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A FEMINIST STUDY OF THE FICTIONAL WORLD OF BYATT: DIVULGING THE  
VENGEFUL ENIGMA OF THE NEGLECTED SEX

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ABSTRACT

My research endeavours to attain a precise and conscientious culmination by virtue of the myriad of fictional impersonations of the prima donnas and the precise and genuine recognition of the sustenance of the other individuals. The entire exploratory effort accomplishes the fruition of womanhood and voyages in the direction of a concrete comprehension of individuality. As the narratives revolving around the struggles of the female bear correspondence to the expedition via a mesh or entangled network, we observe the multifarious strenuous disputes encountered by them. Many of them flounder to become triumphant in the securing an equilibrium in association within the society amidst togetherness and ultimate emancipation. While countless of them ventures to become victorious in this enterprise. It is by means of this that we discover the prejudiced survival of female in spite of the emergence of feminism. Byatt's fictive work evolves into a continuous analysis of the female disposition of identity and sensibility. She radiates an unambiguous aspect of the fictional personages not being actual individuals, but formulates them through her engrossment in the imaginative impersonations. These imaginary personalities derive the facets concerning their accord with the entire cosmos and with the other people.

*Keywords-* Authoritative male-dominant dogma; female discourse; narratives on female struggle; disposition of identity; ultimate emancipation

Introduction

The method of erudition, refurbishing and restoring, being fundamental to feminist study and female examination, is integrated in the society. It seems apparent to exhibit the demonstration of male-domination, being an effective exposition, in the male-female accord of our community to regulate the propulsion and theme of female discourse. If the permeating potentiality of the authoritative male-dominant dogma is to be wrecked, there is a necessity of a vigorous obverse doctrine. By the medium of the substitution of the

conviction of maleness and femaleness as residing at the two poles of an unswerving perpetual line, we encounter an au-courant comprehension of the humane aspects obtained by the men and women. This stands to be the reason behind the procedure of acquiring knowledge assailing few of the vital elements of social science approaches. It catechizes the rationale and notions that fail to reckon with crooked facts of existence. By the means of the supposition of a distinctive feminine consciousness abetting parturiency, reproduction, menstrual cycle and other biotic involvements of women, the erection of female identity and functions evolve as the primary objectives.

In *The Subjection of Women*, John Stuart Mill relies on the essentiality of the human being's emancipation for the communal enhancement and drafts:

"That the principle which regulates the existing social relations between two sexes- the legal subordination of one sex to the other- is wrong in itself and now one of the chief hindrances to human improvement; and that it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side, nor disability on the other." (Mill 3)

Fashioning girls as wretched and boys as egotistical, Mill advocated and perpetuated that the male dictatorship of the domestic circle was a pernicious impact and gripped the perspective that female status is the outcome of political injustice and hardship by male and not anything innate. Feminine psyche being the psyche of suppression and confinement of female being the crucial solution to the emotional and societal anarchy is regarded as the principal veritable truth of past events in consonance with the feminist axiom globally. The terminology of feminism alluding to an acute perception of engrossment with female dilemma and individuality as a womanly embodiment, should not be limited to the promulgation of female privileges, instead should be comprehended in its expansive essence. The impression of unanimity gathered from the cognizance of exotic, incongruous and belligerent extrinsic energies with the sufferers, who are conscious of that and believes oneself to be such, is dwindled by the semantic, edifying and territorial discriminations. This transpires as they proceed adjacent to the efficacy perceived by few feminist theorists as a structured order or association. Female being stranger to her community, to the still non- liberated component in her own individuality, and to most of the individuals she adores, is anticipated as a personage whose repression regulates her sustaining in the cosmos as vigilance, conjecture and defiance. She views herself as a sufferer and is absorbed in communal authenticity that presents to her an element of vengeful enigma. She thus refers to a sensibility that completely estranges her from her sphere and is frequently detached contrary to herself, the feminine awareness. It is premeditated that female may not under any circumstances re-infiltrate the entitled traditional domain other than by general assertion, after traversing the margin. This margin is an actual and a figurative line creating an analytical transformation disregarded by the male who have taken share of both the realms. For a female the rules of the margin insinuates a substantial impression of intramural as well as extramural factors. By discussing such an archetype with the construction of the being, she is undertakes a stride over the line which is also contemplated as misdemeanor. The substitute rule acquiescing lone sustenance for female, who have been aroused to the absoluteness of their survival via dint of the feminist introspection and have been conniving in their gender-specific responsibilities, also permits them to employ their immutable preference to exist in the exoteric sphere. Whereas, this is the same rule that acknowledges diversified survival for male. The comprehensive inference that a male's intention in his entire life is to succor the country, God and community, not only his self-amelioration, while the inadequate, subordinate and discriminate ambition was for female, is adequately specified through Milton's reference. This is reflected through his assertion where he dictates that the male survives for only God and the women's lives revolves around the men as God exist within his vitality. Thus, it develops into the similar element reverberating in Simone de Beauvoir's insinuation of female as the second sex and as we detect the separation of civic and individual arenas. This is also witnessed as the realms regarded appropriate to male at the beginning and female afterwards and the domestic functions of homemaker, mother and marital companion accredited to female progressed conjointly along with it. While the rhetorical accolade veils the real transposition to a subordinate space, one can refer to a proportionate count of excerpts belittling female as they are regarded to be sentimental, amiable, instinctive, vulnerable, passive, immolating and demure. This

can be viewed in striking opposition to the male who are contemplated to be liberated, reasonable, coherent, optimistic, audacious, aggressive and robust. Thus we discover, though the entire civilization asserts to applaud and eulogize feminine idiosyncrasies, the maleness and femaleness are antithetically incompatible and discriminated in respect of temperamental attributes.

The conception of female being subordinate to male is no more agreeable to the feminist theorists specifically and female on a whole even though the biotic dissimilitude betwixt men and women is an acknowledged matter. This can be really comprehensible by means of Simone de Beauvoir's speculation of the consciousness of female as being menial and reliant on male. This emerges from the notion that the cosmos is entirely male-dominated and those who have constructed and regulated and still govern it at present are male. Thus, by making a substantive difference with her words "the second sex" in her 1989 book, she demonstrates the dogma of feminism which attempts to transform the sphere to the benefit of female and not merely fathom it. Having female in the form of researchers, government heads, administrators, masterminds, etc, we can surely presume that in addition to management and execution, there does not exist a single domain in the realm which is uninhabited by female. This perpetuates even though we discern through the impression of linguistic structure incorporating the predominantly patriarchal pronouncement that female are fragile as compared to male in all aspects. This indeed conforms to the ancient xenophobia that persists adjacent to female and this discovers its path through the articulation of Simone de Beauvoir that "One is not born, but rather becomes, a woman." (Beauvoir 283). The feminist agitation strives to make female not the thrashing lump for men's exasperation or the item of men's pleasure and passion but alternatively the substance of her own narrative. Ultimately, she aspires to vanquish the communal tradition that gives vent to abusiveness and maltreatment of female. Creating transformations in mental outlook and awareness with the assistance of communal and distinctive alterations, female encounter their yearned objectives. They recognize their preferences, reciprocation, obligations and instincts after grasping the insidiousness of the degrees that result in conflict. This eventually generates consanguinity founded on admiration and bilateral compassion by dint of their pursuit of awareness and cognition.

As one grasps the communal establishments of maleness and femaleness, one discovers the incontrovertible terminologies employed by Helene Cixous to restate the insistence for self-avertment by pioneers of feminist agitation, the female theorists and authors. She materializes this through her statement citing that the female must place herself into the realm and antiquity of narrative discourse through her own motion and dynamism. In order to comprehend the genuine vista, the ethnic and communal framework of a text must be taken into consideration in accordance to the views of Kate Millet. This is the manner in which she provides her explication of politics revolving round sexuality which attempts to elongate and perpetuate its potentiality over the subservient gender, in her *Sexual Politics* (1970). The female had attempted to peruse the androcentric commentary after operating as gynocritics which ventures to prosper newly discovered prototype founded on the analysis of women involvements. Instead of embracing masculine representations and conjectures and reckoning the feminist exploration completed in the arena of psychology, history, sociology and anthropology, the theoretical ground quests to conceive a womanly substructure for the examination of female literature. Ultimately, the female contrive and articulate their interpretative and judgmental postulations. The female theorists revivify and redraft the male-generated narration from the feminist frame of reference by transmuted, confronting and denouncing the masculine glare in literary sphere. In the patriarchal narratives, they propound varied expositions of the representations of the female as a literary primer in the feminist disquisition.

The female being propelled into a limited stream of conventional images of a tapered radius of dispositions, has been constricted into a handful of satisfactory functions. This is the way how the feminist expounders and authors have acutely sensed the entire repudiation of the women encounters through the protrusion of the conceptualization of female in literary realm. Women possessing distinctive personalities like a sister, a daughter, an author, an instructor, an inhabitant of a societal circle or a representative of a distinct faith and theology, delineate the indispensable fragment of various multi-faceted and traversing personages. This is substantiated through the exposition of sex and thus we detect the astute, autonomous and intrepid

portrayal of female in their affirmative and favourable responsibilities. These responsibilities can be that of a pious deity or the chaste lady as well as female as the sorceress or the malign in their excess of sexist and male-chauvinist functions that incorporates the two fundamental natures of appearances. Individuals obtain asseveration in the pertinent spheres of integrity stratum at varied momentary junctures. They assume that this is accepted because a sparse distinctiveness similar to the setting or personages established on indigenous birth place of the person or the innate lineage are resolute, when in fact majority of the distinctiveness are inconstant or secured. The instant when a distinctive integrity becomes crucial to an individual's private, communal and financial prosperousness, or that individual ascertains that rudimentary and specific disposition as subjugated or imperiled, he or she delegates an elevated preference to that selfhood. There also sustains an advocacy of the distinctive characteristic with substantial robustness, if it bestows sizeable ingress to appropriate circumstances and capability. As community thrusts multitudinous afflictions upon female due to their gender-specific identities, which in other respects is sole one of the numerous decussating and imbricative individualities that sustain in tranquility, they seem to be confined within their sexual dispositions. They also seem to confront prejudice or aggressive intimidation in occupation and this is the moment at which they become sentient regarding of their individuality as female. They gradually tend to construct a pitiable or magnified cognizance of their uniqueness. Feminine muliebrity can be an increasingly intensifying involvement than male maturity in the unavailability of compulsions due to gendered specifications. The constraints erected when adolescent girls are compelled into wedlock and premature pregnancy even if they are not prepared and are turned down the authority over their own physicality, embark on abhorring their distinctiveness as female by not being capable of absconding from the enslavement. This also suggest on them being incompetent to determine for themselves the time for reproducing the offspring. The female experiences a feeling of over-reliance on male and inordinate amount of self-doubt as their integrity as female is frequently objected. This happens because they are rebuffed from the source of origin even in their paternal homes in male-dominated communities. Finally, with the refutation of the utmost paramount personality-infiltrating component of the community, they display huge degree of compliance and resilience bereft of exorbitant tension, to the countless communal associates. Thus, with their bi-fold entrenched individualities comprehensively being depleted, the women deviate from the male, who endure unyielding involvements in relation to the connection with their place of origin, innate recognition of lineage and nurturance.

The preeminent psyche desires a liberation as it appears to be agitated because there is no propensity of repression of an individual's cognitive being. The uncertainty associated with the obliteration of the consciousness of being and the elimination of the antecedent integrity of a female upon nuptial union generates antipathetic repercussion in the conjugal abode of a female. This emanates as wedlock fails to satisfy her if she is an eruditely embellished being and experiences barrenness in a typical domestic atmosphere. The female's articulation of genuine anticipations obtrudes via the means of the author's impulsion to convey it. As the female had to embrace the essence of their self through the perception of the rest, they were the individuals who were persistently drafted about in reality. Thus, there lies invariably a difficulty of self-positioning and assertion in the dispute amidst the rational and feminine persona. Female compositions being portended through the essentiality of emancipation and twofold incarceration arrive towards a fresh perceptiveness and foresight assisting consciousness. But it must not be forgotten that if the female wishes their narratives to be uttered, they must append an instrument of vociferation to that creative discernment. The methodology of composing about gender and being regarded as gender-specific other sex bestows vehemence, vigour and self-awareness in the female. It is by dint of their undaunted scripting regarding gender that these female proceeded and observed their freedom as authors and as feminine selves. Sex became the utmost cause of distress and anxiety in a female's existence and vitality and the intensely arduous facet for them to converse on and draft about. The female were contemplated as absolutely complaisant partakers in sexual acts and were not even expected to enjoy sexual orientation and desirability.

The feminist unrest being partially accountable for augmenting consciousness of the female concerning their position and dignity in the community emerges out of the feminist influence in literary milieu.

This appears to examine the gravity of what it implies to be woman in a substantially patriarchal community and thus investigates the notion of femaleness. It vividly considers the position and circumstances of the female in the cosmic realm as an expansively established regard. The comprehension, exasperation and insurgency becomes the three apparent junctures in the metastasis of female from insensitivity and inexperience to consciousness. It comprises of the acceptance and obeisance of the domineering decrees, interrogation of communal traditional practices and masculine primacy. It involves within it the outcry opposed to all modes of masculine maltreatment and injustice by female in the three phases sequentially.

Hence, we perceive the feminine, feminist and female phases via the agency of the analogous dissension of continued contest for woman emancipation by Elaine Showalter.

One can discern an elevation of the argument with regard to whether the notion of ardour and passion exudes from the conception of the fictitious and creative or the conceptualization of a being, or whether the fantasy of affection and intimacy are ethnically tended through folklore of a perpetual and exemplary endearment. Doubts may also perspire based on whether fascination and attachment unfolds after espousal when reveries are conjured up and knitted together. It is noteworthy to a great extent that the perception of intrigue is remarkable in the females giving their consent on arranged marriages as well as those who are settling for matches in their own preference. This is how the matrimonial sacrament situates itself within the confinements of sexual urges, passionate affair and communal scenario. As the contest amidst the assertive averment of the physical state and that of the liberation is contingent on deep affection, acknowledgement and approval which becomes steadfast on the verge of erotic liaisons, the connubiality is regarded as the accomplishment of a civic and domestic responsibilities. This is the position where the physique is vanguard as an object and not as something having self-contentment, whether it is love or an organized marital union. Sexual instincts and passion executes its own function.

Tenderness being the asseveration of psyche presuming an entire compliance of all results into the sensation where the distinct being discerns itself restrained to sustain along with the conception of deceit and veneer. This is realized by means of the essentiality to hold on outward manifestations as facades instead of explicit enunciation. It inclines to remain in obscurity, whether masculine or feminine. Thus, we discover the propagation of the conflict amidst the corporeal self and the psyche on the individual and communal plains, positioning them at edge of disparity in "A Husband is a Sheltering Free" by Jasbir Jain. There prevails a flickering necessity to obtain assertion and attainment between the traditionally construed impersonations of the female for whom compliance, docility and submission are the ethical maxims and that of a male who can long for a consolidation and suppression of the other gender in a greater advantageous seat. This appears to be something that is implemented by the conventional sacrament of holy matrimony within the traditional practices.

As people digress in their antiphon to the postulation of the nuptial accord, wedding surfaces to be a potential sport where one is striving to ascertain another's domain of preference and liberty. It emerges as a ligature that adorns diverse forms for each female as they construct their own expansive sphere within it, safeguards it and are even aggravated by the reliance promulgated by it. Thus, being a fetter employed with a feeling of self-recognition, conservation and ennoblement by both the genders, it is derived by Jasbir Jain that there possibly exists noticeably two distinct individualities in a female in perpetuum. One that desires emancipation and the other that longs to exist, but one of these two must surrender. A huge magnitude of immense endeavour is obligated to be impeded by the notion of the sexual stoicism of a female to comprehend the fervor of the physicality and to forsake self-detestation. Even to triumph over the advantageous place of the men, the female becomes dodged by the paradoxical pleas of marital confederation, the egress being sealed for them. That is the moment when they conceive the connubiality as the association accelerating control, clandestine elements, deception and falsehood, being erected upon convivial representations. This happens as the conception of love and intrigue forms a parable coalescing two individuals into a single one and thus sprouting passionate and mutual speculations. This also turns into the association which entails amplitude of conceit and ostentation. Analogous to that of a female, male eventually becomes apprehensive of getting engrossed and enclosed in an affinity which precipitates into contentment

via coitus. In addition to the perception of potentiality and efficacy in connubial accords, the fallacy of amorous conjunction experiences an observation and it is ultimately the deep and warm ties of endearment which imparts an insight and aura of capability to the female.

Byatt's emphasis on female as explorers of sagacity, as contemplators and artisans, can be apparently observed through her production of the initial fiction, *The Shadow of the Sun*, as been stated by Jane Campbell. An individual can also detect an authentic athenaeum terrifying even the excellently enlightened and greatly composed peruser accustomed with *Possession*, Byatt's Booker prize achieving fiction, if not a fine art exhibition room, amidst the layers of a Byatt opus. Campbell divulges the manner in which an intramural as well as superficial contest is persevered on by the perspicacious and dexterous female characters of Byatt as they claim their own privilege to be equated to the blaze of the sun. This is opposed to the conceded veracity, the 'heliotropic' imagination mentioned her book published in 2004. The concept being vividly attached to the male, legendarily defined as supreme divine beings like that of the sun are deferentially demonstrated in moon deities which appears perceptible. This oozes out as Byatt utilizes the locution which eminently illustrates the semantic and ethnological obstacles confronted by the female characters, to delineate the principal indicator in her fiction's entitlement as the creative ingenuity. With an enunciation of Byatt's self rendition of feminism which, by stimulating a diverse range of critical scrutiny, dismantles the twofold aspects of all types, Byatt brings about the forswearing peremptoriness that suffices the female. By applauding the conspicuous fictions of Byatt, Campbell outlines the sexual indicators which are incorporated in the third phase of the feminist perception of a community. Byatt ultimately propounds the well developed women creativity in *Possession: A Romance*, through Blanche and Christabel's heliotropic imaginations. She renders in the poetical verses of Christabel and Ash, the prolific and ingenious sun as a gendered female. But as Byatt's heliotropic imagination required a genderless sun, both Blanche and Christabel's creativities are corroborated as a reverberation of which the semantic and the ethnological complications stands equivocal and vexed even though women's avowal to imaginativeness is conceded by overturning the false belief.

Byatt constructs her narrative discourse most adequately through the disjunction of recognition of traditional beliefs from trust in them, and by mirroring her concurrent regard related to the leitmotif with the fundamental basis of language proffers the lingual probe constantly. This convinces us that the tale of *The Game* (1967) is unable to become a remarkably forthright coequal to effective activity as it does not operate solely and associates to the tale of the Lady of Shalott while portraying a controlling and influential conventional belief for references, emblems and analogies. Employing an unaccounted and unhistorical methodology which is devoid of analogies, Byatt compares the masculine traditional theology of resuscitation and death of God with revival and birth. Eventually the exploratory and innovative analogical form of *The Virgin in the Garden*, contrives a traditional belief related to women. Byatt's point of convergence lingering around the radical and rudimentary elements, erection of fantasy tales and inclusion of beaux arts experiences is worthy of distinct assiduity. This transpires as she confabulates the existences of Frederica, Alexander and Daniel, the Potter household and their confidants in intriguing particularity, who are neither encompassed by a particular space nor the temporal length. They are arrested in the adroitness of actual involvements which can be viewed through Frederica "who had felt old at thirty was surprised at how she did not feel old at sixty" [*A Whistling Woman*: 49]. It is by means of *The Virgin in the Garden*, a drama which sketches the Virgin Queen, Elizabeth I and inaugurates with a prologue written in 1980, that Byatt effectuate the confined stretch of anecdotes on the coextensive crowning through a sublunary and momentary framework. This structure is composed of a period greater than seventeen years that encompasses the accounted British antiquity from the accession of Elizabeth II in 1953 to 1970. It is through the production of *Babel Tower* in 1996 and *A Whistling Woman* in 2002 that Byatt provides an enhanced unmitigated investigation.

By projecting the fictional personages examining the books by themselves and the actual writers, and perusing or observing at other individuals scrutinizing the books, the fictions render the reader's riposte and examination of pursuits as the personages gets incriminated in a myriad of allusions. These allusions are related to the intertextuality as their contemplations and discourse revolve around writers and texts very often. It is by way of this that the psychological dispositions dispensed by literary exposition such as Stephanie,

Frederica and Alexander expound themselves. The individuals encircling them with the vision for construction are proximately affixed to the scholarly arena by their erudition, effort and fervor towards texts in all the fictions. It is in all these works that the impersonations are excited and zealous about conversing in philosophical expressions and introspecting on notions, literary matters and fictional impersonations. Through this the corporeal, cognitive and psychological appetite and requirement are conceived by the peruser. With the evaluation of the personalities reckoning convictions and situations confronted in texts, personages in the body of the literature and the impact on the individuals' self existence, the engrossment with the illusory and the actual beyond the sphere of the literary text are dealt by the fictions. It is by means of obscuring the perimeters amid these two that Byatt demonstrates the focused and intensive essence and extensive cogitations of the distinctive temperaments for which the vigorous perusal of the text is artistry, passion and essentiality. As they preoccupy themselves in meticulous examination, one can witness the unmitigated operation of the indispensable roots of practical involvements and cognition that imparts expeditious and cogent activities. The creative impersonations in Byatt's fictions sense themselves awkwardly adjacent to the genuine literary personages. Accordingly, the imaginative creations frequently contrast themselves to the individuals surrounding them and the fictional dispositions they have encountered in texts, who sustain in the actual world of Byatt's perusers substantially. Byatt exhibits the manner in which her characters perceive that they have existed across and inside the creative realm of few writers by evincing the inextricability of the actual literary figures or functions and her impersonations. Consequently, they bear the responsibility of another creative personality who is living and contradictorily genuine in the tangible essence of the perusers as she in an appurtenant way analyzes the bedimmed lineament amidst the imaginary and the factual.

The fictional personages are incapable of ceasing to cogitate in scholarly terminologies and phrases even during their course of fornication. It is by dint of the hypothetical gusto that they regard the actual individuals sustaining within their existential sphere. This is because in their accord with the antipodal gender the individuals' ingenuity proliferates in counterparts from the literary domain. The existent creative impersonations comprehend the various substantial resolutions in their esprit emanating from scholarly texts. We sternly observe an instantaneous influence on the vivacity of Byatt's imaginary individuals precipitated by the texts and creative entities. As writers are fashioned out of arrangement of words and confabulations and are not certainly palpable and attainable in their existences, Byatt's imaginative dispositions strive to assert that they occasionally sense the correspondence amidst the literary personages and the actual writers. Hence, by locating the texts through her own impersonations adjacent to the books by the writers and by ventilating the actual individuals as distinctive portrayals into her work, Byatt convolutes the lineation betwixt reality and imagination even more. Eventually, Byatt's imaginative integrities metamorphose into furthermore genuine and prominently elucidated components which are inferred in comparison to the actual entities residing within their realm of existence. Here one can discover the astonishment abaft the actual and creative dispositions. Even though the narrative tales and fables are imaginative, they advocate the probability of being enlightened on sustenance of other individuals from them by the peruser. This occurs as the fictional impersonations have confidence in the assuaging potential of the tales. Ultimately, the way in which the actual reader and the fictional entities are able to envisage and exist in another realm and stay preoccupied by the book is imparted through the formidable acuity of the narrative concourses. The constructed individuals are guided to the conviction of imagination appearing moreover actual than the verity itself. When they perceive their own existence being extrapolated through the imaginative account, we observe the indistinct perimeters in the middle of fact and imagination. The temperamental dispositions are incompetent in grasping and misrepresenting the linguistic discourse because the paucity of words of the fictional figures. These are ponderously juxtaposed with their terminologically founded anticipations as they confabulate and ruminate about the nuances, derivations, interconnections and explications. By capacitating definite circumstances to occur by virtue of the function of transmuting words, the characters undertake the notion of the operating capacity of the linguistic expressions. Therefore, Byatt elicit the reader's consciousness to the ubiquitous objective of recognizing an individual's existence analogous to that of a narrative possessing an incepting, intermodal point and denouement. Byatt confabulates on the effectiveness of the linguistic device to twist and revamp the verisimilitude. This can be witnessed in *Babel Tower* where Byatt endeavours to construct and

enthrall the breach in the midst of the general and individual discourse and imparts of the systematic arrangement of words. As the fictional personages strives to adore via the dint of the cadence and tempo of poetical verses and the swing in the linguistic expressions in *The Virgin in the Garden*, Byatt obtains a remarkably sharp glance at the diverse facets of articulation.

The greatly vivid theme that runs within the discourses centering round Jude's critical work, *Babble Tower*, is that the fictional figures confabulate on the representations utilized in the framework of their own texts. They also draw references from the books including the other impersonations of Byatt and the writers affecting their mode of composition. A sundry of personages who compose poetical verses, texts, textual analysis and dramas are incorporated in the fictions. Frederica's annotations, research study and analytical exploration appear to be the section of a text full of excerpts, references and fragments of criticism in her *Laminations*. She determines the unfeasibility and arduousness to draft instead of imaginatively fabricating an individual's existence and essence of being and depicts the construction of journal records, surveys and examinations. Her dexterity of composition is reflected in *Babel Tower* which confers upon the imaginativeness as well as concrete palpability of her vociferation as an author introspecting about her own persona appearing diminishingly genuine to herself. It is in this manner that an individual is able to keenly discern Frederica, the principal fictional entity procuring a vigorous association with the method of composition. Highlighting the multitude of diverse genus of leitmotif and book categories encompassed in *Babel Tower*, the fiction accentuates the mundane intertextuality of the circumambient cosmos along with the disintegration of books. The contemporaneous fictional work embodies the work of Byatt emulating various thematic classification accompanied by the dramatists, fictional writers and verse-composers.

By means of the usage of chronicled, methodical, scholarly and theoretically reasoned allusions on each parts essentially and with the aid of her dynamic and metrical statements that resonate in a similar way like the extremely appreciable melody, Byatt places her perusers on cognitive and rational phalanges. She engages the reader on a partially Victorian history. An analytical and intense narrative of educational satire materializes as she progresses impeccably with a continual up and down tale, *The Biographer's Tale*. This infiltrates the vivacity into the fictive account being bereft of alteration in the narrative stratagem. The narrative comprises of an attempt of examining the contending perceptions regarding the formation of a permissible and justifiable personal anecdote. It includes the account of the ideal prime mover and storyteller and the uncommon lead in the humorous saga of Byatt. *The Biographer's Tale* is a parody on the procedures that portrays the fact that inflated postulation desensitizes the artistic and imaginative exercise. This is viewed through Nanson's analytical study that advances with equivalent degrees of astute percipience, erudition and complicatedly stratified twists.

In her works, Byatt provokes, broadens, transform and amalgamate both pragmatist and parochial approaches of feminist articulation. She accomplishes this by analyzing them vigilantly and in a utilitarian manner. A perspicuously discernible societal facet encompasses the works of A.S. Byatt.

With the assistance of the heedful perception of John Stuart Mill, an individual is able to ascertain the favourable circumstances of possessing a female perspective in viewing the feminine embodiments in the literary scenario. This is rendered by the literary assessment by the feminist theorists. They states that there lies a perfunctory, rudimentary and deplorable averment of consciousness and intellectuality that the male can anticipate regarding the female. This apparently seems to be a persistent state that claims to prevail till the female procure the power to enlighten the male about their own desires, rights and expressions. It apparently gets divulged from the examination that Byatt's fictional works by dint of its depiction of the dauntlessness of the female unrest is capable of emblazoning the existence of the female. It is through her works that we discern the performance of a remarkable function in amusement in addition to education by assaying the literary domain as a momentous pursuit.

## Conclusion

Byatt intermittently alludes to the conviction of Iris Murdoch in reconstructing and developing humane existence through the competency of literature and thus concedes Iris Murdoch as her scholarly

progenitor. In lieu of the uncluttered continuous excursion, the female entities in this analytical course are portrayed by the convoluted framework in an acceptable manner. Howbeit, their knowledge of corresponding subjugation is minimally complicated compared to their involvements in all the restrictions. Thus, the female embodiments materializing as the cynosure of this exploratory endeavour are delineated through their confined sustenance in comparison to the male, in compliance with the views of the feminists. Feminist literary criticism proffers us with the right set of circumstances to enquire about literary women from a female stance. Nevertheless, Byatt's female characters campaigns forward to self-individuality that is obtained through sincere, genuine and meticulous admiration of others' entity. A pragmatic perusal is persuaded in Byatt's works where the women characters become competent in faultless visualization and quest for motive and medium in the cosmos through reciprocity with others. They emanate from the labyrinth into a sovereign and maverick way of living by scuffling to retreat from constraint and absconding a Plato's Cave (Plato, *The Republic*- Book VII) inherent with feminist connotations.

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