

THE REFRAMING POWER OF MARGINALIZED FEMALE POETS IN VICTORIAN PERIOD

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Keywords: *Victorian Period, marginalized women status, women poets, silence, feminism*

Introduction

The Victorian period was a time of social, political and economic changes that carried England to its most elevated advancement as a politically influential nation. The extremely serious inequalities among men and women were still as they had consistently been. From the Renaissance to the nineteenth-century, poetry writing was in control of male poets, who had a special and semi holy function inside the general public. Women were not expected to compose genuine or poetry. Why was not women's poetry considered to have any importance to the world, and why were not they paid attention to?

It would be difficult to consider women and investment in the nineteenth century without invoking the model of 'separate spheres', by which many historians and literary critics have understood and interpreted Victorian culture. The simultaneously public and private nature of financial acts seems to obviate the distinction between a public/male sphere and a private/female sphere. And yet, the activities of investing women, especially their presence in the City, 'frequently called up the rhetoric of separate spheres in the Victorian press (Henry, 2007, 112).

Discussion

The works of so many women poets that were lost re-emerged again, and because of this revival of interest in Victorian women poets, the annual British Women Writers Conference was held. At that time, some of the critical assumptions that appeared in the study of Victorian women writers were considered and the project of rethinking Victorian literary history from the starting points of women's poetry re-emerged.

There were Christian and lyric tradition in Victorian women's poetry. Some Victorian women poets created religious poetry such as Christina Rossetti. Mermin in *Godiva's Ride* states that:

For most women, however, religion was not just a way to enter literature, but a stopping place. Hymn writing was open to women, as it had been in the eighteenth century, and could enable them to reach large audiences, but devotional poetry of every sort had fallen into a minor is popular mode. Christina Rossetti wrote very powerful religious poems that had many admirers in the nineteenth century and are now being reclaimed by criticism, but they seemed to fall outside the mainstream of high culture and until very recently were considered minor is excellent work when considered at all. This is not just a problem of gender: as a convert to Catholicism and a Jesuit, Gerard Manley Hopkins, the other great devotional poet of the century and an admirer of Rossetti's work, was in a similarly marginal position, and his innovative verse was unappreciated and mostly unpublished in his lifetime. Still, gender expectations worked against women. Their poetic expressions of faith, by replicating the childlike submissiveness that was expected of them anyway, are apt to seem somewhat flat, since they lack the tension between the strength and independence men are presumed to possess and the devotional poet's humility before God" (qtd. in Scheinberg 11).

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Feminist literature covers fiction, non-fiction, poetry, and essays that relate to women's equality in social, political, and domestic fields. Even in the 19th century, the male-oriented canon gives the body of information, stereotypes, implication, and surmise about the woman character that is commonly found in the culture. Lillian S. Robinson (1997) states that:

Once this state of affairs has been exposed, there are two possible approaches for feminist criticism. It can emphasize alternative readings of the tradition, readings that reinterpret women's character, motivations, and actions and that identify and challenge sexist ideology. Or it can concentrate on gaining admission to the canon for literature by women writers. Both sorts of work are being pursued, although, to the extent that feminist criticism has defined itself as a sub-field of literary studies as distinguished from an approach or method it has tended to concentrate on writing by women.

In Julian or Mother Julian's, an English religious recluse of the Middle Ages, *Revelations or Showings*, and *The Book of Margery Kempe*, Margaret Cavendish's *True Relation*, and Anne Bradstreet's 'To My Dear Children' we can find not only significant commencements in the history of women's autobiography in English, as a different mode of internal revelation, but also something like a set of models for life writing by women right down to our time:

And while there are some obvious disadvantages inherent in distinguishing literary works by gender, in the specific instance of autobiography, where a life is so intimately joined to the act of writing, one can achieve certain important insights into the possibilities and necessities of self-writing if one first isolates according to gender and then brings female and male autobiographical types back into proximity in order that they may throw light (at times by sheer contrast) on one another. (Brodzki, Schenck, 2019, 21)

No place in women's autobiographical accounts do we discover the examples set up by the two prototypical male autobiographers, Augustine and Rousseau; likewise, male authors never take up the original models of Julian, Margery Kempe, Margaret Cavendish and Anne Bradstreet. The sensational structure of change that we find in Augustine's *Confessions*, where oneself is introduced as the stage for a skirmish of contradicting powers and where a climactic triumph for one power soul crushing substance finishes the dramatization of oneself, basically doesn't accord with the most profound real factors of women's insight, as is wrong as a model for women's life composing:

Likewise, the egoistic secular archetype that Rousseau handed down to his romantic brethren in his *Confessions*, shifting the dramatic presentation to an unfolding self-discovery where characters and events are little more than aspects of the author's evolving consciousness, finds no echo in women's writing about their lives. On the contrary, judging by our four models, the self-discovery of female identity seems to acknowledge the real presence and recognition of another consciousness, and the disclosure of female self is linked to the identification of some other." This recognition of another consciousness-and I emphasize recognition of rather than deference to-this grounding of identity through relation to the chosen other, seems (if we may judge by our four representative cases) to enable women to write openly about themselves (Brodzki, Schenck, 2019, 22).

Women presses established as the interest in contemporary as well as historic female literature was revitalized. Basically, female literature covers a wide range of written texts, nevertheless, what they all have in common is a focus on the female experience and how it alters, develops, and grows.

In the works of women poets in Victorian era, there is aesthetic continuity that bridges the illusory gap between the two generations. These works effect on the reformulation of gothic sensationalism and develop alienated heroine, and also influence on the modern individual for whom she stands. Jane and Ann Taylor's Original Poems, for *Infant Minds* in 1804 and later in 1806, their Rhymes for the Nursery appeared. Amelia Opie's Poems in 1802, Mary Tighe's *Psyche, with Other Poems* in 1811 and Anne Grant's *The Highlanders, and Other Poems* in 1803, were also created. Charlotte Richardson's *Poems Written on Different Occasions* in 1806 which was sold six hundred

copies beyond the subscription and Charlotte Smith's *Beachy Head: With Other Poems* in 1807 and her *Elegiac Sonnets, and Other Poems* in 1784, were published. Moreover, Felicia Browne Hemans's *England and Spain; or, Valour and Patriotism* in 1808 and her earliest collection *Poems* and also Letitia Elizabeth Landon's *The Fate of Adelaide, a Swiss Romantic Tale; and Other Poems* in 1821 were published. All of these women poet's works were edited and published, Charlotte Dacre's poems that are called *Hours of Solitude* and also her novel *Zofloya; or, The Moor* in 1806. (Linkin, and Behrendt, 2014, 25 -26)

According to Lynn Abrams, "The ideal woman at that time was not the weak, passive creature of romantic fiction. Rather she was a busy, able and upright figure who drew strength from her moral superiority and whose virtue was manifested in the service of others. Rather it was a way of living and working based on evangelical beliefs about the importance of the family, the constancy of marriage and woman's innate moral goodness" ("Ideals of Womanhood in Victorian Britain").

Virginia Woolf (1882–1941) represents the historical backdrop of women's literary writing in male centric culture where they had no space for their own. They were normal survivor of men's displeasure, misconception and aggression. Virginia Woolf writes, "As a woman I have no country, as a woman I want no country," (qtd. in Disch, Hawkesworth, 2019, 915) which reveals the doubts toward the state as a male-controlled establishment that selects women's movement demands, and toward nationalism as a patriarchal ideology that often fails the equality claims of women who have joined nationalist struggles. At the same time, feminist scholars have been quick to point out women's active roles in these institutions and ideologies, as well as women's resistance to their traditional roles and appropriations of them (Disch, Hawkesworth, 2019, 915).

Jane Austen (1775 –1817) is almost certainly the most famous female English novelist of all time. She published her celebrated novels *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Northanger Abbey* (1817), and *Persuasion* (1817), although her name never appeared on any of her books during her lifetime; *Sense and Sensibility* was credited to "A Lady", and all of her following novels were credited to "The Author of *Sense and Sensibility*". However, Austen's identity became public knowledge a decade following her death, and her name could finally be attached to heroines she created, from *Sense and Sensibility*'s Elinor Dashwood to *Pride and Prejudice*'s Elizabeth Bennet to *Emma*'s Emma Woodhouse.

Born Mary Anne Evans (1819 –1880), she changed her name to George Eliot to conceal her gender and disguise her irregular social position. She wrote under her pseudonym during the Victorian era in England, writing seven highly-praised novels and also experimenting in poetry, journalism, and translation. Her most to conceal her gender and disguise her irregular social position famous novel *Middlemarch* (1871–1872) remains a staple of literary education, and its heroine, the clever and enterprising orphan Dorothea Brooke, is still notable as one of the best-developed female characters in the canon. George Eliot examines issues such as the status of women in marriage, religion, hypocrisy, political reform, and education.

Conclusion

The Victorian period was a time of social, political, and economic changes that carried England to its most prominent progression as a politically significant state. However, serious inequalities among men and women were still as they had continually been, and poetry writing was in the control of male poets. Women were not expected to create poetry, and women's poetry was not considered to have any importance to the world.

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XÜLASƏ

Fəriba FƏRHƏNGİ

*Viktoriya dövründə marginallaşmış qadın şairələrin gücü**Açar sözlər: Viktoriya dövrü, marjinal qadın statusu, qadın şairələr, səssizlik, feminizm*

Viktoriya dövrünün marjinal qadın şairələrini ələ alan bu məqalədə həmin dövrdə baş verən dəyişikliklər və o dövrdə qadınların ədəbiyyatda olan yeri araşdırılır. Bu məqalə İngilis ədəbiyyatında marginalizmi araşdıran analitik bir məqalədir. Bu araşdırma ədəbiyyatdakı qadın səsi və Viktoriya dövrü qadınlarının irsinin araşdırılmasına yönəlib. Qadınların qarşılaşdıqları çətinlikləri və problemləri ələ alaraq, o dövrdə olan səssizlik haqqında danışır, Viktoriya dövrünün qadın şairə və yazıçıların necə susdurulduğunu və ingilis ədəbiyyatına təsirini araşdırır.

РЕЗЮМЕ

Фариба ФАРХАНГИ

*Переосмысление силы маргинализованных поэтесс в викторианский период**Ключевые слова: викторианский период, маргинальный статус женщин, поэтессы, молчание, феминизм*

Аннотация В данной статье делается попытка исследовать маргинализованных поэтесс викторианского периода. Он исследует изменения, которые произошли в тот период, и исследует присутствие женщин в литературе той эпохи. Это аналитическая статья, посвященная маргинализации в английской литературе. Он сосредоточен на исследовании женского голоса и наследия викторианских женщин в литературе как поэтов. Он изучает вызовы и проблемы, с которыми сталкивались женщины, рассказывает об их навязанном в то время молчании, исследует, как заставляли замолчать поэтесс и писателей Викторианского периода и их влияние на английскую литературу.

SUMMARY

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The present paper attempts to examine the marginalized female poets of the Victorian period. It explores the changes that happened in the period and investigates the presence of women in the literature of the era. Being an analytical paper to explore marginalization in English Literature, it is focused on the exploration of the female voice and the legacy of Victorian women in literature as poets. Likewise, it studies the challenges and problems that women confronted, talks about their imposed silence at that time, and examines how women poets and writers of Victorian period were silenced and their influence on English Literature.