

വായനാ ദിനവും യോഗാ ദിനവും ഒരുമിച്ച് വന്നാൽ ഉള്ള അവസ്ഥ





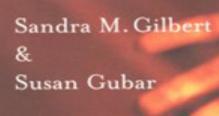
International YogaDay celebrated in God's own country 3:00 PM





SANDRA M. GILBERT

SUSAN GUBAR



The
Madwoman
in the The Woman Writer
and the
Nineteenth-Century

SECOND EDITION

Literary Imagination







Part 1

- Contents
- Part I. Toward a Feminist Poetics
- 1. The Queen's Looking Glass: Female Creativity, Male Images of Women, and the Metaphor of Literary Paternity

 2. Infection in the Sentence: The Woman Writer and the Anxiety of Authorship

3. The Parables of the Cave

Allegorical interpretation of cave - Plato tells the story of a group of people who have lived their whole lives chained in a cave.

They face a blank wall onto which are projected shadows of figures walking in front of a fire outside the cave.

- Plato's Theory of Cave
- One prisoner is dragged into the outside world, where he sees and learns about real things, not mere images.

Plato says that this is as close to reality as these "prisoners" get.

 The philosopher - the educated one, is free from the cave and can see things as they really are

can perceive the truth.

 Plato portrays the cave as a womb – a round dark chamber which can only be exited by narrow passage.

 Plato is using the female body as the symbol of a state of ignorance and illusion.

 in order to achieve knowledge and gain access to reality, one must leave the female body behind.

 Cave conveys images of oppressive darkness, deprivation and ignorance.



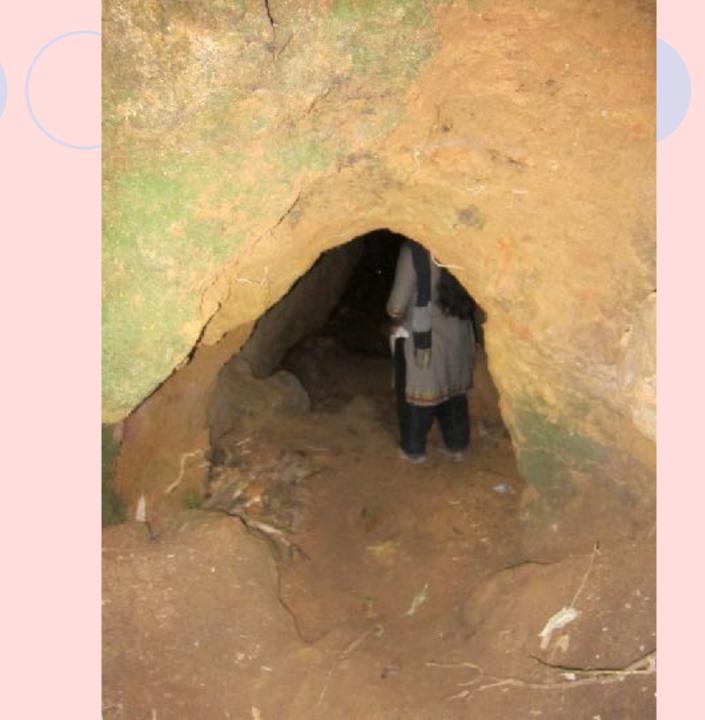
 This dominant view of the cave has pervaded our thinking about human life – women's lives, and motherhood in particular, traditionally confined to the private sphere –

 hampered by this patriarchal and politically loaded perspective. In Western, secular discourses, the cave has negative association with restriction and ignorance

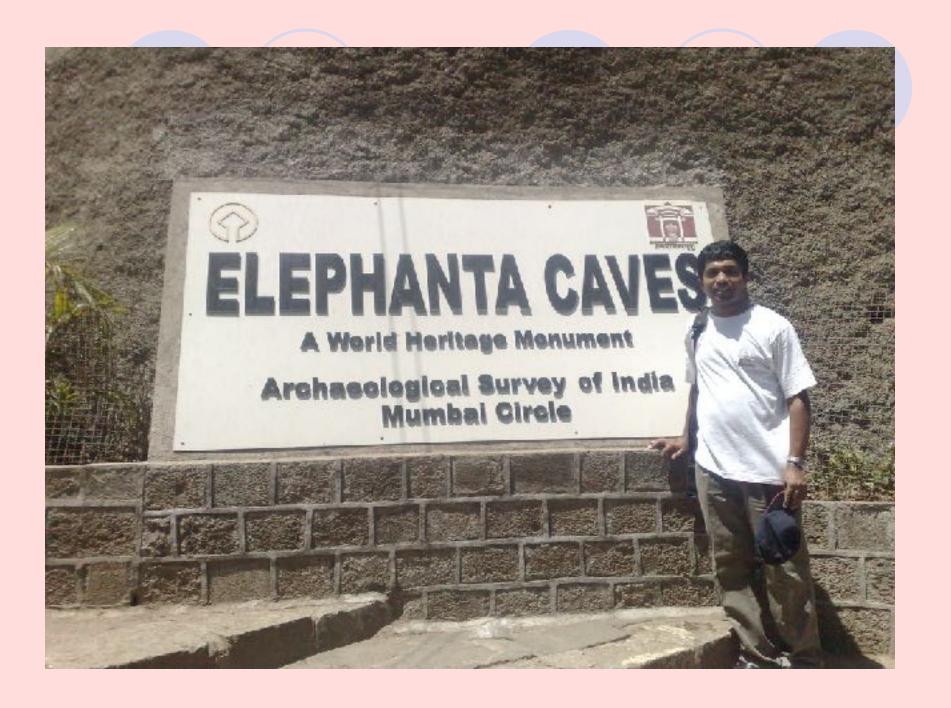
- What about East?
- Religious perspective?

In religious discourses the cave is often viewed as a place of stillness

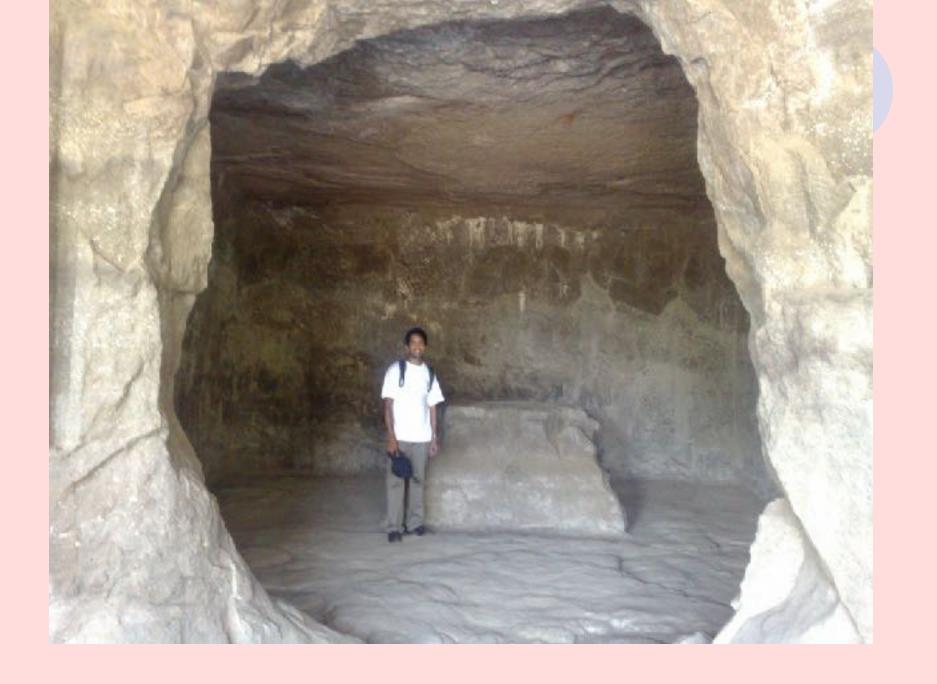
inhabitant opportunities for greater self-reflection and self-awareness.













9 century earlier panoramic, horseshoe shaped gorge of the Waghora river. They 30 rock-out caves at Ajanta have been excavated in a AD 5th century belong to two distinct phases of Buddhism - the Hinayana phase from the 2nd century BC to the 1st AD; and the later Mahayana phase from the 6th century A.D. The The

Among the finest examples of early Buddhist architecture comprise Seves Viharas or monasteries. these sculptures, halls or shrines, and cave-paintings

the Buddha, and scenes from the Jataka tales which relate to the Buddha's can be seen in Caves 1,2,9,10,16 and 17. They depict episodes from the life of Some of the magnificent paintings, for which Ajanta is world-famous, Bodhisattva. incarnations as a previous

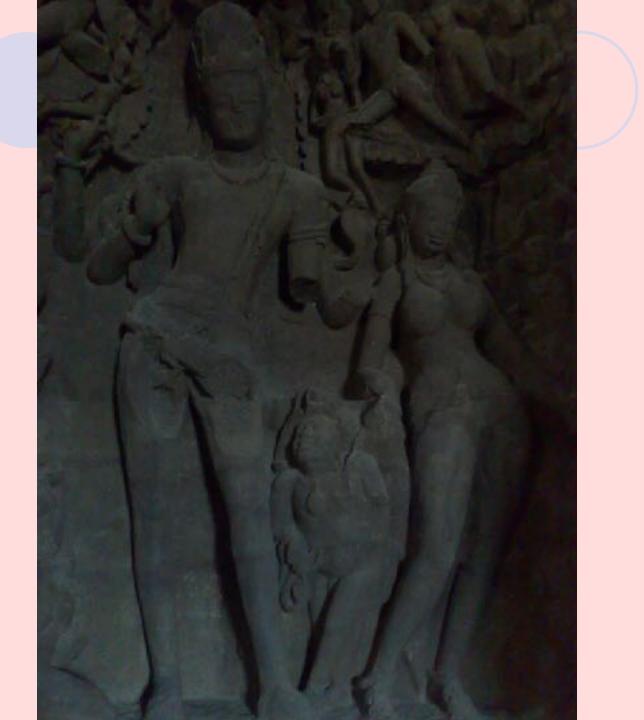
remarkable among these is the one depicting the Buddha's and in rebirth, in Cave 26, evoking a sense of awe and reverence release from the cycle on the facade of some of the caves shrines contain superb images of the Buddha. - his ultimate The sculptures. Mahaparinirvana



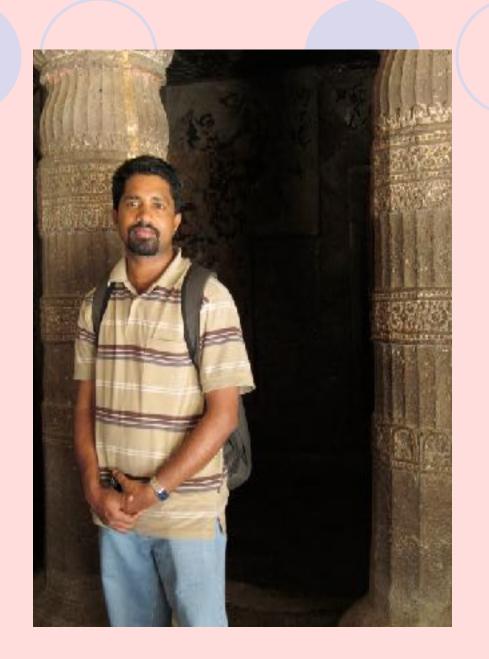
World Heritage Sit













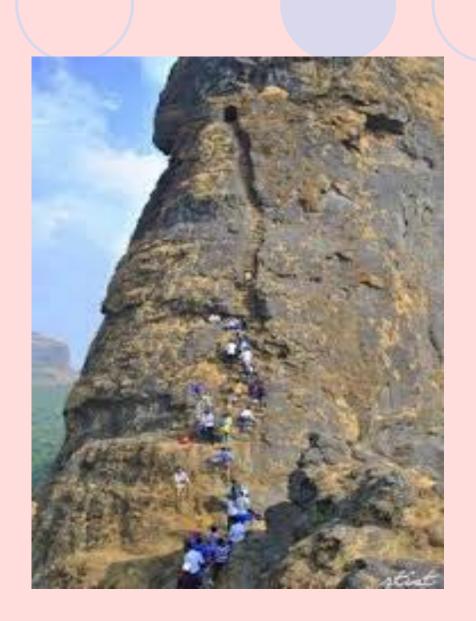




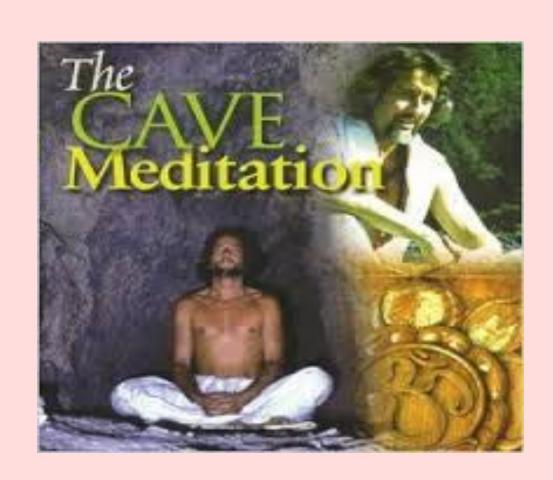












Similarly Motherhood - for some

women - a limiting experience

How do you see it?



provide Opportunities for unprecedented

personal growth

Motherhood within this framework – For the

modern women -

feminist consciousness and new opportunities

still find themselves in traditional roles as mothers and homemakers

Sandra Gilbert and Susan Gubar's study of female Victorian writers, *The Madwoman in the Attic* (1979)

written more than 38 years ago—is still regarded as an important twentieth century work of literary criticism

They remark that

its the man who knows the cave, who analyses its meaning, who (like Plato) authors its primary parables, and who even interprets its language

Further, they ask,

'how therefore, does any woman—but especially a literary woman, who thinks in images—reconcile the cave's negative metaphoric potential with its positive mythic possibilities?' (95).

Sandra Gilbert and Susan Gubar -

the woman writer's search for self as artist
and as member of a matrilineal literary
tradition

caves have generally been associated with the female principle in human culture -

 They represent the dark power of fertility deified as earth goddesses

Discovery of the cave's dark, interior space, which is also the artist's self, and the understanding implicit in its revelation, are the key to passage from an anxious author to a literary woman.

Of course, the cave begins as a trap, an enclosure in repressive, patriarchal norms which silence women and have enormous destructive potential

Possibilities of atoms

But the Cave – Womb - is her seat of power-

- maternal womb is the ultimate refuge of humans
- Desire to go back to the maternal protection is the greatest desire

Background – study

- In the preface Sandra M. Gilbert and Susan Gubar –
- their study began with a course in literature by women that they had taught together at Indiana
 University in 1974.

During that course, as they read the writings of

women such as Jane Austen, Charlotte Brontë,

Emily Dickinson, Virginia Woolf, and Sylvia Plath

they were surprised by recurring patterns in literature by women who produced their works independent of one another and who were also distanced from one another geographically, historically, and psychologically.



 Despite distances, these writers shared a sense of literal and figurative confinement.

Trapped within a male-dominated society, they struggled with an internal rage against their confinement and with a complexity of anxieties they inherited as a result of their confinement.

 They dealt with these tensions by creating a metaphor; - "madwoman in the attic." Having identified this metaphor, Gilbert and
Gubar set out to explore its presence in the work
of nineteenth century –

mostly British female writers - Austen, Mary Shelley, Emily Brontë, and George Eliot. The only American writer who is explored extensively is Emily Dickinson-

a woman whose life and career were dramatic
 embodiments of the madwoman in the attic.

Studied together, these writers offer a treasure trove of ideas about the pressures exerted on female artists not only of the nineteenth century but of previous and perhaps subsequent centuries.

The Madwoman in the Attic begins by indicting an overweening patriarchal culture that imposed Otherness on its women by forcing on them the twin myths of angel and monster.

Though Gilbert and Gubar seem at first to share Virginia Woolf's Gallant intention of killing both the angel in the house and the monster out of it, their book suggests that they are half in love with their antagonists' projections;

their composite paradigm, the madwoman in the attic, is a haunting figure who blends angel and monster in a new, un-forgettable shape that is woman's own. Their free woman is One who can
 break out of male authorization
 to tell her own story

It begins with a rhetorical question that does not stay for an answer: "Is a pen a metaphorical penis?" (p. 3).

- Where are the songs I used to know,
- Where are the notes I used to sing?
- I have forgotten everything
- I used to know so long ago.
 - Christina Rossetti

We are concerned with" ... the story of the woman artist who enters the cavern of her own mind and finds there the scattered leaves not only of her own power but of the tradition which might have generated that power.

The body of her precursors' art, and thus the body of her own art, lies in pieces around her, dismembered, dis-remembered, disintegrated. How can she remember it and become a member of it, join it and rejoin it, integrate it and in doing so achieve her own integrity, her own selfhood?" (The Madwoman in the Attic, p. 98)

Susan Gubar and Sandra Gilbert ironically point out, though in the parable of the cave the woman is the cave, "it has been the man who [knew] the cave, who analyse[d] its meaning, who (like. Plato) author[ed] its primary parables, and who even interpret[ed] its language ... " (TMW p. 96)

While many gifted women scholars and critics are now writing about women's writing, the fact remains that such writers' common basis and point of departure is still that women have several-many-centuries of catching up to do, and that any "basket of leaves" must be examined the way dirt from an archaeological dig is examined.

- One such basket is, of course, the writing of Victorian women, whose lives were outwardly so restricted and conventional, and whose society so frowned on their stepping out of their assigned roles as housekeepers and
- child-rearers and societal ornaments.

According to Gubar and Gilbert, four parables illustrate the situation of gifted women writers from Elizabethan times until quite recently, and especially of the nineteenth century woman writer.

- So far we have seen the plight of woman in patriarchal culture as "grave cave", or like Platos cave dweller a prisoner of nature woman obviously buried in patriarchal definitions of sexuality with no hope of transcendence.
- At the same time we can see that this womb shaped cave is also a place of female power- in connection with this we have seen the "great weavers" even though we know this Greek mythology and the image of mother goddess not ready to reconcile the cave's negative metaphoric potential with positive mythic possibilities very often we continue to be immobilized and half-blinded like the slaves in Plato's cave-

So far we have seen the plight of woman in patriarchal culture as "grave cave", or like Platos cave dweller – a prisoner of nature – woman obviously buried in patriarchal definitions of sexuality with no hope of transcendence.

