



**ARTISTIC AND FEMINIST SENSIBILITIES IN  
MANTEL'S *WOLF HALL* AND WOOLF'S  
*A CHANGE OF PERSPECTIVE***

**DR. HEMANT VERMA**

Deputy Director  
Department of Higher Education  
(HR) INDIA

**ABSTRACT**

*Due to its focus on feminine themes like love, passion, and domestic intrigues, historical fiction has long been a favourite among female writers. The treatment of accuracy has served as the litmus test for historical fiction. Sir Walter Scott brought the genre back to life, but the feminist discourse of today suggests that his books were primarily written with a male audience in mind. As a result, gendered distinction was strongly established by the acceptance of Walter Scott's works. Additionally, it promoted the mythical connections between women, romance, and the function of accuracy being limited to story devices. All of her brothers and half-brothers have college degrees, but the females do not. Woolf was interested in how women were educated.*

**INTRODUCTION**

Along with the works of Mantel, she frequently spoke at and lectured to women's organisations throughout her life, expressing her genuine worries about the disadvantages and underpowering of women. Her search for a voice and expression that would challenge and address these issues were impacted by this, which also affected the way she wrote. They accurately portray the dramatised versions of the lives of women in the past, occasionally generating a counterargument to the dominant male narratives. Once the condition is under control, the victims' lives typically stabilize. Despite the fact that Woolf succumbed to a

**DR. HEMANT VERMA**

1 Page



disease that has claimed the lives of too many talented people (psychopharmacology and psychiatry were not fully developed at her time), Woolf's life was full of many good things. There have already been plenty. She had the gift of friendship, and she remained connected with wise companions throughout her life (she also could be devastatingly sarcastic and hurtful in her comments). She achieved significant advances in her writing that elevated her to the status of one of the Modernist Movement's standard bearers. Her works are frequently cited, read, and published, and she is a writer who is greatly appreciated and adored.

Because of power struggles, Anne was compelled to dissolve her covert marriage to Harry Percy. Cardinal Wolsey was instrumental in ending her marriage, even though she had married for her career rather than out of pure love. Additionally, he had made sure that Anne returned and wed the Butler she was initially intended to marry. As soon as Anne gains control, she exacts her revenge. When she is certain that Henry is obsessed with her, she forces the cardinal to leave his palace and take a position in society. He is transported from London to Putney, where all of his assets and possessions are seized. When Cromwell punishes Anne and her lovers in *Bring up Bodies*, he exacts revenge for his master's downfall, hence this event is extremely important.

Her innate talents were stimulated by the Bloomsbury Circle's reproduction of her childhood playgroup. After her father passed away in 1904, Woolf attempted to flee through the Bloomsbury set's intellectual and social liberation from the limitations and emptiness at the centre of a woman's life, the limitations placed upon behaviour, mannerisms, and the intellectual and cultural glass ceiling. The agreement Anne struck with the king in the womb has the potential to turn brutal. Queen Anne is aware of the threat that resides all around her. She also wants to repress anyone who might pose a danger to her authority. She joins forces with Cardinal Wolsey, Katherine, and Mary to plot against Thomas More. More has demonstrated his might while having played no meaningful part in the situation.

Additionally, Hilary Mantel highlights Cromwell's heroic traits by demonstrating his regard for women. Cromwell's personality is compared with that of Henry. Cromwell displays a fair-minded attitude toward women. His protagonist is a lady who writes in the twenty-first century. As a result, his personality has liberal tendencies. Although he is working against Anne, his attitude toward women in general is unrelated to this. His actions and personal life have earned him the esteem of modern female readers. Compared to the other male characters in the novel, Cromwell treats women differently. Even if he marries a widow to get money and position, he still gives her love and comfort. He supports Liz in running her company and wants she would go on business trips with her to view the business in Antwerp and learn about entrepreneurship in other parts of Europe.



In addition to other subjects, he requires his daughters to study Greek. A writer's need to write is something mysterious, innate, and persistent. It is dangerous for a writer to suppress their drive to express oneself. In order to express what was most fundamental in her, what was most true to her, being ideas and their expression, Virginia turned to writing. Her greatest fear was to be denied a voice and to be imprisoned within a set of meaningless personal emotional and intellectual constraints placed upon her sex at that time. Despite the fact that she adopted many of her father's mannerisms, she harboured anger toward him despite her love and admiration for him.

It is a sort of reevaluation of the historical fiction genre and the issues that it brings up regarding women, history, and representation. Mantel reconstructs and reintroduces the female figure as a subject unto herself in the context of modern historical discourse. It demonstrates how the state and church served as a conserving factor, sustaining and solidifying gender-related norms and practises. These representations also highlight the conflicts within current gender politics. On the surface, it appears that women are in control of this power politics, but if we examine closer, we will see that they are only there to serve the needs of the men who have authority over them.

Although Woolf adhered to and admired the traditional Victorian novelistic structures with their sharply drawn characters and meticulously plotted stories in her earlier works, they appeared to come more and more from a world of men, specifically her father's world and a world where men gave one the ability to speak. Even Darwin's alternative theories for how species evolved unleashed a profound hermeneutic of doubt on what appeared to be a matrix of previously unchallengeable facts about the natural order of things. The origins of humanity, our evolutionary history, our ultimate destiny, and how God created the cosmos are all questions that can today be posed in light of scientific and technological advancements.

Although Woolf adhered to and admired the traditional Victorian novelistic structures with their sharply drawn characters and meticulously plotted stories in her earlier works, they appeared to come more and more from a world of men, specifically her father's world and a world where men gave one the ability to speak. Even Darwin's alternative theories for how species evolved unleashed a profound hermeneutic of doubt on what appeared to be a matrix of previously unchallengeable facts about the natural order of things. The origins of humanity, our evolutionary history, our ultimate destiny, and how God created the cosmos are all questions that can today be posed in light of scientific and technological advancements.



Then it exhumes significance and meaning as well as the reality of things in the artwork itself by using this deposit of life experience as hermeneutic. We are also left with the requirement that any writing have a structure, an overarching story, or a direction in order for this to work effectively, so that we are not left with an unstoppable morass of images, thoughts, feelings, and impressions, and so that our stream of consciousness be only that—without principle. In other words, there is a storyline, a tale, and characters hidden behind these factoids, these extremely personal subjectivities. As a result, Fry and Woolf are discussing a fusion between the intellectual and the pre-intellectual, yet despite the huge ocean of potential outcomes, their discussion is still understandable.

According to Woolf, the duty to use established tropes that are thought to be most effective and increase sales severely restricts the writer's imperative to convey authentic stories. In Woolf's opinion, delivering plot, humour, tragedy, and the three-act resolution in any form seems to irreparably undermine the very purpose of creating a literary work like a novel in the first place—to describe the world as it is, to serve as a delivery system for meaning, and to demonstrate the human condition. Woolf shifts the emphasis of the book from the traditionally built novel to the idea of beginning with how it is for the person or people.

During her formative years, Virginia Woolf was made aware of a fundamental injustice for women. Despite originating from a literary and scholarly family, unlike the boys, she was not able to attend a university. Later, when she started writing, not only could this experience be seen in the lives of the characters she created, but also the dissatisfaction of the experience could be seen in the way the characters and plots were developed. From her own experiences, her reading, and her interactions with some of the most talented people in her orbit, she developed a style that not only reflected this but also gave voice to issues that are truly universal to all people, which is the mark of a true artist. Due to Woolf's suicide, her work is sometimes only understood through the perspective of mental illness. This is a mistake. Virginia Woolf was not a writer who also happened to suffer mental illness; rather, she was a great, creative, intelligent, and aesthetic woman writer. In general, Woolf was a smart, creative, and wise writer.

Thus, both Mantel and Woolf were the gifted, creative, and wise writers. They used their artistic abilities—both verbal and visual—to create their works, but they also engaged in intellectual style and content exploration. They used their works to reflect social, political, and cultural changes and to defy expectations in order to effect these changes in their own works. In particular, working as intellectual women, they challenged the stereotypes of what it means to be a woman in society and the expectations for women writers. It is because of all of this that she emerged as, and continues to be, an intellectual and one of the artistic standard bearers for the Modernist Movement. This is also their contribution to the cultural fabric of



the writing communities that have succeeded her, where great writers have continued to produce the kinds of characters they pioneered, in the settings, and to use their writings to challenge norms and accepted social and patriarchal standards.

## WORKS CITED

King, James. *Virginia Woolf*. London, England: Hamish Hamilton, 1994. Print

Rose, Phyllis. *Woman of Letters: Life of Virginia Woolf*. London, England: Routledge, 1979. Print

Mantel, Hilary. *Wolf Hall*. London. Fourth Estate: 2009. Print.

Wallace, Diana. *The Woman's Historical Novel: British Woman Writers 1900-2000*. Basingstoke: Palgrave Macmillan: 2005. Print.

Woolf, Virginia. *A Change of Perspective, The Letters of Virginia Woolf Vol 3, 1923-1928*. (editor Nigel Nicolson). London, England: Hogarth Press, 1977. Print