

I. A.S. Byatt and Issue of the Second Wave Feminism

This research is based on A.S. Byatt's novel *Possession: A Romance* which won the Booker Prize in 1990. It tries to investigate literary tradition of the nineteenth century feminist writers, female predicament and their role in the society in relation to feminism. The novel itself is the investigation of the relationship between two Victorian Poets Randolph Henry Ash and poetess, Christabell Lamotte, the former one is renowned in the then time whereas the later one is less famous among the male critics of the then time. The book encompasses love, romance, revenge, mystery among other issues. Similarly, it includes different genres like that of poetry narratives letters, diaries, journals criticism etc. written by male and female writers. The writing of the female writers in the books are bold and strong as said by the feminist critics in the text.

The text is an investigation of the manuscript of the letters written by Christabel Lamotte and R.H. Ash, by the twentieth century literary scholars. The famous twentieth century feminist scholar Maud Baily and scholar of R.H. Ash, Ronald Michel join together and investigate the relationship and their life story. Since, they investigate the manuscript of the letters, the novel itself is the revisiting of the lives and work of two Mid-Victorian fictional poetess Christabel Lamotte and R.H. Ash by two young twentieth century literary scholar Ronald Michell and Maud Baily from the feminist perspective. Dr. Maud Baily is a renowned feminist scholar as well as the runner of Women Resource Centre in Britany. The two lovers revisit the letters and discover the history of female writers of the nineteenth century. The two lovers as well as the writers of Mid-Victorian period exchange their love letters where Christabel Lamotte expresses her frustration alienation and mental disorder created during her life. Her poems are interpreted from the feministic perspective by the

female critics where as the male critics ignore her. She expresses her inner desire and feelings in her literature which is hidden because the patriarchal society impose to do so.

Christable Lamotte, Ellen Ash and the journal of Sabine de Kercoz are re-read by the feminist scholars Leonara stern Dr. Maud Baily from the perspective of feminism. Thus, feminist scholars take her poems: "There are all sorts of symbolic and mythological and psychological interpretation, you can imagine" (33). Christable Lamotte, a woman writer of the nineteenth century writes many books, poems and stories such as *The City of the Is* , *The Fairy Tale Melusina*, *Last Things* and so on. The heroines of Chritable and Sabine are bold and strong fairy creatures which reflect the inner desire of female. The protagonists are angelic or monstrous creatures; the monstrous characters go against the male dominated society. Since, there is inclusion of criticism itself one of the critics, Furgus dominating her book ,in the text says: "They say it expresses women impotent desire" (33). Thus, her writings are revisited as feminist one by the scholars. Likewise, by analyzing her writings the critic's expresses, "Thirty years later the feminist saw christable Lamotte as distraught and enraged" (37).

Christable Lamotte depicts her female characters as bold, strong and enraged, half monster and half angel. Christable Lamott brings her story from her father's story. Similarly, she gives inspiration to Sabine in France to write something. Christable Lamotte, one of the female writers of the nineteenth century has love affair with her contemporary writer R. H. Ash, a married man. They arrange their meeting in an isolated place. They keep illegal relationship despite having his wife. Ellen Ash, one of the writers during the same period who feels herself domesticated after her marriage with R. H. Ash. Christabel becomes pregnant of his child in 1860s.

Then, she goes to France with her uncle. She gives birth to a female child in 1860 but she conceals it to R. H. Ash because she fears that he will take the baby. She does not reveal it to anybody in France. She gives the baby to her sister Sophie to raise up in Britain. Thus, she goes to France being pregnant to escape from the male-dominated society where she finds only a female is accused of any kind of mistakes. In the 1870s, she writes about the Tale of the fairy Melusina who is a bold and strong character, able to leave home. So, she represents the female inner desire and female characteristics. Similarly, in her poetry, she creates her character who is capable of leading herself. She finds herself strong but the very sorry thing is that she is afraid of being public. R. H. Ash, her contemporary writer, is famous among the critics and public. He writes in the form of masculinity. But Christabel, a female writer, is less prominent among the public. She needs to overcome the male writers in the patriarchal society. So, she suffers from the anxiety of authorship. She rewrites her father's story to create her identity but becomes afraid to come in public and asks R. H. Ash not to write any letters and asks him to return all the letters and poems written and given by her to him.

While discovering the manuscript of letters, Maud Baily consults the diaries of Ellen Ash, journal of Sabine de Kercoz, Betrice Nest, George Baily, commentaries on the poems of Christabel Lamotte and her letters. The twentieth-century critics visit different places to know about Christabel who is entirely ignored by the male critics. Leonora Stern, twentieth-century feminist critic, takes her poems as a feminist one. Thus, her poem is a feminist one. Thus, she comments upon Christabel as: "Women writers and painters are seen to have enacted their own significantly evasive Landscapes with features which deceive or elude the penetrating gaze . . ." (244). They found that Christabel has written the poems in which her heroines are watery beings and they rule the kingdom. So, she makes her characters strong as she is. That is

to say she expresses herself with the characters in her poems.

In the same way the journal of Ellen Ash reveals the position of women in the patriarchal society. She pours her feelings that their home becomes a barrier for their career. In her journal she writes that she wants to be a famous writer but she becomes domesticated in the house; she becomes just a housewife despite she is talented, thus, she becomes the victim in the society.

Thus, they re-read the letters, poems and journals, narratives, commentaries and explore the condition of women from the feminist perspective where females are taken as the second sex and ignored in the society.

In the novel *Possession: A Romance*, the author A. S. Byatt has fused romance, revenge, mystery etc. The writer A. S. Byatt brings the main characters Dr. Maud Baily and Leonora Stern, let's say feminist scholar, who explore the letters, poetry of Christabel Lamotte, belonging to feminism. So, the major questions here lie are: why does she bring the characters who explore about the mid-Victorian poetess Christabel Lamotte who is dominated by the male writers? Why does she bring the references of female writers and critics? What is the significance of discovering about a less prominent writer in the Victorian period Christabel Lamotte and Ellen Ash? Why does she bring the writer of the Victorian period who creates the main character as a heroine who is bold, angelic and monstrous? And who write as the male?

No doubt, A. S. Byatt, by bringing the characters from two different periods nineteenth century feminist scholar Dr. Maud Baily, Leonora Stern and Roland Michell who search about the Victorian period poet and poetess Christabel Lamotte, R. H. Ash, Ellen Ash and their relationship, their writings, criticisms on their writings tries to explore the history of female and literary tradition of female writers of the Nineteenth century from the perspective of Victorian periods, political, sociological,

economical and psychological aspect. The Victorian period was male dominated society where female are supposed to be the second sex. Since, they are supposed to be other, they are made inferior and their works are supposed to be inferior to male's work. The female writers have to suffer in the then period due to socialization process. Christabel is mainly ignored by the male critics in relation to male writers. Her contemporary writer R. H. Ash becomes famous in the hand of critics but Christabel is not included in the male anthology and grate volume the Great Ventriloquism. This is because she is a female writer. Thus, they read the history of female and discourse from the view point of Victorian period's political, sociological, economical and psychological aspect.

Since the publication of A. S. Byatt's novel *Possession: A Romance*, the Booker prize winner has been taken from different angles. It has attracted most of the critical readings. Some critics have focused on the issue of romance whereas some critics have viewed from the perspective of detective novel. Similarly, some of them have observed from the view point of post modernism. In this context, Christien Franke writes:

As an exciting horn of plenty *Possession* has given rise numbers of interpretations. Reviewers focus on the street of breadth of Byattseruchition. ; her treatment of the past ; her skill in balancing genres, such as romance, the fairy tale, the campus novel the detective story, and the quest, her ideas about contemporary literary criticism and the evocation of 1700 lines of Victorian Poetry. (86)

This novel is probably the most complete, though it raises numerable issues in relation to literary genres. However, the helm of issues, of course remains the search for

authentication of the sheet of letters claimed to be of a famous love couple of Victorian era.

Similarly, Michel Greaney in *Contemporary Fiction and Uses of Theory* sees the work as an outcome of notion of viewing text from multiple angles. He writes:

Stories run parallel in the novel from the historical sense to the day. In correspondence to the unearthing the love affairs of the historical couple there runs a love story of the present researcher and narrators, Roland and Maud. Besides Byatts explicate identification of Victorian writing style of sonnet reaches a new height in the post modern era.

(87)

There are numerous issues in the novel from Victorian period to the modern period and different genres from poetry sonnet and narratives.

Likewise, Nike Bentley takes the novel as a voice of Black comedy. He writes, “the characters in the novel are lively, yet a nuisance and unrealistic as they present the other side of life, and often are led to abrupt end, so, the unrealistic final is doubt full” (24). However, Bently is also suspicious of the writing trend established by Byatt. He writes:

Some theorist however have been suspicious of the role this undermining of traditional history has taken in post modernity. For example, the weakening of historicity, both in our relationship to public history and in the new forms of our private temporality. There is a fear of arising of certain guilt in this trend of dismantling of history. (129)

Bently's doubt may somehow be justified as it not be very fruitful in challenging the way of representing history very often.

In the same way, about the novel Robert B. Heliman says:

Possession: A Romance has a distinguishing singularity. It drives its basic characters and situation from an unlikely source of fiction – historical scholarship in the field of literature. A flock of twentieth century researchers are digging into the lives of two Victorian poets. The result of their labors will be new edition, new biographies, and a flock of historical critical articles in academic journals. (606)

Robert B. Heliman argues that the novel is a literary criticism as the writer brings the characters as a literary critics and figures. The characters are from unlikely source of fiction and historical scholarship in the field of literature. The characters are unveiling the Victorian literary tradition and history.

A.S. Byatt's Booker prize winning novel *Possession: A Romance* tells the interrelated stories of two Victorian poet. The relatively unknown scholar Roland Michel and well known Maud Baily discover secret love letters between the two poets the well-known Browning sequel Randolph ash and relatively unknown Dicksonian Christabel Lamotte. (443)

Mark Hennery, Jr. takes the novel as literary allegory which is parallel to the nineteenth century literary scholars. In the someway, it shows the process of discovering the letters written by the two scholars. Thus, he also sees the novel as a historical one.

Although, there is ample criticism and works on *Possession: A Romance*; however, there have been no serious efforts on analyzing the text from second wave feminism which the present researcher has undertaken. Thus the perspective of second wave feminism is applicable in the text *Possession: A Romance* by A.S. Byatt.

The second wave feminism is an appropriate tool to observe the female's active participation to revisit the female's writings, analyzing the characters written by female writers and their psychological effort being a female writer from the historical perspective of the Victorian period. Feminism is a political movement which emerged in 1960s with an aim to enhance the status of women both in practice and theory. Females are seen as the second sex in the society. They are marginalized and excluded from the mainstream society. Generally, it advocates women's right for political, social, economic and cultural freedom. Female who were given less opportunities to forward their ideas, thought, historical modes in the past, now they try to break the prevalent tradition that women are inferior in comparisons to male ideology.

They develop their own theory through which they establish their own position and status in the society. It seeks to eliminate the subordination, oppression, inequalities and injustice of women that suffer because of their sex defends equal rights for women in a political, economical, social, psychological, personal and aesthetic sense. So, feminism defines women as the people who are either oppressed or suppressed by patriarchy of freedom of self expression. The growing feminist movement sought to change society prevailing stereotypes of women as relatively weak, passive, docile, and dependent individual who are more rational and more emotional than men.

The hierarchy, between the male and female, as the inequality among human beings, in terms of gender and sex, has been prevalent everywhere. Feminist are those who want to achieve greater freedom for women to work to broaden both women's self awareness and their opportunity of the point of equality with men. They want equal opportunities, equal rights of freedom in the society with males. This inequality

is a by-product of social values. These social values created a gulf between people and determined their places in terms of sexes. As males got upper hand in the culture and norms of the society, they began to enjoy it and subjugate their female counterparts. It becomes a political fact because one shaped their identity as the ruler and the other as the ruled. Throughout the centuries and ages this notion of patriarchy has determined almost entirely the nature and equality of the society, its values and priorities the place and image of women with it and the relation between sexes. This type of thinking and behavior caused women to be marginalized in the prior days. They suffered silently but when they began to discover their self and the consciousness as women they began to raise finger against the patriarchal norms and values. Since then they did not sit idle. They went on struggling to bring their rights and values such as freedom, language, identity, and so on. This quest of liberation for a woman, the struggle for equality and identity from bondage leads to feminist awareness.

Feminist, themselves, however, believe that there is biological difference between male and female. Women is social construct not real one. Despite biological differences, women can do better in society. Feminist, generally, concerned with marginalities of all woman or their being related to secondary position in the society. They believe that sex is determined biologically, but gender is determined psychologically which refers to culturally acquired sexual identity. But they reject the wrong belief of cultural ignorance on women.

The Penguin Dictionary of Sociology defines feminism as a "doctrine suggesting that women are systematically disadvantaged in modern society and advocating equal opportunities for men and women (132). Feminism, therefore, "is a term that emerged long after women started questioning their inferior status and

demanding an amelioration in their social position" (Freeman 3). So feminism is a massive complaint against patriarchy. The feminist today have finally recognized that the world they have described is not the whole world. Its central is with the social distinction between men and women.

In patriarchy, women are projected as the other subordinate being, men perceive themselves as self and women as other. Men assume that they are the defining and dominating 'subject' who represent humanity in general. This othering, according to Beauvoir, mystifies women's qualities pushes her into isolation. The categories with which men think of the world are established from their point of view as absolute. In her celebrated *book The Second Sex* Beauvoir states: "thus, humanity is male and man defines woman not as herself but as relative to him; she is not regarded as an autonomous being" (XVIII). Men defer women as relative being. They treat woman like their object or property. It is taken for granted everywhere that women as men can have no right and privilege.

Most of the feminist critics have raised a strong voice for women's emancipation from the bias attitude of the male in the society. Simone de Beauvoir's *The Second Sex* (1949) contributed greatly for the world wide emergence of feminism in the first half of the twentieth century. Woolf focuses on situation of women author throughout the history and their cultural economic and educational disabilities within the patriarchal society.

Beauvoir insists the cultural identification of women as merely the negative 'Object' or other to man as the defining and dominating 'Subject' who is assumed to represent humanity in general (Abrams 234). Beauvoir argues that one is not born, but rather becomes a woman. It is civilization as a whole that produces the creature which is described as feminine. She also attacks that patriarchal myths of women

presuming the female essence prior to individual existence in the work of many male writers.

Kate Millet's analysis of sexual politics of literature in her *Sexual Politics* (1969) added a note of urging to Ellman's scornful anger. Defining 'Politics' as the operation of power relations in society. Millet argues that western institution have manipulated power to establish the dominance of men and subordination of women society. She also criticizes Freud's psychoanalytical theory.

Elaine Showalter's *A Literature of their Own: British Women Novelist from Bronte to Lessing* (1977) is a prominent master piece of the theoretical work on feminism. It describes the female tradition in English novels from Brontes onward as a development of subculture by arguing that since women in general constitute a kind of subculture within the framework of a larger society, their work would demonstrate a unity of values, conventions experiences, and behaviors encroaching on each individuals. Showalter divides feminist criticism into two parts.

The first is ideological which she terms "feminist critique" It is concerned with feminist as reader and it offers feminist reading of text which consider the images and stereo types of women in literature, the exclusion and misconception about women in criticism, and women assign in semiotic systems. The second sort of feminist criticism according to show alter, is the study of women as writers. She calls it gynocritics, and provides the subjects, "the history styles, theme, genres, and structure of writing by women, the psycho-dynamics of female creativity, the trajectory of the individual's or collective female career; the devolution and laws of a female literary tradition " (Showalter 248). Showalter, likewise in her analysis of historical development of feminism present three important stages of women writing feminine, feminist and female.

First it is the female imitation of mainstream (male) literature tradition and dated from 1840 to 1880 and it includes the writers like George Eliot and Bronte Sister. The second is the protest against the standards of this dominant tradition concerning social values and rights. It is dated from 1880 to 1920 and it includes the writers like Elizabeth Gaskell and Oliver Schveiner. The third stage is self discovery which aims at search for independent identity. It is dated from 1920 onwards and it includes the writers like Doorthy Richandson, Katherine and Virginia Woolf.

Sandra Gilbert and Susan Gubar's *Mad Woman in the Attic* (1979) is another brilliantly writing massive book on historical study of feminism such stresses especially the psycho- dynamics of women writers in the nineteenth century. Gilbert and Gubar in the book, according to M.H Abrams:

Purpose that the anxiety of authorship that resulted from the stereotype that literary creativity is an exclusively male prerogative, effective in women writers a psychological duplicity that projected a monstrous counter figure the heroine [. . .]; such a figure is usually in some sense the author double an image of her own anxiety and rage. (236)

Gilbert and Gubar's main argument is that artistic creativity of the Nineteenth century tradition which is perceived basically as a male quality, is in fact, patriarchal superimposition upon the women writer who are imprisoned within it. They suggest that the female writers first to struggle against the effect of socialization that becomes struggle against men's oppressive reading of women. But they, further argue that the women can begin such struggle only by actively seeking a female precursor who far from representing a threatening force to be denied or killed, proves by example that revolt against patriarchal authority is possible.

By observing brief scenario of the history of feminism literary, we can divide the development of whole feminist literary criticism into three distinct phases. The first phase was centered on the misogyny of literary practice. The stereotyped images of women in literature as angel or monsters, the literary abuse or textual harassment of women in classic and popular male literature, and the exclusion of women from literary history. (Showalter, the new feminist criticisms) The second phase of it was the discovery that women writers had a literature of their own, whose historical and thematic as well as artistic importance had been obscured by the patriarchal values that dominate the culture. Hundreds of lost women writers were rediscovered and the territory of the females plot was constructed in this phase. And, the third phase of feminist criticism demanded a radical rethinking of the conceptual ground of literary study, a revision of the accepted theoretical assumptions about reading and writing that have been based entirely on male literary experiences.

Influenced by a great variety of theoretical emergences the feminism presently has been a broad concept which covers a broader scope and includes different aspects of humanity despite its focus on the entire issues of women. According to the theoretical backgrounds the umbrella concept 'feminism' is studied by dividing it into different dimensions like socio-political feminism, socio-historic, feminism and psycho analytic feminism and Deconstructive feminism.

Beside these major divisions, feminism includes many other aspects such as liberal feminism, radical feminism, back feminist criticism, lesbianism, bio-feminism, post colonial feminism, existentialist feminism, and feminist myth criticism. Similarly 'feminism is divided into different waves such as first wave feminism, second wave feminism and third wave feminism.

Having diversity in its name nature and aspect, the term 'feminism' as the core of all, has certain characteristics common to all of the above trends and branches. M. H. Abrams in his famous book *Glossary of Literary Terms* depicts them in their points which can briefly be mentioned below:

First, the basic view is that the western civilization is pervasively patriarchal, male centered and controlled, organized and conducted to subordinate women to men in all cultural domains. From the ancient period to the present day it defines females by negative reference to the male as another or kind of non-women.

Second, the concept of gender are cultural construct that are generated by the omnipresent patriarchal biases for our civilization, So, the masculine, in our culture has to be identified as active, transparent rational; the feminine by systematic opposition to such traits has come to be identified as passive, timid mysterious, enigmatic, emotional and conventional.

Third, this patriarchal ideology pervades those writings which have been considered great literature and written almost entirely by men for men. The most highly regarded literary works focus on male protagonists and the female characters are marginal and subordinate presented either as complementary to or in opposition to masculine desires and enterprises. If the female characters accept the norms and values of patriarchal society they are depicted as angel and if they go against it they are depicted as demon.

Feminist criticism is in some sense revisionist questioning the adequacy of accepted conceptual structure. Gillbet and Gubar argue, "It wants to decode and demystify all the disguised questions and answers that have always shadowed the connection between textuality and sexuality, genre and gender, psychosexual identity and cultural authority" (36). Realizing that such feminist obsession with correcting

modifying, supplementing and revising, humanizing, or even attacking male critical theory keeps itself dependent upon it and always its progress in solving its own theoretical problems, many contemporary feminist critics appeal for the unity and shared goal, and for its own subject, its women system, its own theory, and its own voice.

The above discussed and mentioned feminist discourse help to generate arguments and justify the quest of Miss Baily's Christable's and her contemporary writers of Nineteenth century letters and writings in A. S. Byatt's novel *Possession A. Romance*. The twentieth century feminist scholar along with her friends uncover the letters, diaries and literature of Mid-Victorian periods of female as well as male writers who are alienated, frustrated, distraught and so on.

II. Revisionist Feminist Historiography in A. S. Byatt's *Possession: A Romance*

In *Possession: A Romance*, A. S. Byatt exhibits the condition of woman writer of the Nineteenth century. Byatt pays much attention to woman's life as a female writer. She shows brilliant feminist consciousness in her creation and figures a series of woman with unique character. *Possession: A Romance* is her the most famous and representative book that center on the literary and academic female characters. She brings the two periods woman characters, one belonging to Victorian period who do not have verbal power and dominated by the patriarchal society in the literary field and the twentieth century feminist critics who do have verbal power after gaining their right. Victorian woman characters are marginalized in patriarchal society her writing is mocked by the male writers and the twentieth century's female's voice is listened by the public. They get their verbal power in their research of Victorian predecessors. All the female characters in the novel live in harsh environment. In Byatt's opinion independence and autonomy is the basis for woman to go with their career, Byatt believes that sexuality and possessive love are barrier and obstacle to woman success in career.

Concerned with the feminist connotation in the tale in *Possession: A Romance* Byatt presents a vivid and lifelike picture of the primitive period and constructs a fantastic and mysterious worlds of fairy tales. These mystic and fantastic stories and fairy tales are retold from the perspective of women and totally change the long male centered narration. Through the image of fairy Melusina, Byatt expresses her view of female. She glorifies female and stresses on female power.

Charitable LaMotte, a mid-Victorian writer who is totally excluded by the male literature, is doing what many woman of her time doing that is, struggling for masculine freedom in a world that was very limited for a woman. Maud Baily and

other critics of twentieth century belonging to feminism visit her letters, poems and tales from twentieth century perspective to Victorian period. Christabel LaMotte struggles a lot to create her identity as a writer in which she defines female power and strength. She is mocked by the male critics as she expresses nothing in her literature.

Women, in the patriarchal society are totally excluded. They are supposed to be other to in the male dominated society. As they are supposed to be other and inferior to male they internalize it, females and their work is supposed to be inferior to male's writings. Gilbert and Gubar in their outstanding book *Madwoman in the Attic* stress that women writer's creativity has been identified virtually and completely with men. They define it as a radical fear undergone by female writers that they cannot create. They cannot be precursors and that the act of writing inevitably isolates her from the male forefathers and destroys her. The anxiety of authorship is further followed by other anxiety that the literary forefathers will subdue her voice and identity as a writers, escape the dilemma she faces in her defining her subjectivity and potentials.

This anxiety of authorship is creative for woman. They create their own poetics because of the anxiety of authorship. They are inferiorized by the male in the male dominated literary field. They define woman in two opposite aspects: as an angel or a demon. Woman writers in the nineteenth century were confined in their writing to make their female characters either embody the angel or monster. This struggle stemmed from male writers tendencies to categories female characters as either pure or angelic woman or rebellious, unkempt madwoman.

A.S. Byatt, in her novel *Possession: A Romance* depicts her character as female writers and their literary forms to show the female literary tradition from Victorian (nineteenth century period) to the present day. Christabel LaMotte, the main

character of A.S. Byatt, mid Victorian periods female writer born in 1825 in an educated family, that is to say her father was a mythological writer. Having inspired with him, she tries to attempt her pen to write but unfortunately. She is ridiculed by the male writers, on the one hand and on the other hand she feels insecure while writing. She writes her thoughts and feelings about being a female writer to her lover in her letter. She struggles hard to create her autonomy and identity in the male centered literary field. She re-writes her father's story *The Fairy Melusina* from her own vision. She is totally suppressed and oppressed in the male reading to female. Not only Christabel LaMotte, all the female characters are oppressed and suppressed in the male dominated academy.

Women in the literary field are judged from the male standard. The patriarchal society sees females' writing and literature from their level and standard. Since the women are confined within a household works, they are expert in their own household experience and their writing is also confined in the same sphere. The male critics do not go into the depth of their writing and from their psychological point of view. So, they indicate them as their literature is nothing rather than domesticity and not as important as male's. These male critics take Christabel Lamotte as:

There was Miss LaMotte.....?

Oh, the daughter. She wrote religious poems, didn't she? A gloomy little booklet called *Last Things* and children stories, *Tales told in November*, things that go bump into the night. And epic which they say is unreadable.' I think the feminists are interested in her'. Said Paola.

(31)

When Roland Michel gets the letter of R.H. Ash, he starts to search the correspondence between R.H. Ash and Christabel LaMotte, both belong to Victorian

periods poet and poetess. While searching about their correspondence he asks Blackadder about her but he, being a male, mockingly says that she only writes gloomy little booklets and children stories which are not so important and her epic as unreadable and unimportant in the literary field. He, one of the literary scholars takes R.H. Ash as a canonical writer and Christabel as non canonical writer.

Similarly, Christabel LaMotte is judged and seen in the male standard in one of the conference. Female who attempt their pen is afraid to be public. They perform any activity with the feeling of fear and insecurity because they, due to patriarchal society internalize the inferior position of woman in the patriarchal society. Which coming out in public they feel a kind of fear and terror, and insecurity. In the same way A.S. Byatt is very clever to show such feeling undergone by Victorian woman by bringing the main character Christabel LaMotte, a nineteenth century writer. She shows the same fear described by Crab Robinson in a party and conference as, "All appealed to Miss LaMotte on the question of rapping spirits, she declined to express her opinion answering only with Monalisa smile" (25). Furthermore Crab Robinson in his diary writes about Charitabel's performance as, "Miss LaMotte spoke more forcefully than I would have expected; she is sparingly handsome when animated" (25).

In the same way George Baily, a Norfolk Baily ridicules her and gives great tribute to R.H. Ash as, "he wrote a good poem we learned at school. . . .About a stone age chapped setting snares and sharpening flints and talking to his dog and snuffing the weather in the air" (78). George Baily highly praises the poetry of R.H. Ash whereas he condemns Christabel LaMotte as, "I expect you would think nothing to her terrible sentimental stuff about god and death and the do and fairies nauseating"

(78). George condemns her as she writes nothing; just about sentimental things without importance.

Female writers, due to the male oppressive reading, are not respected and they are entirely neglected. It is not their fault but due to social construction they are neglected. The male dominated society has created gender discrimination. So, the females are supposed to be sentiment and in the same way their writing also sentimental. so, George Baily, in his extreme point of domination says to Christabel to Maud Baily, an expert of Christabel LaMotte. "I don't see that there would be much to put in biography. She didn't do anything. Just live up there in the east wing and poured out all these staff about fairies. It was not life" (79).

Furthermore George Baily says to Maud Baily about Christabel as, "Nothing, I believe in letting dead bones lie still. Why stir up scandals about our silly fairy poetess? Poor old thing let her sleep decently" (86). While discovering her letters and relationship with R.H. Ash and her poetry, they talk about Christabel lamaotte but in return George Baily describes her as poor thing and scandalous woman. He asks them not to dig out about her as she does nothing in the field of literature. Thus, the female writers literature is judged interms of their quality with male and male perspective.

Woman is observed as the second sex in the patriarchy and they are given negative attribution as flesh, sentimental domestic and so on, completely antithetical to male. They are dominated in the society. A.S. Byatt shows the same condition of Christabel LaMotte. "The tombstone mentions her father's profession, and does not say a word about her own" (71). Christabel LaMottes is totally neglected even after her death though she is a writer. Her tombstone is also roughened. Despite being a writer, there is not her name in her tombstone but in contrast there is her fathers' name and profession in her tombstone.

A.S. Byatt revisits the history of female literary tradition of Ninetieth century in her novel by projecting her female characters as writers and literary scholars. When females become conscious of their position in the patriarchal society, they start to seek their identity. Male writers depict female as either angel or demon in their literature but actually, they could not know about the real experiences of woman since they do not know about the real experiences of woman. When they attempt their pen to write, woman writers do not get their foremother. Then unlike male they feel anxiety of authorship which is creative force for female. Woman writers of Nineteenth Century project their anxiety of author ship into the fairy tales using metaphorically. Thus, Christabel LaMotte, a Nineteenth Century writer who is mocked by the patriarchal society projects her anxiety of authorship by revisiting her father's story of *The Fairy Melusina* from her perspective as:

The Melusina are daughters of kings, desperate through their sins Satan bore them away and transformed them into spec tres, into evil spirit, into horrible revenants and frightful monsters. It is thought they live without rational souls in fantastic bodies that they are nourished by the mere elements, and at the final judgment will pass away with these unless they may be married to a man. (171-172).

Christabel LaMotte, explains about her fairy tale and her protagonist Melusinas who go against mainstream society. When she attempts her pen to write she feels anxiety of authorships; she does not find her female predecessors. So that it results into the creativity of art in which she retells the story of her father. The female character of father and Charistabel LaMotte is same which she adopts from her father to create her identity.

Christabel LaMotte, a frustrated and alienated woman, who struggle hard to create her identity asks R.H. Ash, her contemporary writer as well as her lover not to write any more letters about the power of creativity. She finds out the sharp contrast made between male and female. So, she expresses her thought as:

I had half made up my mind to plead- no more such letter- leave me quiet with my simple faith- leave me aside from the Rush of your intellect or power of writing. I lost soul-sir - or I am threatened in that autonomy for which I have so struggled. Now I have indeed in a winding and Roundabout Way -made such a plea. (172)

Christabale LaMotte, struggling to create her identity asks him not to write any more letters about the power of writing. The literary tradition is male centered tradition where female are deprived of any kind of freedom. She thinks that love will be barrier for her, thus, she asks him not to write any more letters being frustrated and alienated.

The patriarchal society has made dichotomy between male and female. While creating their identities, the patriarchal society becomes obstacle. They are confined within a house and domestic sphere. In the course of time they become their powerful and enrich their strength. They reflect their inner desire in the form of literature depicting the female characters bold and strong and the female characters reflect their condition. That is to say, the condition and the situation of woman is reflected in their literature. Thus, Christabel LaMotte, who suffered a lot to create her identity, compares herself with fairy Melusina as:

My pen runs always with me- I have had little sleep these last three nights- you will think my thoughts are all over the place. How can I be supposing you want life -history in place of my Melusina epic? Yet they are also intertwined -and trust you. (174)

A.S. Byatt's character Christabel LaMotte, a Nineteenth century writer expresses that the main character of her epic *Fairy Melusina*, Melusina and her condition is same. She also revolts against the mainstream society and rejected the patriarchal norms and values. She is not like other characters, she seek freedom from the male dominated society. As Melusina leaves her husband turning into dragon, she too has kept illegal relationship with R.H. Ash but she does not reveal it to anybody.

The patriarchal society takes female in two aspects, either angel or monster, sexual, passionate, rebellious and decidedly uncontrollable. She is completely passionate. In the same way Isidore LaMotte depicts his female character as angel or monster. He depicts Melusina as a monster as, "Unnatural monster and a most proud and loving mother and a handy woman"(174). But the female writer, Christabel LaMotte, to create her indentity revisits her father's story form her own perspective, using and misusing her fathers' story to establish female's subculture in writing and to overcome the anxiety of authorship felt by her as:

*I would write, if I undertook it-a little from Melusina's - own - Vision.
Not, as you might in the first person- as inhabiting near skin but
seeing her as an unfortunate creative-of power and frailty- always in
far of returning to the Ranging of the air - the not eternal- but finally
annihilated Air. (175)*

When Christabel finds Melusina as a depiction of monster by her father, she feels pity upon her. She finds that the depiction of woman character as monster is injustice to female. So, she revisits the story of her father. *The Fary Melusina* from the new perspective. That is from the feminist perspective. For female, Melusina is an unfortunate because she has to leave her husband for the sake of her freedom. Thus, she reflects the predicament of woman in the then society.

Due to patriarchal society female undergo three types of hysterias. They feel hesitate to eat; they feel hesitation to come out and being a public. In the same way Christabel feels the same kinds of insecurity to come out and does not publish her book, just keeps inside the house; thus, she lives in a solitary house. She writes in her letter to R.H. Ash as:

And that is truly for the best for we live very solitary live and solitary ladies, and run our little household we have our sweet daily rhythms which are not disturbed and our circumscribed little independence, an account of wholly unremarkable, your delicacy will see how it is –I speak soberly for once—we nether call nor receive callers – for I do not go out into the society. (159)

Christabel LaMotte replies in her letter to R. H. Ash as she does not go out in the society. She feels a Kind of hesitation to go out and attempt any conference or party. So, both of them, Blanche Glover and Christabel LaMotte, live in a solitary house, in an isolated place.

When female writers write with the feeling of insecurity, they feel that they are flattered by the public. They (male and the public) ironically flatter and ridicule the female writers and their literature as they do not express any new thing. They feel themselves flattered on the one hand and on the other hand they are educated to accept the inferior position of woman. So, she argues with R.H. Ash regarding her poetry as follow:

I was greatly flattered by your good opinion of the little poem I am uncertain as to how to answer your question on entrapment as qualities of Art_ of Arianchnes art they may be and by extension of merely fragile and glistering female production, but not surely of your

great works. I was quite shocked that you might suppose I do not know the poem on Mesmer. (159)

When R. H. Ash, replies commenting her place of poetry, she feels she is flattered by his good opinions. He says that her poems are good but because of male centered narration and literature she feels that she is merely fragile and female literature and female production which do not appeal to male in comparison to R.H. Ash's writing.

Likewise, Christabel LaMotte feels insecurity in the male centered society. She feels herself as an unnecessary thing, she feels alienated and frustrated. She struggle in isolation that felt like alienation, illness etc. So, she pours her alienation in her letter as:

I have it in my head to write an epic, still a Saga or Ly or great mythical Peom—How can poor breathless creature with no staying power and only a lunar learning confess such an ambition to the author of the Ragnorok? But I have the most curious certainty that you are to be trusted in this matter that you will not mock _ nor deluge the fairy of the fountain with Cold Water. (161)

Christabel LaMotte attempt her pen to write the story of *Fairy Melusina* and other poems but she is mocked by the public as her poem expresses nothing important, just the revision of her father's story. So, she feels hesitation to express her ambition to be a great write in the male dominated society. She compares herself with the poor breathless creature that does not have power; she says that she does not have any position in masculine literature.

No doubt, whether the lover or husband, all the males do have the same opinion and nation about the woman writers. They feel that the female cannot write as male. They do not think that the experience and perception is different than that of

man. They cannot accept that male literature and female literature is different. Thus, R.H. Ash in his letter to Christabel Lamotte as, "*Why a woman might not write such a poem as well as a man?*" (165). From the view point of male standard literature, the literature of woman is taken as dull and low quality and poetry is rational, so, they cannot create poetry as male create. So R.H. Ash wonders why a woman cannot write as male, poetry genre. He is curious about their writing as he does not go into the depth of their writing.

A.S. Byatt brings the issue of feminism in her novel all the female Characters as well as male characters are related to in one way or other way, the social construction of gender and sex. When woman become conscious about their position in the society, they start to feel that they are far from education and light. They become conscious about their right and inability. Indeed, they feel the need of education which keeps gulf between male and female. So having the same consciousness, Christabel Lamotte, when R. H. Ash asks about the power of poetry writing by female writer, argues as, "*We are far from the source of light and we know things that make a simple faith hard to hold - hard to grasp and hard to wrestle*" (166). Christabel LaMotte feels that women are far from the source of light. Unlike male write, female writer seek predecessor while writing. So, she says that she does not have education, because of what it becomes hard to create her indentify in the masculine literature. So, in the same way, she believes that education plays important role to enlighten female. Because of far from education they are fragile week, feeble and docile.

The superiority of male over female can be vividly seen in the novel. Most of the male characters are static and strong in their belief the male characters dominate female characters psychologically in the field of literature R.H. Ash the mid Victorian

period's poet dominates the mid Victorian poetess Christabel LaMotte. She tries a lot to create her identity to define her. By Creating such character who is struggling to creating the identity, Byatt wants to show the male domination over female in the Victorian period. He ridicules her and her writing as domestic one in the following ways"... of delicate sewing and milking" (174).

When Christabel starts to write the story of the *Fairy Melusina*, she cannot start she is confused how does not have female processors, she becomes ill and alienated. Since what sort of things are to be included in her writing,she wants to revise and distort their tradition from their female perspective to build a new course. So, she to create her identity and establish a female subculture wants to retell the story of her father's. She asks her lover contemporary writer R.H. Ash as, "*I know neither how to start nor how to proceed? A circumstance has arisen. I know no longer how to how to write?*"(172)

Gilbert and Gubar argue that woman who were among the first to attempt pen to write evidently infected or sickened by just feeling of self doubt inadequacy and inferiority that their education in femininity almost seen to have eloigned to induce. The education system of patriarchal society makes them to accept the femininity due to which they feel inferior to the male. Thus, Christabel writes to R.H. Ash as follow;

I no longer know what was right and wrong about the Original step- to discontinue the writing- I dare not write more. I cannot be sure that any further. And shall I give up-so? I who have fought for my Autonomy against family and society? No, I will not. In the known risk of operating- Incosequential, Tergiversatory, inform of purpose and feminine. (189 -190s)

Christabel LaMotte a Mid Victorian poetess feels herself infected and has self doubt whether her writing is right or wrong. Because self doubt and inadequacy, she becomes frustrated she becomes fearful and write with feeling of insecurity. She wants to give up the act of writing but the same anxiety gives her strength and power to write. Suddenly, she realizes her power and strength as a writer. She has fought for her autonomy and identity against the male dominated society and family in which the literature of female is identified with men.

The literature of Nineteenth century is totally exclusive to male literature. The female writer of the Nineteenth century is excluded interm of their literary standard. So, the female writers of the Nineteenth Century were frustrated and distraught and feel that they are marginalized and cannot make their identity exclusively male dominated literature. Thus, A.S. Byatt to shows the female literary tradition of Nineteenth century and the psychological effect undergone by female writers, brings her character, LaMotte, who feel sense of loss and marginalized and compares herself with lifeless dust as, "where am I leading myself -to lifeless dust sir" (194). She further says about the condition of woman writer as, "*We pass the time of day and the time of universe has a brief stop at our fingers touch who are we? Who? Would you not rather have the freedom of the white page? Is it alas too late I a am out - I am out of my tower and my wits*" (179). The main character Christabel LaMotte feels identity less in the patriarchal society. Because of long male centered literary tradition, she does not get space to locate herself. She feels entirely marginalized. She feels that the whole universe is obstacle for the career of the woman. She asks rhetorically who they are. Are they really a dustless creature? Then she compares with R.H. Ash read but in contrast Christabel sometimes compares with lifeless creature, powerless creature because she feels herself as out of wits.

The condition of female writing, as male suppression to the female writers is realized by female writers and critics. A. S. Byatt's the major character Christabell Lamotte about whom Maud Baily and Leonara Stern are working on hundred of year later find out that she feels fragmented. She feels distraught and fragmented. Thus, she further writes in her letter to R.H. Ash as:

In faith I know not why I am so sad No - I know- it is that you take me out of myself and give me back – diminished- I am wet eyes - and touched hands – and lips am too a very present -famished - fragment of a woman- Who has no desire in truth - and yet has desire superabundantly- ah this is painful. (199)

By the time women become conscious of their position in the society and discrimination between men and woman, female search for their identity. They feel that praise of man to woman also a sort of domination. That why they become rebellious against them. Christabel LaMotte, when she is flattered by R.H. Ash, becomes rebellious and happy by seeking her autonomy and subjectivity. Christabel LaMotted says to R.H. Ash, her contemporary writer as follow:

And you say - Kind you are - I love you and I believe who is she - who is you? Is she fine fair whatever yearns so- I was once something else - something alone and better- I was sufficient unto myself - and now I am range - busily seeking my continual change ... I stare proudly but seemed most ignorant where I am most sharply knowing. (199)

After having affair with R.H. Ash he sends her letter with the tone of praise but she becomes furious towards him. She herself starts to ask about the person to whom he is addressing. She feels that she was better before she attempts her pen to write. She says that she was sufficient into herself. Now, she is seeking the position of female.

She wants to be strong and bold and create her own autonomy though she is suppressed.

Actually, the woman's literature does not fit in the masculine literature. They have establish their own literary tradition where female's literature to be fit. Before the development of female literary criticism, their literary tradition and literature remain unknown to public as they were entirely excluded. So, after the development of femiest criticism, they bring their literature fore and view from different feminist angles. A.S. Byatt the novelist brings the feminist literary criticism applied upon her writings which were totally marginalized by the male critics. They see her poetry and stories from the new perspective. Christabel LaMotte for instance, belongs to the Victorian period. Since, she belongs to Victorian period her books are viewed from the feminist historical perspective of Victorian period. So, the twentieth century feminist scholar Leonara stern who is an export of Christabel comments her *Tales for Innocent as*, "It represented Victorion woman's fear ... " (52). In the same way Maud Baily writes a paper on Christabel's work as:

I wrote a paper on Victorian woman's imagination of space *Marginal Beings and liminal Poetry*. About agoraphobia and claustrophobia and the paradoxical desire to be let out into unconfined space, the wild moorland, the open ground, and at the same time to be close into tighter and tighter impenetrable small spaces like Emily Dickinson's voluntary confinement like the Sibyl's Jar.(54)

After having read her poem, a twentieth century feminist scholar Maud Baiy comments her poetry as it reflects the Victorian woman's desire to go out and to be free. But at the same time they are psychologically crippled. She says that her writings

represent their fear of being public Victorian woman who were marginalized, they write about their desire to be free paradoxically and indirectly.

In the same way Veronica Hornito comments on her poetry as, "Concentrated sweetly on her domestic mysticism" (37). A.S. Byatt, fetches lots of feminist criticism in her novel *Possession* applied in the literature of nineteenth century female writer Christabel LaMotte to exhibit the literary tradition and the psychological state of female writing. So after the development of gynocriticism, Female scholars take her poem as follow:

Thirty years later the feminist saw Christabel LaMotte as distraught and enraged. They wrote on' *Ariachne's Broken woof. Art as Discarded Spinning in the Poems of Lamotte Melusina and Demonic Double, Good Mother bad serpent. A. Docile Rage: Christabel LaMottes Ambivalent Domesticity. Melusna builder of cities: A Subversive Female cosmogaoruy. (37-38)*

The female critics read her poetry from the new perspective. That is from the feminist perspective. They infer the meanings of her epic. *The Fairy Melusuna* is the byproduct of her distraught and range and females' psychological illness. Melusina is the character who is half woman and half serpent that leaves her children as he spy on Saturday while taking bath. She leaves home turning into dragon So, the female critics attribute her in different female symbols.

Likewise, *The Fairy Milusina* is observed by the female critics as, " The new feminists see Melusina in her bath as a symbol of self sufficient female sexuality needing no poor male" (34). A.S. Byatt includes this criticism upon her writing to show the power of Christabel LaMotte. Since we have already said that Melusina represents Christabel LaMotte, both of them want freedom from the masculine

society. Melusina represents the self sufficient female who is not in need of male and capable of surviving herself.

A.S. Byatt is so clever that she can put poem in the form of letter to converse between the two lovers. She includes the poems written by both the male and female writers of the Victorian period to show the different literary tradition. Christabel, depressed of the male dominated society writes in her poetry as:

Know you that we woman have now power / In the cold world of
object reason rules / where all is measured and mechanical. There we
are chattels, bubbles property / Flower, pent or vases with our roots
sliced off / too shine a day and perish. But you see /here in this secret
room /All curtained round /With flickering... (410)

The above lines express the daring character of LaMotte who despite being a female dares to challenge the traditional aspect of feminism of the day. The concept of Christabel distorts the general notion of feminism as a weak and fragile person.

Victorian period was male dominated society where women were kept and confined within a house. Unlike female, male had got extreme freedom and right. They can go anywhere and wherever they like. But the woman were not allowed because they are female they start to think that they are confined into the dark room. So, the woman write of the Nineteenth century starts to write their condition as a domestic slave in their literature. Thus, to reflect deep psyche of the female, A.S. Byatt carries. The poem written by Christabel LaMotte in her novel as:

Men may be martyred
Anywhere
In desert, cathedral
Or public Square

In no Rush of Action

This is our doom

To Drag a long life out

In a Dark Room. (112)

Christabel Lamotte makes a sharp contrast between male and female in terms of their condition and gender. She reflects the dominant issue of the period in which there is vast contrast between male and female. The female of the Victorian period were confined into a room. They feel that they are totally deprived of rights and private life in the male dominated society. Unlike the female, males have got their power to move anywhere. So, the above line connotes the predicament of woman reflected in the form of literature.

Slowly and gradually women become conscious of their position in the society. They realize that they need to enhance their position and they need to go against the patriarchal values and norms which make inferior to them. This, from the writer's side they revolt against the gender discrimination by creating their characters strong and bold who is able to lead the society. They reflect their inner desire in their character. A. S. Byatt is so clever to create such a character who herself can create her female character bold and strong. In her poetry, *The city of Is* Christabel writes as, "Come and lie within my arms/what care for these weak things harm/I can subdue him with my charm" (331). In these aforementioned lines, Christabel's poetry, from the *city of Is* presents the courageous female character. In the poem, her main character expresses her strength and ability to struggle with the most difficult situation. She distorts her father's poetry and writes from her own perspective. When her paramour asks her to run away from the ocean or the bank of the sea she says that she will subdue the ocean by any cost. So, she makes female courageous in

comparison to male. Though Dahud is a female character, she is enough bold to struggle herself.

Similarly, A.S. Byatt represents the women strength in the male dominated society. She exhibits the females union for the revolution against the society from the poetry of Christabel LaMotte. She shows the women consciousness for the need of revolution to avoid gender discrimination. The female writers of the Nineteenth Century start to write themselves and their own feeling. They become conscious that women are not born as woman but it is the construction of male centered society. Thus, Christable who is struggling against the patriarchal society makes aware the woman of her period as:

I press my palmson/windows white cross/ Is that your dark
form/Beyond the glasses? How day they come who haunt us/In gown
or plumy hat? Or white marbling nakedness/Frozen -is- that? Their
remembrance hunt as / a trick of a wrist / Don't walk lonely/out in the
cold /I will come to you/Hacked and bold. (383)

Charitable LaMotte, in her one of the piece of poetry which is included in the letter to R.H Ash, appeals to be powerful in the male dominated society. She is appealing all the woman to be together and unite. She asks all the female to revolt against the gender discrimination. Here the word 'haunt' and 'nakedness' conotates the negative aspect of male where as 'haked' and bold conotates the strength and power of female.

The male writers depict their character either as angel or demon. In the same way woman writer also depict them a angel or demon which stemmed from male literary tradition. Charitable, also having influenced with the male literary tradition depict the same character of female character in her poetry she just slightly change the perspective that is from woman's perspective. He character Melusina in *The Fairy*

Melusina, revision of her father's story is half woman and half snake revolt against her husband going against the norms and values of the society. Her husband dominates her as. "This is your entire fault. I should have never married to horrible snakes" (33). Her main character is dominated by her husband who married, a fairy being, a man to gain soul but in return Melusina a strong and powerful female character acts boldly as, "Turn in into dragon and flies always. And then she approached him and turned into a dragon and flew away round the battlements making a terrible noise and stones" (33). Thus, she creates her female character as a monster that leaves her husband and children and lives a secluded life.

Similarly, A.S. Byatt brings the reference of journal of Sabine which is more powerful to enhance the issue of feminist literary tradition of woman writers and their condition in the patriarchal society. Maud Baily, while discovering the whereabouts of Christabel LaMotte, gets the journal of Sabine who is a female writer of the period. When Christabel goes France being pregnant, to escape from England and R. H. Ash, her cousin Sabine asks to help her in writing act. As other women are confused what to write and how to feel the blank pages, she also feels the same kind of hesitation. So, she writes in her diary "The blank spaces of these white pages fill me with and desire. I could write anything I wished here, so how shall I decide where to begin?" (335). As other women feel the anxiety of authorship, she also feels the same. She does not know how to write and how to begin. But she is a determined woman who is strong. She writes in her diary, "I don't want to be a relative and passive being anywhere, "I want to live and love and write" (340).

A.S. Byatt brings the poetry, stories, letter and criticism to disclose the history of woman of the Nineteenth century, she brings the reference of edition of the journal in the field of literacy institution. Betrice Nest, a twentieth century inadequate

female scholar within a patriarchal institution is offered the task of working with inadequate female text. When this task is given to Betrice Nest, the male critics devalue the female diary as a literary form like professor Bangffon, Randolph ash expert Blackadder claims that Ellen's journal is only valuable to feminist scholar who deliberately resist in the more highly steamed work of the male poet. Thus he says:

All they want is to read Ellen's endless journal once our friend in there has actually managed to bring into the light of the day. They think Randolph Ash suppressed Ellen's Ash writing and fed off the imagination. They have had hard time proving that, I think if they were interested in proof which I am not sure they are ...Ellen Ash is dull.

(31)

For Blackadder, the journal of Ellen Ash is dull, domesticity, provides ample evidence of its unimportance and hence its marginalization. Such criteria however, merely reflects the the cultural binary that valorizes masculine over feminine.

Yet in their dismissal of Ellen's journal both Bangston and Blackadder fail to consider the text outside the generic boundaries of woman's private writing. Only Betrice sees beyond the superficial dullness of the diary.

Why do you think she wrote the journal Nest? In order to have someone to talk to ? As an examination of conscience? out of sense of duty? Why?

I do have a theory It's farfetched I think.

What is your theory?

I think she wrote it to baffle ' Yes. To baffle ... what a nice dull woman. (219-220)

In her journal, Ellen Ash writes herself as the ideal embodiment of Victorian feminists, overtly, overtly aware of the necessary element of female inferiority that at the center of this ideal. "I can never say enough in praise of R. H Ash unvarying goodness and forbearance with my feebleness and inadequacies" (115). For Blockadder such a statement and its careless repetitive inclusion in the journal is precisely why Ellen Ash's diary appears to be so 'Dull'. Indeed her journal is abundant with domestic details, the everyday details. For the male critics who observes from their levels, her diary seems to offer no more than redundant insights into the daily routine of a domestic woman wife and helpmeet to the literary generous to Randolph Henry Ash.

In Ellen's Ash praise of LaMott's poetic genius she recognizes LaMottes deviance from the cultural expectation of womanhood. By exposing this deviance Ellen exploits her own awareness of the constructed nature of the notion of woman as the weaker sex. In her journal she writes LaMottes genius is undoubtedly unrecognized by the general public. Thus, she writes as:

Today I laid down *Melusina* having come trembling to the end of this marvelous work what shall I say of it? It is truly original, although the general public may have trouble in recognizing its genius, because it makes no concession to vulgar frailties of imagination.... Here is no swooning sentiment, no limit purity, no soft gloved lady like pattern of the sensibility... (120)

Having read, the epics *The Fairy Melusina* by Christabel LaMotte, Ellen Ash praises its genius. She recognizes its genius but the general public who are male centered cannot recognize they only view from male perspective.

Finally, A.S Byatt, in her novel discovers the nineteenth century female writer and their condition in the male centered society and literary academy. Maud Baily, the twentieth century literary scholar discovers the Victorian period's female writers who attempt their pen to write. A.S. Byatt, by bringing the twentieth century feminist literary scholar who is the real possessor of the letters and an expert of Christabel, revisits the history of women in the academic field and literature.

III. Conclusion

A.S. Byatt, in her novel *Possession: Romance*, by creating two periods' characters, one literary writers and one literary critics, revisits the literary tradition of female writers from the Victorian period to the twentieth century period. Christabel Lamotte, one of the nineteenth century female writers who struggles to create her identity in the male dominated literary field, is revisited by the twentieth century female scholar. She is totally ignored by the male critics as she writes nothing. She is compared and contrasted in terms of male writing norms and values. But when female get their verbal power, Miss Baily and other a flock of female scholar dig up her literary writings and interpreted her writing on the female standard.

They uncover that during Victorian Period, Christabel Lamotte is totally marginalized in comparison to male writers. She is observed in relation to her contemporary male poet, R.H. Ash who becomes famous and prominent in the hands of literary scholar. When she is judged from the male standard, she becomes entirely nothing. She writes like male writers but being a female, the literary scholars do not see her writing from the female standard rather from the male standard. She suffered a lot to create her identity but it becomes worthless in the male centered academy.

The male critics ignored her; she writes nothing for them. But when the female get their strength in the academic field they uncover her writing and criticism done upon her books. She writes and retells the stories of her father from her own perspective; that is from the perspective of female distorting the female characters which reflect her own rage, inner desire and so on. Thus, the female critics take epic as a result of her own frustration, distraught etc. Maud Baily along with other female critics dig up all the writings and literary criticism made upon her writings. In the same way, Dr. Maud Baily, twentieth century female scholar and expert of Christabel

Lamotte, being together with her lover rewrites and publishes the book upon her writings and finds out her hidden history which is still concealed in the public. Maud Baily, Leonara Stern and other female literary scholars visit different places to search her letters and writings in order to bring her hidden literature. They are even able to dig up the real possessor of the letters. Similarly, they struggle hard to dig up her letters and writings. Likewise they revisit the journal of Ellen Ash, in which she expresses herself as a ideal embodiment of Victorian femininity. For Blackdder, male critic, Ellen ash diary appears to be dull and abundant of domestic details. But Betrice Nest sees its genius only. Eventually, the twentieth century female literary scholar reread all the journals, diaries, commentaries, poems, stories and criticism written upon Victorian females writing. They dig out that the female writers of the Victorian suffer from anxieties which become creative force them.

Thus, A.S. Byatt, in her prominent novel which won the Booker Prize in 1990, revisits the literary history of female in the field of literature and academy from nineteenth century to present days. By bringing the female character Christabel Lamotte, Victorian female writer who is still supposed to be nothing in the literary field and twentieth century female scholar who uncover the history, revisits the hidden history of female writing in the academy sector. The Nineteenth century females do not have their verbal power. They have suffered in the hand of male. They hesitate to be in public and publish their books and writings. They try to escape from the public during the Victorian period. But the twentieth century female revolt against the male dominated society and gets their power. Slowly and gradually, they are able to express their thought and feelings and search their identity.

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