

Catastrophe of the Lost Sister of Shakespeare

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Abstract: *The paper endeavors to commend the female compositions everywhere throughout the world. It is a scholarly perfect conceived on the wings of imaginative solidarity. We ought to praise the commitment of women in writing since the commencement. They battled a great deal to set up themselves as a writer. They have conveyed what needs be in any compositions, for example, lyrics, books, travel books, accounts, financial and logical fiction. Woolf's A Room of One's Own brings us into the knowledge of a female psyche. It is an exceptionally progressive and interesting exposition. Women must be financially autonomous and allowed to consider their self-advancement and development. Females can upgrade their expository reasoning and scholarly dimension through composition. They ought to have enough opportunity to express their perspectives through composition and individual freedom to make craftsmanship. This exploration paper uncovers Woolf's initiation about women. Does she truly turn out as a genuine boss of ladies strengthening and quality or minor an endeavor to end up prevalent among women's activist scholars?*

Index terms: *Gender relations, Patriarchy, Cultural politics, Cultural identities, Sexual repression.*

I. INTRODUCTION

Woolf's A Room of One's Own reveals the portrayal of women in present day situation. She endeavors to follow the female predicament of reluctance. In present time, women at any rate motivate the directly to compose on any unfathomable subject with specific taboos associate with it. Prior, they were not engaged by man centric arrangement of our general public. They were not benefit to compose anything. Presently days, the opportunity of composing is supplanted by the fixation on magnificence and diet. She states in her work that her heart wants to speak and sing a melodies song like a free bird with no limitations and restrictions. To fulfill her dream, she needs some space to fit in freely and easily. She shows the plight and helplessness of women. How society bound them in clutches. In this man made society, patriarchy system follow by the people. Man considers being bread winner and woman considers being child bearer. This is a certain norms maintain by the society. They consider women as vulnerable, subaltern, marginal and peripheral section of the society. They seem to be mere a puppet at the hand of male counterparts. People consider women as an unstable category. Radical women's activists see society an in a general sense male centric one where men overwhelms and persecute women. Woolf looks to free women from the uncalled for of society by testing the overall standards and foundations.

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Society keeps up sexual orientation relations in an exceptionally one-sided way. This essay investigates the image of present day women fit for creating astounding writing and are not depended inwardly, physically and financially on anybody. Woolf thinks in three distinct ways right off the bat; women need to compose writing for themselves so they can compose their feelings of trepidation, situation, nervousness, disappointment, isolation and satisfaction. By expounding on themselves, they can compose their distinctive emotional episodes that can't state to anybody.

Simone De Beauvoir talks about women's subjugation in her book The Second Sex, she says women usually blame for not working and flourish themselves but the society around us doesn't want to know the reason behind it. They bound them in clutches and expect from them to fly high like an individual entity. This is what the present condition of females in our society. The mass media and the most specifically entertainment industry is becoming an agent to prop up an ideal image of women and force them to emphasis on good looks and zero figure instead of good work. This work is a landmark of 20th century feminist thought. It investigates the history of women in literature by an unconventional and provocative way. Woolf reminds us in this book again and again about female space or independent territory through various examples of 19th century women writers. These 19th century female writers expose the evil practices in the society and present woman as a liberated being.

Elaine Showalter and Adrienne Rich criticized Woolf's A Room for One's Own, a work of female self-articulation, especially against female displeasure. Even Showalter declared Woolf as an angel in the house. Woolf endeavored to escape through the possibility of androgyny from her very own identity. She locked herself in her own space where could avoid society.

Woolf addressed a series of lecture at Newnham College and Girton College that turned into the premise to distribute this essay in 1929. This paper is viewed as a women's activist content. As indicated by Radical Feminists assessment our general public is on a very basic level a male centric one where men overwhelm women. So on the off chance that we need to free women from an out of line society, we should abrogate male centric framework by testing existing social shades of malice and standards. This research is set up to present pearls and entanglements of the women's activist considerations. It demonstrates Woolf's thought regarding social uniformity for women.

She describes in her essay, we still need to go a long way because there are many women in our society who cannot choose their husbands with free will. They need to maintain themselves within patriarchy. Especially it happens in terms of middle and lower middle class females. They need to follow their husbands' advice and obey the rule of patriarchy. Husbands



consider as a Lord and bread bearers for them. They need to follow the customs and rituals which are imposed by society on them. Woolf and Beauvoir revised and assessed the female portrayal in literature. They want to emphasis on the history of development of the female literary tradition. It is absolutely a puzzle that there is no extraordinary literature on the name of woman writer while we have witnessed good literature such as poetry, prose etc. on the name of men writers. They intend to investigate the major hurdles behind the unsuccessful female writers. This investigation disguised cognizance of the female, revealing of the female subculture and composition of a female model is the expectation of Gynocritics.

A female character is looked for nothing from the manly definitions and restrictions. Male phallic partiality makes a female awareness that requests an investigation. Woolf entirely underlines on writing made by women. Elaine Showlater built up the ideas and routine with regards to Gynocritics, a term depicting "the investigation of women as authors." Woolf discusses female scholars, for example, Fanny Burney, Jane Austen, Bronte Sisters, Haworth Parsonage, Miss Mitford, George Eliot and Mrs. Gaskell and so on. She commends crafted by these female journalists. She is carefully manages feministic approach. She has made a character named Judith Shakespeare, William Shakespeare's nonexistent sister. Through this character, she endeavors to pass on the distress of female scholars at that period. In the event that Judith got an opportunity like her sibling she would have created great writing.

She means to pass on the significance of instruction for women and needs the equivalent rights for women as far as works. Woolf's father himself trusted that just young men have the rights to teach and themselves rather than young females. For this, she develops a nonexistent character, by this female character, she endeavors to feature the sufferings of women and how they treat by their male partners. Judith has indistinguishable quality from contrast with William Shakespeare, however her scholarly brightness had not been considered by her folks. They advanced Shakespeare however not her.

A journal was published in 1919 in regard to female literary radicals, it was clearly stated that we are not comparing between male and female. We are more interested in human rather than feminine and masculine. Our society's social, political, economic and moral standards are beyond the debate between male and female. They consider women as human being rather than bound them with any gender.

This approach regards women as equivalent person instead of isolated into genders. Rebecca Walker composed an article for Ms. Magazine titled "Turning into the third wave. To be a women's activist is to incorporate a philosophy of balance and female strengthening into the specific fiber of life. It is to scan for individual lucidity amidst orderly demolition, to participate in sisterhood with women when regularly we are separated, to comprehend control structures with the expectation of difficult them.

She delineates about the fact that a woman with similar qualities was denied of resources and chances to grow and flourish. This was her fault that she was a woman in this man-made society. Ladies don't compose books about mere reality that I couldn't resist inviting with alleviation, for on the off chance that I had first to peruse every one of that men have expounded on women, at that point every one of that women

have expounded on men, the aloe that blooms once in a hundred years would blossom twice before I could set pen to paper.

Woolf puts some autobiographical elements in this work. This kind of treatment she herself faced at home. Similarly, Judith has to stay at home. She was full of enthusiasm and courage. She was more intelligent than Shakespeare. She perceived the world in more creative and intellectual manner as compare to Shakespeare. Although she had all the qualities, she could not go for getting education. Judith wanted to go out for exposure and study. She needed to take care of household chores. She witnessed all her expectations and desires had come to an end. She had been instructed to behave like other females. She should be submissive and dependent on male folks. Despite her willingness to study, she got married. While Shakespeare was developing himself as a great and eminent writer, she was struggling with her passion and desires. At last, she had to surrender herself. Judith slaughters herself, and her virtuoso goes unexpressed, while Shakespeare lives on and sets up his heritage. In the paper, Woolf develops a basic and chronicled record of women writers up to this point.

Woolf investigates the professions of many female authors to get an understanding on literature which are produced by female writers. She has mentioned many eminent writers right from 19th century to early 20th century such as Bronte Sisters, Jane Austen, and George Eliot etc. Apart from women writers, she also mentioned name of some of the most renowned critics of that period. She mentioned the name of well-known feminist scholar authors, Jane Ellen Harrison. She presented her in long dashes in *A Room for One's Own*. Woolf describes Judith, as a frail and devastated female one wanted to explore books and knowledge but she didn't get opportunity in the patriarchal system of society. She had to suffer a lot at the hand of hollow customs and beliefs. Judith Butler in her book *Gender Trouble*, talks about the theory of gender performativity. She explains that we need to perform according to the prevailing norms in the society. We think that it is a natural process of adaptability as a female. It is actually imposed upon us by birth. We need to think and maintain territory as other females do. She compares performativity of gender to the performance of the theatre.

In another area, depicting crafted by an anecdotal lady author, Mary Carmichael, Woolf purposely summons lesbianism: "At that point may I reveal to you that the exact next words I read were these – 'Chloe enjoyed Olivia...' Do not begin. Try not to become flushed. Give us a chance to concede in the security of our own general public that these things in some cases occur. Some of the time ladies do like ladies."

Woolf references the indecency preliminary and open mayhem coming about because of the distributing of Radclyffe Hall's novel, is based on the theme of lesbian relationship. It was published in 1928. This was a time when lesbian was not a frequently speaking word. It was an absolutely a taboo subject. "Are there no men present? Do you guarantee the figure of Sir Chartres Biron isn't disguised? We are on the whole ladies, you guarantee me? At that point I may tell you..."(15) Woolf researcher and women's activist pundit Jane Marcus hopes Woolf was giving Radclyffe Hall and different

writer an exhibition of how to examine lesbianism cautiously enough to stay away from foulness preliminaries; "Woolf was putting forth her assaulted individual essayist an exercise in how to give a lesbian talk and compose a lesbian work and escape with it." [17]

Woolf in her work takes a very controversial issue lesbianism. She examines the various aspects of lesbianism in her work. She wants to discuss with the readers that we need to open up about this matter in our day to day lives. Although according to society, we should not to talk about this controversial issue in public. People usually get judgmental towards one another. She also points out the man-made fiction where females are usually treat as romantic characters and depended upon male counterparts. Ladies present as a helpless being in progress of the vast majority of the male authors. They have consumed like reference points in every one of crafted by every one of the artists from the earliest starting point of time. For sure if lady had no presence spare in the fiction composed by men, one would envision her an individual absolutely critical; exceptionally different; gallant and mean; marvelous and corrupt; lovely and revolting in the outrageous; as incredible as a man, some would state more noteworthy. In any case, this is lady in fiction.

Truth be told, as Professor Trevelyan calls attention to, she has scolded and tortured by her family. An exceptionally eccentric, composite being in this way rises. Innovatively she is of the most noteworthy significance; for all intents and purposes she is totally inconsequential. "She invades verse from cover to cover; she is everything except missing from history. She overwhelms the lives of lords and vanquishers in fiction; in reality she was the captive of any kid whose guardians constrained a ring upon her finger. Probably the most propelled words and significant musings in writing tumble from her lips, all things considered, she could barely peruse; hardly spell; and was the property of her better half." Woolf requests budgetary and social freedom for ladies. "Give her very own room and five hundred every year, let her talk her psyche and forget a large portion of that she currently puts in, and she will compose a superior book one of these days." (18) Alice Walker, to the subject of much analysis, belittled Woolf's work for its rejection of females of shading, and women authors who don't have any methods for acquiring the autonomy of their very own room.

Walker praises Woolf's *A Room for One's Own* in her extraordinary work, *In Search of Our Mothers' Gardens: Womanist Prose*, she describes "Virginia Woolf, in her book *A Room of One's Own*, composed that all together for a woman to compose fiction she should have two things, absolutely: a room of her own (with key and bolt) and enough cash to help herself. What at that point would we say we are to make of Phillis Wheatley, a slave, who possessed not by any means herself? This debilitated, slight, Black young lady who required her very own worker now and again—her wellbeing was so shaky—and who, had she been white, would have been effectively viewed as the scholarly prevalent of the considerable number of women and the majority of the men in the general public of her day." (20)

This paper is a milestone of twentieth century women's activist idea. It investigates the historical backdrop of women in writing through an unusual and profoundly provocative examination of the social and material conditions required for

the composition of writing. These conditions relaxation time, protection, and money related freedom guarantee all abstract generation, yet they are especially pertinent to understanding the circumstance of women in the scholarly custom since women, verifiably, have been consistently denied of those essential requirements.

She composes a past filled with a woman's reasoning about the historical backdrop of reasoning women: her article is a reproduction and a reenactment just as a contention. Women have dependably been occupied and poor. They have had youngsters, families and spouses to tend. Their cash, when it existed by any means, was, dependent upon a brief timeframe back, under the control of their male relatives. They have had, best case scenario, defective trainings; they have been mistreated by the heaviness of social dignity and by the phenomenal legend of their psychological mediocrity. In English writing, all through the middle Ages and the Renaissance, while men by the hundreds progressed toward becoming as expressive as mating feathered creatures, not an innovative female voice was heard. Lady shows up in writing in each frame, from the *Wife of Bath* to *Lady Macbeth*. The principal ladies to end the quiet covering their sex were ladies having a place with the favored classes: Lady Winchilsea, and Margaret, Duchess of Newcastle. Afterward, Aphra Behn made a break in custom, and earned her living by her plays and her minds, to the detriment, it is valid, of that man-cherished trimming, her ethical character.

II. CONCLUSION

The late eighteenth and mid nineteenth hundreds of years acquired women who, shockingly enough, took as their own the new vehicle of the novel. Three or four separated old maids living in the chest of their families dropped the subjugated impersonation of men's psyches and discovering that portrayed the blue-stocking, and, taking a gander at the constrained scene about them, recorded it in female terms. Fanny Burney was the connection between the lady as mind and the lady as maker. She was trailed by Jane Austen, the Brontës and Marian Evans, that old maid who set out to live in social obloquy with another lady's significant other.

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