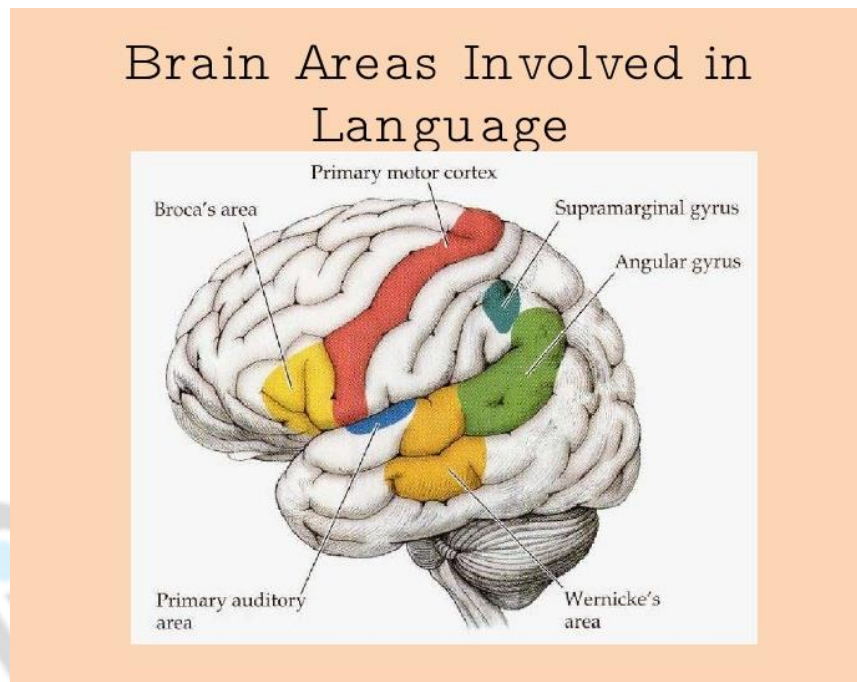
Although the process of learning a new language is generally complex it is not entirely unpredictable. Its close connection to human culture and evolution of lifestyle make it an interesting subject of study. As a result, there are various perspectives, which resulted in the multiple approaches and they in turn lead to the emergence of great many theories attempting. Each of these theories propose to explain how learning occurs. Nevertheless, there does not seem to be even one theory that is both broad enough to account for all types of learners based on practical application orientation. Perhaps this dichotomy is the reason for the wide void between existing theories of learning and the practice of instructional design.

In addition to main theories, there are other theories that address how people learn. More than thirty five prominent theories of learning from the behavioral, cognitive, constructive, human, and social traditions were subjected to a textual review and constant comparative analysis in search of common themes that represent *universal* and *fundamental* principles of learning.

2.2. HUMAN BRAIN AND LANGUAGE ACQUISITION

When Swedish scientists used brain scans to observe the new language learning process, they discovered that learning a foreign language can increase the size of the brains. This study is part of a growing body of research using brain imaging technologies to better understand the cognitive benefits of language learning. Advanced medical procedures like Magnetic resonance imaging (MRI) and electrophysiology, among others, these days can identify not only whether one needs spine surgery, knee replacement, hear surgery but they also how brains responds upon hearing, understanding and producing a second language.

Figure 1:



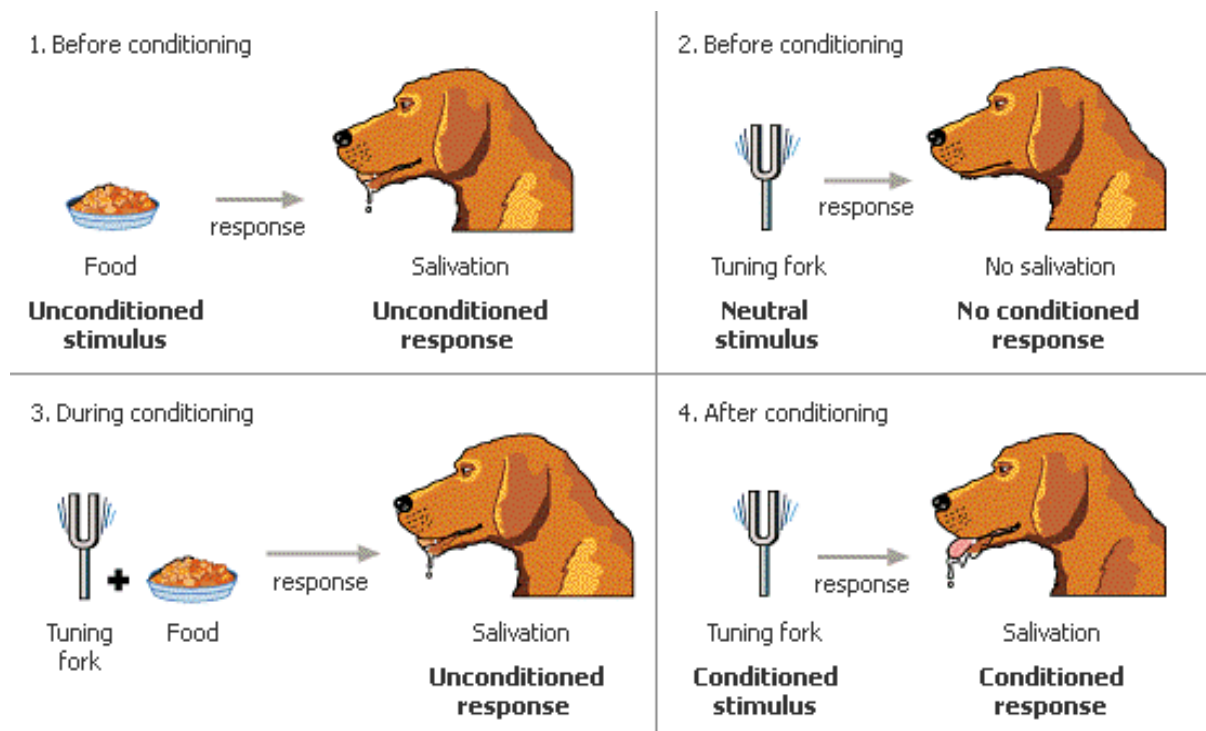
Recent brain-based research studies have proved that people who speak more than one language fluently have better memories and are more cognitively creative and mentally flexible than monolinguals. Canadian studies suggest that Alzheimer's disease and the onset of dementia are diagnosed later for bilinguals than for monolinguals.

2.3. BEHAVIOURISM AND LEARNING

Behaviourism is a worldview that assumes a learner, in the process of learning, responds only to stimuli. Ivan Pavlov, in 1927, started his language learning experiments through "classical conditioning."

Pavlov demonstrated his assertions by the dog's response to stimuli. Initially the dog only salivated when it was eating. Later Pavlov noticed the dog salivated when he carried the food into the room. He became curious as to why this change had taken place. He thought there were both learned and unlearned components to the dog's behavior. He began experimenting with different stimuli, and if he rang a bell immediately before giving food to the dog, eventually the dog would salivate merely in response to the sound of the bell. He generated terminology to describe his observations. This became a stepping stone in the theories based on behaviour.

Figure 2:

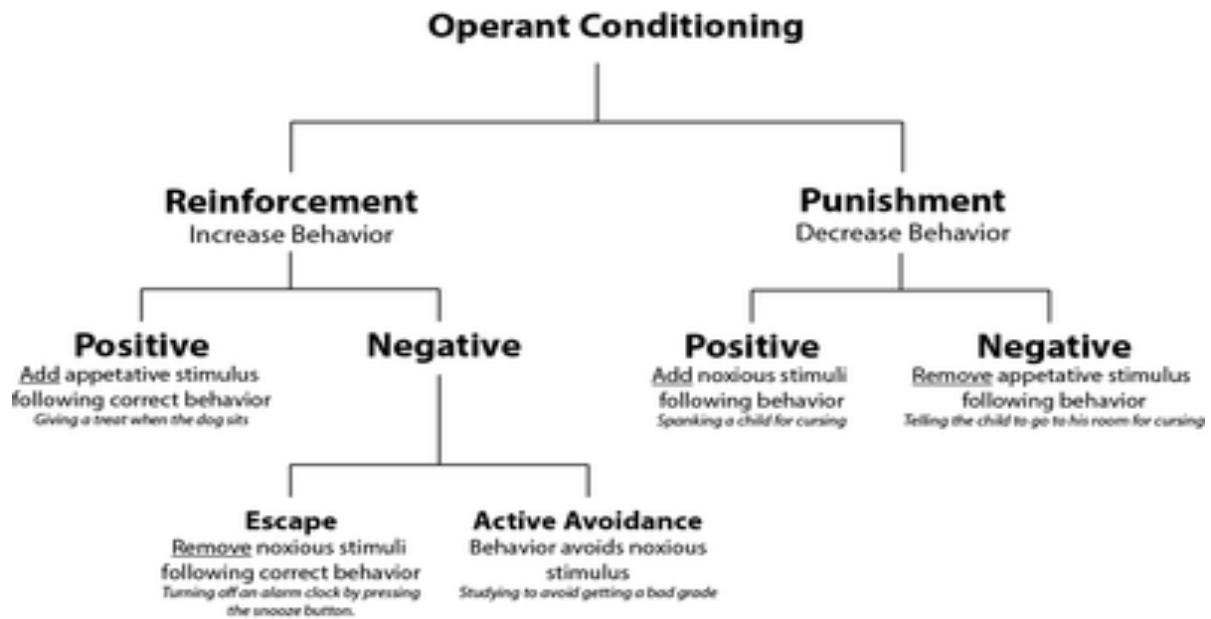


An unconditioned stimulus such as food, generates an instinctual reflexive, unlearned behavior, such as salivation when eating. The salivation was called an unconditioned response because it was not learned. The bell, formerly a neutral sound to the dog, became a conditioned learned stimulus and the salivation a conditioned response. Pavlov also found that the shorter the time between the stimulus and the response, the more quickly a conditioned response could be developed. Ringing the bell immediately before giving food to the dog was more effective than ringing it some longer period of time before feeding. He referred to the time between stimulus and response as contiguity of the stimulus. Other concepts developed by Pavlov were generalization, discrimination, and extinction. Pavlov described all learning in terms of classical conditioning. Later researchers disagreed with this position and demonstrated other modes of learning. We now know that we learn in many ways. Classical conditioning fails to acknowledge the active nature of an organism and its effect on the environment and other organisms in the environment.

2.4. SKINNER'S TOTAL OPERANT CONDITIONING

B.F. Skinner is perhaps the predominant figure in behavioural theory of language teaching. He was an experimental psychologist at Harvard who has developed behaviourism as a position in learning. Skinner even after contributing immensely to the field of language learning knowledge, never used the word theory to refer to his findings. He is the founder and chief proponent of the concept of Operant Conditioning.

Figure 3:



Positive presence of a stimulus

Negative absence of a stimulus

Reinforcement increases behavior

Punishment decreases behavior

Escape removes a stimulus

Avoidance prevents a stimulus

Skinner emphasized the perceivable behaviour in the study of humans, hence the term “behaviourism” aptly describes the basic field of his experiences. He rejected use of hypothetical procedures or structures to account for learning process. He preferred, in their place, the impact of behaviour to explain why the behaviour/habit continues or diminishes. He believed that any act or type of behaviour that is followed by reinforcement (positive or negative) has an increased probability of reoccurrence. Whereas, an act or behaviour that is followed by elimination or punishment has a decreased probability of re-occurrence.

In response to the findings of the discipline of psychoanalysis, Skinner asserted that the best way to evolve the field of psychology was through the application of scientific method based on experiments and not assumptions or hypothesis. He reiterated through methodically conducted experiments, observation and results that for human beings the ideal way to learn was through direct observation using senses. He rejected baseless theoretical musings without scientific validation.

According to Skinner, in the process of learning implied by a change in behaviour the first requirement is a teacher who has already identified the change to be brought and will accordingly influence the consequences to affect the probability of the resultant behaviour. Programmed instruction and behaviour modification yield the desired results over a period of time. According to Skinner, there are two kinds of reinforcers, they are:

- Primary reinforcers of those things like food and water and air
- Secondary reinforcers or things like incentive, praise and promotion etc.

Figure 4:



Skinner's ideas about instruction have been very influential on education and its impact will continue to be felt.

- Receiving positive reinforcement:
 - Behaviour is followed by the presentation of a positive stimulus
 - Example- Giving students rewards for completing work on time.
- Receiving negative reinforcement
 - Behaviour is followed by the removal of an unpleasant stimulus
 - Example- Putting on sunglasses to remove the glare of the sun; allowing students to quit working problems that don't interest them if they follow classroom rules about maintaining silence in class.
- Receiving unpleasant stimulus/punishment
 - Behaviour is followed by the presentation of an unpleasant stimulus
 - Example- Spanking a child who misbehaves; assigning additional homework problems to a student who is disruptive.
- Withholding a pleasant stimulus
 - Behaviour is followed by the withholding or removal of a positive stimulus
 - Example-Not allowing a student to go out on the playground when he has not completed his work as scheduled

2.5. COGNITIVISM: UNIVERSAL GRAMMAR THEORY

The development of universal grammar theory was during a critical period. This theory is originally based on first language acquisition. It is closely related to cognition related psychology principles. Chomsky's theory of universal grammar, how it influences language development, and why babies might understand more than we think.

Explanation of Universal Grammar Theory

A baby can tell the difference between the words 'mom' and 'mat', without actually knowing what the two words mean. The idea that explains this is known as "Universal Grammar Theory". This theory states that all children are born with an innate ability to acquire, develop, and understand a language. If we look at grammar as the laws of language, we could say that all humans are born with an understanding of these laws. While different languages may have different kinds of grammar, humans have a natural tendency to learn and use them.

The Universal Grammar theory claims that the speaker's knowledge of a language such as English consists of several general principles and of the appropriate parameter settings for that language. This theory is not centrally concerned with conventional "rules"; it does not deal with the "passive", or "relative clauses", or any particular construction as such. In this theory rules are seen as the interaction of various principles and settings for parameters. This theory of language acquisition is essentially straightforward; it asserts, as the principles of universal grammar are in-built in the mind, the learner automatically applies them to whatever language s/he encounters. It does not matter whether the learner is faced with Japanese or English; the same principles of phrase structure apply.

The realization that very young children innately understand aspects of language has shattered the long-held belief that the mind starts as a 'blank slate'. Behavioural psychologists had assumed that grammar and language were learned solely by listening to it being spoken. Now, the common belief is that language has an inherent genetic component and the human brain can develop grammatical language, even without being exposed to it as a baby. **The man credited with this revolution is MIT linguistics professor Noam Chomsky.**

Figure 5:



Noam Chomsky

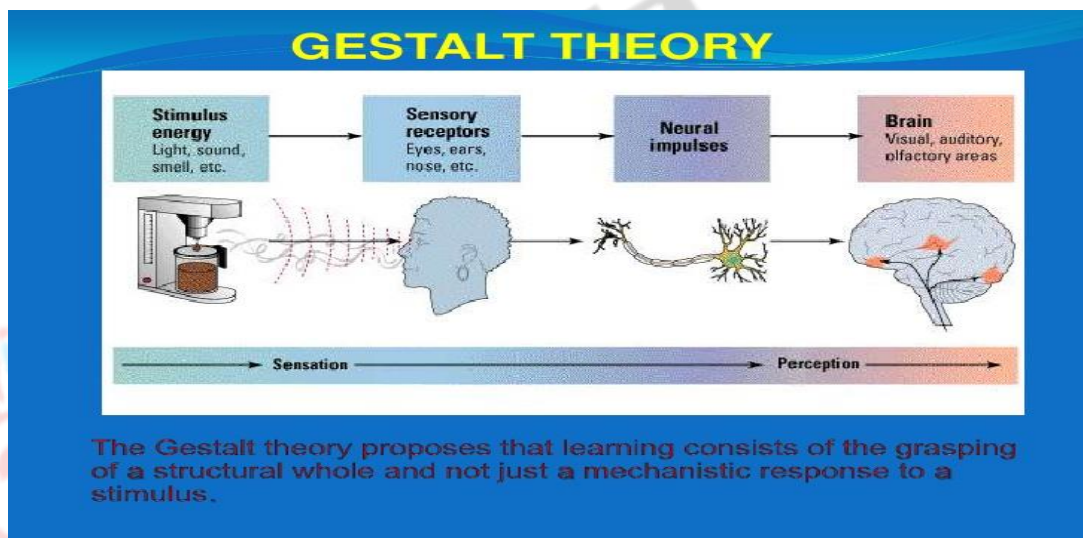
Noam Chomsky has made distinguished achievements in fields like linguistics, philosophy, intellectual history and international politics, etc. He is a fellow in several societies and was awarded honorary degrees from tens of universities from Cambridge University to Harvard University. However, he is best known for his contribution to the field of linguistics. Chomsky as a Junior Fellow of the Harvard University Society of Fellows, during the years 1951 to 1955, completed his doctoral dissertation titled "Transformational Analysis". The major theoretical viewpoints of the dissertation appeared in the monograph *Syntactic Structure*, which was published in 1957, which later formed a part of a more extensive work, *The Logical Structure of Linguistic Theory*, published in 1975.

Chomsky propounded new theory as he felt in structuralism there were many limitations in the classification of language structure according to distribution and arrangement. So he started to attack the prevailing structuralist linguistics. Chomsky established the world-famous transformational-generative grammar. Chomsky hierarchy is a containment hierarchy of classes of formal grammars. This hierarchy of grammars was described by Noam Chomsky in 1956. It is also named after Marcel-Paul Schützenberger, who played a crucial role in the development of the theory of languages. Chomsky developed the theory in the

1950s and 60s before there was scientific equipment, such as the MRI, to show brain activity. In 1957, he published his syntactic structures, which marked the beginning of the Chomskian Revolution. Chomsky believed grammar must be a universal constant in humans because of something he dubbed the poverty of stimulus. According to this theory the thrust should be interest in competence, but not performance.

2.6. GESTALT LEARNING THEORY Gestalt became one of the main theories of learning. The three main Gestalt theorists- Wertheimer, Kohler, and Koffka- were all Germans. They received their training and did their early work in Germany, but later settled in the US. The term “Gestalt” was coined by Graf Christian von Ehrenfels, whose ideas influenced the trio of theorists. It was a holistic approach that rejected the mechanistic perspectives of the stimulus - response models. Numerous new concepts and approaches emerged from this different philosophical perspective.

Figure 6:



The Gestalt theory proposes that learning consists of grasping of a structural whole and not just an impulsive, subconscious response to a stimulus. “Gestalt” is an integrated system with its parts entangled. The concept of "Trace" proposes a mechanism for learning in which neurological changes occur as connections in the brain. These changes, called traces, represent links between thoughts, ideas, concepts, images, etc. So accordingly learning is nothing but the creation of traces. Such group of traces together form maps. Thus, according to this theory it is proposed that the instruction has to be related to repetition in such a way that makes desired learning distinctive in order to identify related traces in a quicker and register in a lasting manner.

2.7 STEPHEN KRASHEN’S THEORY

First language acquisition generally refers to the natural learning of language which takes place in childhood, since birth; whereas, language learning, on the other hand, relates to structured and planned language instruction, as in school/college settings, at any phase of life. Acquisition is a subconscious process of uninstructed, implicit and/or natural learning.

Learning describes the conscious effort to study to understand and acquire knowledge of grammatical rules that are associated with target language of education.

According to Krashen (1987),

- “Acquisition is more related to the development of first language abilities while learning describes the development of second language abilities.”
- “Acquisition requires meaningful interaction in the target language - natural communication - in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding.”
- “The best methods are therefore those that supply ‘comprehensible input’ in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are ‘ready’, recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production.”
- “In the real world, conversations with sympathetic native speakers who are willing to help the acquirer understand are very helpful.”

What are Krashen’s Hypotheses?

Krashen’s theory of second language acquisition consists of six main hypotheses:

- the Acquisition-Learning hypothesis
- the Monitor hypothesis
- the Natural Order hypothesis
- the Input hypothesis
- the Affective Filter hypothesis
- the Reading Hypothesis

According to this, teachers should remember that certain structures of a language are easier to acquire than others; therefore, language structures should be taught in an order that is easy to grasp and conducive to learning. Teachers should start by introducing language concepts that are relatively easy for learners to understand and then gradually increase the standard/difficulty level and continue the instructional process of new concepts. Learners’ most direct source of information about the target language is the target language itself. When they come into direct contact with the target language, this is referred to as “input.” When learners process that language in a way that can contribute to learning, this is referred to as “intake”.

According to Krashen’s theory, the conducive way to learn a language is through natural communication. As a second language teacher, the ideal for the teachers should be create a situation wherein language is used in order to fulfill real life every day activities and satisfy authentic purposes. This in turn, will help students to ‘acquire’ the language instead of just ‘learning’ it.

Critical Responses to Krashen’s Theory

The general belief in the second language learning has too often been explained in terms that the primary goal of second language learning is being able to attain moderate or reasonable communicative competence. Whereas, the learner who is expected to perform at a relatively high level of sophistication in the target language will be at a disadvantage. Learning and acquiring a reservoir of vocabulary at the cost of grammar skills will harm productivity and participation, in the target language, of the learner.

This statement can be proved with reference to the skill levels of oral proficiency such as vocabulary, grammar, fluency, pronunciation etc. which characterize the Foreign Service Institute rating. Instructional procedures which stress acquisition of vocabulary at the cost of grammar rules produce the “terminal 2,” who according to studies conducted are incapable of acquiring the necessary grammar at a later time.

Error identification and correction have little or no effect on subconscious acquisition, but it takes an important place in the process of conscious learning. Error correction apparently benefits the learner to understand and practice the correct structures, forms and rules.

Example, a student of English as a second language says “I goes to temple every day”, and the teacher corrects the learner by repeating the statement correctly. Learner is made to realize that the verb /s/ ending goes with the third person and not the first person, and alter his or her conscious mental representation of the rule.

2.8 SCRIPT THEORY

Script theory is predominantly proposed to expound language processing and higher thinking skills. It is interesting to note that to demonstrate this theory a variety of computer programs have been developed. Schank (1991) applies his theoretical framework to story-telling and the development of intelligent tutors. Shank & Cleary (1995) describe the application of these ideas to educational software. The central focus of Schank’s theory has been the structure of knowledge, especially in the context of language understanding. Schank (1975) outlined contextual dependency theory which deals with the representation of meaning in sentences. Building upon this framework, Schank & Abelson (1977) introduced the concepts of scripts, plans and themes to handle story-level understanding. Later work elaborated the theory to encompass other aspects of cognition.

- Conceptualization is defined as an act or doing something to an object in a direction.
- All conceptualizations can be analyzed in terms of a small number of primitive acts.
- All memory is episodic and organized in terms of scripts.
- Scripts allow individuals to make inferences and hence understand verbal/written discourse.
- Higher level expectations are created by goals and plans.

The key element of conceptual dependency theory is the idea that all conceptualizations can be represented in terms of a small number of primitive acts.

In the theory proposed by Schank, all memory is episodic, that is, memory is organized around personal experiences rather than semantic categories. Generalized episodes are called scripts; specific memories are stored as pointers to scripts plus any unique events for a particular episode. Scripts allow individuals to make inferences needed for understanding by filling in missing information. Schank uses script theory as the basis for a dynamic model of memory. This model suggests that events are understood in terms of scripts, plans and other knowledges structures as well as relevant previous experiences.

Constructivist Learning Theory

The core ideas were propounded by JOHN DEWEY. Constructivism is a meta concept. It is not just another way of knowing, but a way of thinking about knowing. This communication theory suggests that each reader and and listner will use this content in

his own way . This theory believes that learning is an active process an varies individual to individual.It also depends on the learners knowledge and background.Knowledge is not just out there. It is an interpretation of reality not a true representation of reality.

Learning is a social activity.

Learning happens in mind

Learning is contextual.

Learning takes time . It is not spontaneous.

Motivation is a necessary component.

2.9 CONCLUSION

It is interesting that the three main categories into which learning theories falls, namely – behaviourist, cognitivist and constructivist theories, are impressive in the kind of new learning they brought in the domain of language learning.

By the middle of the 20th century cognitive psychologists propounded theories that help to explain the limited effectiveness of the traditional prescriptive and mechanistic approaches to language teaching. These theories serve as a basis for the new natural-communicative approaches.

Beginning in the 1950s, Noam Chomsky and his followers challenged previous assumptions about language structure and language learning, taking the position that language is creative (not memorized), and rule governed (not based on habit), and that universal phenomena of the human mind underlie all language. This “Chomskian revolution” initially gave rise to eclecticism in teaching, but it has more recently led to two main branches of teaching approaches: the humanistic approaches based on the charismatic teaching of one person, and content-based communicative approaches, which try to incorporate what has been learned in recent years about the need for active learner participation, about appropriate language input, and about communication as a human activity. Most recently, there has been also a significant shift toward greater attention to reading and writing as a complement of listening and speaking, based on a new awareness of significant differences between spoken and written languages, and on the notion that dealing with language involves an interaction between the text on the one hand, and the culturally-based world knowledge and experientially-based learning of the receiver on the other.

Thus, language learning debates, improvisations, formulation of new theories is an ongoing process.