Notes

1 The term “Female Imagination” is borrowed from Patricia Meyer Spacks who defines the term as a special female self-awareness which emerges through literature in every period; in such literature women depict themselves as struggling for independence rather than for virtue; looking out for evidence of sharing, these women seek for persistent ways of feeling and discovering certain patterns of self-depiction that survive change.

2 The term gynocriticism as coined by Elaine Showalter suggests describing a fresh literary critical pursuit meant to construct “a female framework for the analysis of women’s literature” by widening historical study of women writers as a distinct literary tradition.

3 Internalized consciousness of women explained by gynocritics means challenging Freudian psychoanalytic perspective, that male phallic pride only creates a female consciousness which asks for a critique or prejudice against the female and stirs up certain knowledge that are attributed to the female.

4 Sandra Gilbert’s concept of anxiety of influence developed by literary critic Harold Bloom suggests the sense of anxiety to create original work despite the pressure of influence by precursor writers; their influence and schizophrenia of authorship revolves around the Oedipal fear and jealousy of their literary forefathers and use it for their own purposes as feminist critics. It’s a male-oriented model whereby the lack of predecessors makes writing a problem.
Mikhail Bakhtin (1895-1975) - his theory of discourse of chains or strings of utterances. In his view an expression in a living context of exchange termed as “word” or “utterance” is the main unit of meaning (not abstract sentences out of context) and is formed through a speaker’s relation to Otherness.