
| RESEARCH ARTICLE

A Prey to Fear, Anxiety, and Pain: The Voice of a Thoughtful Woman

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| ABSTRACT

The silent voice of a woman full of the pain of losing her child, which she fills by writing a mourning poem, and her goal is to make her voice known to everyone. In Romanticism, the poet was considered a prophet, an unknown legislator speaking for the whole humanity; however, women poets were marginalized. The identity of a few romantic-era women writers and poets of poetry books is unknown today. The present study gains significance as the findings can shed light on why women poets as vital and influential members of the Romanticism era failed to occupy their deserving place among the major poets of the time in spite of their promising social space. Women wanted to be recognized and identified as human beings in general and poets in particular. By providing a detailed analysis of Charlotte Smith, this study has explored how she maintains her idealized feminine image while she pursues a profession outside of the domestic realm. Charlotte Smith conveys a compelling visionary image of a new woman and challenges the patriarchal concept that women could not and should not engage in poetry writing. This article is taken from a number of articles about Charlotte Smith, and its results are recognizing the silence of a woman's silent voice in the field of writing poetry and literature in the world.

| KEYWORDS

Identity; Romanticism; Silence; Women poets; Women status.

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1. Introduction

In the era of Romanticism, in which the poet was considered a Prophet who was an unknown legislator speaking for the whole humanity, women poets such as Charlotte Smith (1749 –1806) were forced to defend their position as a poet on the use of the same language Wordsworth used. Male-oriented cultures threat women's literature, try to depict it as insignificant, and underestimate women's intellectual capacity, but the beauty of literary works created by women will change the mindsets. Literature has depicted women in the last hundred years; however, until recent centuries, the vast majority of the published authors were men, and the depiction of women in published literary works was biased. The Romantic period was a time of extraordinary change that carried English poetry to its highest point of improvement. However, the discriminations between man and woman were still as it had always been. From the Renaissance to the nineteenth-century, poetry-writing was generally viewed as a heavenly occupation of male poets who had an advantaged and semi holy function inside the general public. Women were not expected to write poetry. Regardless of whether women's poetry was welcomed, it was not considered to have any appropriateness to the world and subsequently was not paid attention to.

The woman poet of the romantic era, toiling away in obscurity, fearful of putting her name before the public of being seen and recognized as a writer, publishing book after book anonymously or under the veil of —by a lady, or using some other subterfuge to keep her true identity secret. This woman poet, this familiar portrait, is a fiction—as much a myth, it seems, as the notion of poetry coming as spontaneously and —as naturally as the leaves to a tree (Feldman, 2002: 279).

With shockingly barely any special cases, women who published poetry books gladly positioned their genuine names on the cover sheet from the very start of their vocations. Such was the situation with Lucy Aikin, Mathilda Betham, Felicia Hemans, Mary Howitt,

Mary Leadbeater, Mary Russell Mitford, Hannah More, Amelia Opie, Sydney Owenson, Mary Robinson, Anna Seward, Charlotte Smith, Agnes Strickland, Ann Yearsley, and numerous others. At the point when a woman drew out a book of verse namelessly, it was regularly her first book, and her name showed up rapidly on the cover sheets of ensuing releases and later volumes.

According to D'Almeida, "Silence represents the historical muting of women under the formidable institution known as patriarchy, that form of social organization in which males assume power and create for females an inferior status" (qtd. in Collins et al., 75). In a male oriented culture, numerous voiceless women proliferate, and many have gone uncelebrated. Silence contains all forced limitations on females' social being, thinking, and articulations that are strictly or socially authorized. As a man centric tool of control, it is utilized by the prevailing male structure on the subordinate or silenced female structure.

The romantic period is a distinguished era in literature. The Romantic era was a creative artistic and literary movement that was created in Europe towards the end of the 18th century. Even though Romantic poetry played a main role in the Romantic period and women increased recognition during the romantic era. Apparently, in poetry, the real female figure or her voice is often exemplified or repressed in a way that shrinks her to a fixed sense.

Romanticism, or Romantic era in art, literature, music, and an intellectual movement, started in Europe at the end of the 18th century. Ed Gibney, in *Evolutionary Philosophy*, writes that "Romanticism was also a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature" (24). One of the key defining characteristics of Romanticism is that it focuses on feeling and independence just as glorification of all the past and nature, leaning toward the archaic instead of the traditional. It had an incredible impact on instruction and regular sciences additionally. The effects of Romanticism on politics were impressive and complex; while for a great part of the pinnacle Romantic period, it was related to progressivism and radicalism, in the drawn out its impact on the development of patriotism was presumably more noteworthy. Besides, the tasteful experience was one of the significant things in this development, and the feelings like repulsiveness, fear, and cunningness were likewise experienced, and going up against the new stylish classifications of the sublimity and magnificence of nature were happening. Folk art was additionally exceptionally evident in this period, and individuals supplanted their old and traditional traditions with the respectable ones. Sentimentalism resuscitated medievalism and components of craftsmanship and account apparent as genuinely middle age trying to get away from populace development, early endless suburbia, and industrialism.

2. Review of Literature

The importance of nature is so noteworthy in Romanticism. Umberto Eco, in *The Limits of Interpretation* (1990), notes that this is especially in the effect of nature upon the artist when he is surrounded by it, ideally alone. Rather than the typically extremely social specialty of the Enlightenment, Romantics were wary of the human world and would, in general, accept that a nearby association with nature was intellectually and ethically sound.

According to Isaiah Berlin, Romanticism embodied:

a new and restless spirit, seeking violently to burst through old and cramping forms, a nervous preoccupation with perpetually changing inner states of consciousness, a longing for the unbounded and the indefinable, for perpetual movement and change, an effort to return to the forgotten sources of life, a passionate effort at self-assertion both individual and collective, a search after means of expressing an unappeasable yearning for unattainable goals (96).

Romanticism was a reaction against the Age of Enlightenment, and nationalism has a relation with Romanticism in some countries. Romanticism was also identified to philosophy by Isaiah Berlin as disrupting for over a century the classic Western conventions of sanity and the possibility of good absolutes and concurred values, and after World War II, Romanticism additionally had a relationship with dictatorship and autocracy. In the domain of morals, legislative issues, and style, it was the genuineness and truthfulness of the quest for internal objectives that made a difference; this applied similarly to people and gatherings, states, countries, and developments. This is generally clear in the style of sentimentalism, where the thought of endless models, a Platonic vision of ideal magnificence, which the craftsman tries to pass on, anyway defectively, on canvas or in sound, is supplanted by an enthusiastic faith in profound opportunity, singular imagination. The painter, the artist, and the writer don't hold up a mirror to nature, anyway ideal, yet imagine; they don't mimic (the regulation of mimesis), yet make not simply the methods but the objectives that they seek after; these objectives speak to the self-articulation of the craftsman's own special, internal vision, to put aside which because of the requests of some "outside" voice church, state, popular supposition, family companions, mediators of taste is a demonstration of the treachery of what alone legitimizes their reality for the individuals who are in any sense imaginative (Berlin, 2013: 34).

The idea of isolated areas was created to help women understand that their individual spot in the public arena was to live in the home-based circle, while men could have an impact in the public sphere. Therefore, women developed a tolerance that their

solitary point in life was to turn into a spouse and a mother. Moreover, "this domestic focus of women's lives, to be narrowly limited to home and family, was justified and given ideological unity in the nineteenth century by a range of arguments, resting on women's nature, on God's ordinances, on the evidence of past and present societies" (Rendall, 1985: 189).

The expanding physical detachment of the home and the working environment, for differences among the expert and business classes, implied that these ladies put some distance between creation and came to mold a personality exclusively inside the homegrown circle. It was through their obligations inside the home that ladies were offered an ethical obligation, towards their families, for the most part, their spouses, and towards society all in all. The ideal woman around then was not the frail, uninvolved animal of sentimental fiction. Or maybe she was an occupied, capable and upstanding figure who drew quality from her ethical predominance and whose righteousness was shown in the administration of others. Or maybe it was a method of living and working dependent on outreaching convictions about the significance of the family, the steadiness of marriage, and woman's natural good goodness.

The woman poet of the romantic era, toiling away in obscurity, fearful of putting her name before the public of being seen and recognized as a writer, publishing book after book anonymously or under the veil of —by a lady, or using some other subterfuge to keep her true identity secret. This woman poet, this familiar portrait, is a fiction—as much a myth, it seems, as the notion of poetry coming as spontaneously and —as naturally as the leaves to a tree (Feldman, 2002: 279).

With shockingly barely any special cases, women who polished poetry books gladly positioned their genuine names on the cover sheet from the very start of their careers. Such was the situation with Lucy Aikin, Mathilda Betham, Felicia Hemans, Mary Howitt, Mary Leadbeater, Mary Russell Mitford, Hannah More, Amelia Opie, Sydney Owenson, Mary Robinson, Anna Seward, Charlotte Smith, Agnes Strickland, Ann Yearsley, and numerous others. At the point when a woman drew out a book of verse namelessly, it was regularly her first book, and her name showed up rapidly on the cover sheets of ensuing releases and later volumes. This first book was a test case, in a manner of speaking, a testing of the waters. Rose Lawrence's *The Last Autumn at a Favorite Residence: With Other Poems* (1828) is clarifying. At the point when the second version book came out the next year, she recognized her initiation on the title page. This separating belief system blended women's activist perspectives and made ladies begin requesting their privileges, regardless of whether legitimate, political, or social.

From the Renaissance to the nineteenth-century, poetry-writing has always generally been a sacred control of male artists, who had a favored and semi consecrated function inside the society. Women were not expected to compose genuine poetry. Regardless of whether ladies' poetry was welcome, it was not considered to have any pertinence to the world and therefore was not paid attention to. This could be comprehended from the explanations made on the published poems by women poets during the first half of the nineteenth-century. "The works were called, 'a light, readable mixture of poems, stories, letters, and fashionable chit-chat,' which meant that they were categorized as frivolous, trivial, and unliterary. Their *literary paintings* were not considered to be of merit for the lack of education, experience and intellectual potential of women" (Akbay, 371).

The idea of silence has been principal in the freedom of women's activist battles. Women's voices are kept silent occasionally. Along these lines, silence turns into an outflow of womanliness. Silence is given to portray ladies who felt torment from their concealment and mistreatment in the male overwhelmed society. Their silence resembles the most intense voice that connects their actual inclination with torment. Belenky, Clinchy, Goldberger, and Tarule, in *Women's Ways of Knowing: the Development of Self, Voice, and Mind* (1986), stress that women who are described by the situation of silence were overwhelmingly brought up in significant confinement under the most disparaging conditions and that their sentiments of being hard of hearing and unable to speak start in a significant absence of trust in their own importance making and significance sharing capacities.

There had been women's constraints and difficulties in a male-centric culture of the Victorian age. Pre-twenty-first century female poets and writers merit more appreciation for their commitments to the world than they get. They leaped deterrents to seek after their interests, and many arrived at prestigious notoriety and idolization from general society during their lifetime; notwithstanding, verifiable and women's activist grant and review courses have just barely started to remember these skilled ladies for their investigations over the most recent couple of decades. In fact, the identity of very few romantic period female authors of poetry volumes remains unidentified today. Of the more than two thousand volumes of published poetry listed by J. R. de J. Jackson (2006) in his *Romantic Poetry by Women: A Bibliography*, relatively few are authored by poets who remain unidentified. As recent researchers have revived the work of women poets, it has often been stated that the first publication of a given poem was published in a periodical and that the poet did not use her real name. "Mary Robinson, for example, used the pseudonyms Laura, Laura Maria, Julia, Perdita, Tabitha Bramble, Anne Frances Randall, Oberon, and Horace Juvenal. Those unfamiliar with the context might easily assume that Robinson was reticent to use her name or, because of her gender, was prevented from doing so" (Feldman, 2002: 284).

The women were simply observed yet not heard in the network, and male-controlled society grew bigotry, sexism, and inequity, and female characters were isolated, voiceless, and lost personality. Quiet comprises implicit words which speak to the chronicled quieting of women under the imposing foundation known as male-centric society, that type of social association where guys accept control and make females a sub-par status. In a patriarchal society, many voiceless women abound, and many have gone uncelebrated. "Silence comprises all imposed restrictions on women's social being, thinking, and expressions that are religiously or culturally sanctioned. As a patriarchal weapon of control, it is used by the dominant male structure on the subordinate or muted female structure" (Uwakwe, 1995: 75).

"Voiceless" means the historical absence of the woman author's writing:

By voiceless, we mean the historical absence of the woman writer's text: the absence of a specifically female position on major issues such as slavery, colonialism, decolonization, women's rights, and more direct social and cultural issues. By voicelessness, we also mean silence: the inability to express a position in the language of the "master" as well as the textual construction of woman as silent. Voicelessness also denotes articulation that goes unheard (Okuyade, 2009, 245).

The time period, normally called Romantic, changes incredibly between different realms and particular imaginative media or zones of thought. Margaret Drabble portrayed it in writing as generally occurring somewhere in the range of 1770 and 1848, and hardly any dates a whole lot sooner than 1770 will be found. In English writing, M. H. Abrams set it between 1789 and 1798, this last an extremely ordinary view, and around 1830, maybe somewhat later than some different pundits. Others have proposed 1780–1830. In different fields and different nations, the period named Romantic can be extensively unique; musical Romanticism, for instance, is by and large viewed as just having stopped as a significant aesthetic power as late as 1910, yet in an extraordinary expansion, the Four Last Songs of Richard Strauss are portrayed elaborately as "Late Romantic" and were created in 1946–48. However, in many fields, the Romantic Period is supposed to be over by around 1850.

In writing, Romanticism discovered intermittent topics in the summoning or analysis of the past, the faction of "reasonableness" with its accentuation of ladies and youngsters, the separation of the craftsman or storyteller, and regard for nature. Moreover, a few sentimental writers, for example, Edgar Allan Poe and Nathaniel Hawthorne, put together their works with respect to the powerful/mysterious and human brain research. Sentimentalism would, in general, see parody as something contemptible of genuine consideration, a bias still compelling today. The Romantic Movement in writing was gone before by the Enlightenment and prevailing by Realism. There were a couple of exemptions, quite Byron, who coordinated parody into a portion of his most noteworthy works, yet imparted much in like manner to his Romantic peers:

Many of the presuppositions and practices that prevail in contemporary aesthetics and literary criticism originate in writings from the Romantic decades. So do several positions to which the contemporary climate is hostile. Hence Romanticism is often regarded as the root of contemporary attitudes – the beginning of Modernism which, conversely, is viewed as late Romanticism – and likewise, not infrequently, as the source of the troubles from which we are now, at last, freeing ourselves. (Brown 1)

Female poets were mainly in two contradictory responses. To effectively enter the poetic market, female writers needed to accommodate their poetry to unavoidable Romantic speculations of art. Since the Romantic Movement rotated around a male poet's relationship with a certain female nature notwithstanding, it was hard for women to compose Romantic poetry:

Where the masculine self dominates and internalizes otherness, that other is frequently identified as feminine, whether she is nature, the representation of a human woman, or some phantom of desire. Although this tradition culminates in Romantic poetry, it originates in the Bible, which directly and through Milton's transmission reinforces the Romantic reading of gender. To be for so long the other and the object made it difficult for nineteenth-century women to have their own subjectivity. (Homans, 1986: 12).

In spite of the fact that women are seen in Romantic poetry, they regularly exist as the voiceless and sacrificial objects of male poets - and not as subjective talking subjects. Consequently, for a woman "to become a poet, given these conditions, required nothing less than battling a valued and loved [masculinity] literary tradition to forge a self out of the materials of otherness." (Homans, 1986: 12) Unquestionably, it was not easy for women poets to "forge a self out of the materials of otherness" (Homans, 1986: 12). Marlon Ross points out that "romanticism is historically a masculine phenomenon," which defines the poet as a quester and ruler of sublime and visionary empires (qtd. in Leighton 20). As the possessions of their fathers or husbands, female poets were not allowed to differentiate themselves from men.

It was, therefore, unfair to judge female poets according to the "problematic standard' of originality, which is still strongly associated with a masculine-Romantic drive for 'individuality' and 'self-ownership'" (qtd. in Leighton 20). Nevertheless, women

could not avoid the problematic typical of originality either. Since critics dreaded that women's writing would feminize and hence damage the profession of literature, they supported masculinity Romantic standards. If women did not write in a Romantic language, their work was not taken seriously by critics who valued novelty and individuality in poetry. Despite the fact that Romantic properties offered nineteenth-century women a chance to express their subjectivity, female poets had to fight to take benefit of them. On account of inflexible gender desires, women writers couldn't obviously join the more positive components of Romantic poetry into their own.

Female poets were in an unjustifiable position to be respected. Women poets had to be Romantic and masculine. On the other hand, in order to be sensitively received, they had to be non-Romantic and feminine. Because of this double-standard, few Romantic women poets were successful. Most of the producers of literary works were females in English literature between 1780 and 1830, and the society gave equal weight to the thought and writing of the women of the period, which gave the women self-confidence, presence, and power. In the field of English literature, poetry is a dominant genre in academic literary studies in Romanticism, and some Romantic poets such as Wordsworth, Blake, Byron, Shelley, and Keats; Romantic novelists such as Scott, Godwin, Hogg, Jane Austen, and Edgeworth; Romantic dramatists such as Joanna Baillie, Byron, Coleridge, and Godwin are known in this movement.

The identity of a few romantic-era women poets of poetry books is unknown today. Of the more than two thousand books of published poetry listed by Jackson in his *Romantic Poetry by Women: A Bibliography*, few are authored by poets who are unidentified:

Only five appear under the heading "Anonymous"; only sixty-one appear under the heading "A Lady," and only twenty-three are listed as "By a Young Lady" Almost all other volumes have had their authorship attributed. Even taking into consideration the odd volume signed "A Young Female of this City", "A Woman of Fashion, "Mrs. B", and the like, the identity of the authors of fewer than five percent of Jackson's volumes are today unknown. (280)

The proof shows that during the period 1770-1835, women rarely published books of poetry. A few women who published poetry books gladly positioned their genuine names on the cover sheet from the very beginning of their vocations. Such was the situation with Lucy Aikin, Mathilda Betham, Felicia Hemans, Mary Howitt, Mary Leadbeater, Mary Russell Mitford, Hannah More, Amelia Opie, Sydney Owenson, Mary Robinson, Anna Seward, Charlotte Smith, Agnes Strickland, Ann Yearsley, and numerous others. At the point when a woman drew out a book of poetry secretly, it was frequently her first book, and her name showed up rapidly on the cover sheets of resulting releases and later volumes. This first book was a test case, in a manner of speaking, a testing of the waters. "Rose Lawrence's *The Last Autumn at a Favorite Residence: With Other Poems* (1828) is illustrative. When the book's second edition came out the following year, she acknowledged her authorship on the title page" (Feldman, 2002 279)

The woman poet of the Romantic era progressed with slow movements in anonymity, dreadful of putting her name before the public of being seen and known as an author, publishing book after book in disguise or under the veil of "by a lady", or using some other maneuver to keep her true personality secret. With remarkably few exceptions, female poets who published poetry books proudly placed their real names on the title page from the very beginning of their careers:

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3. Discussion

Charlotte Smith (1749–1806), a novelist and poet, was native in London to Nicholas Turner, a rich landlord, and Anna Towers Turner. She was sent gone to school at age six; next, her mother died, and she had no certified learning later until age 12. At 16, she wedded Benjamin Smith, a marketable who was an extreme man with a softness for wild commercial designs. After years of the professional fracas, the couple and their seven broods were sent to debtors' detention in 1782. Upon their relief, Charlotte resisted creating money from the verses she had been writing covertly for years. Her major book of poems, *Elegiac Sonnets and Extra Poems* was written in 1784. The critic and writer Leigh HUNT defined her poems as "usual and pathetic." She and her spouse lastly shared in the dawn 1780s, and Charlotte revolved to novel lettering. In 1788, she published *Emmeline, or, The Orphan of the Castle*, which was an amazing merchantable and literary attainment. Sir Walter Scott said that the characters in this "story of love and wish" were "drained with a resolve of pencil and life of reddishness which fit the highest passage of the wrong subplot." Smith composed a novel a year through the 1790s, having *The Old Manor House* (1793), which Scott revealed as her best book. In 1804

she published her newest work, *Conversations Introducing Poetry*, a book of poetries about landscape, such as "The Ladybird" and "The Snail," for parents to speak with their kids.

The accepted governments of Romanticism are usually represented as the Big Six and have William Wordsworth, Samuel Taylor Coleridge, Lord George Gordon Byron, Percy Bysshe Shelley, John Keats, and upcoming William Blake; not connecting a private female poet until lately. Modern critics knowingly current to speak of the highest female Romantic regimes as the Big Six as well, thus matching their points in speciously every apparent way. This may perform to be a huge advancement in the public plan of female literary attainments, but what we normally supervise is the still failure *equal but isolated* attitude, which on the outdoor contests female to male literature but deep down divorces them, never truly get rid of the gender-line and therefore never principally association them into a lone party of the vital male and female assemblies of the Romantic literary era. The feminine poets normally embodied as the Big Six are Anna Barbauld, Charlotte Smith, Mary Robinson, Hannah More, Anna Seward, and Helen Maria Williams; of which the first one we are going to ornate more in the paper. Then, though having as seriously alterations as affiliations, Smith still real committees of the —absent female in the history of Romanticism. However, it was still a long way to go for women authors of all forms in such a certain masculine world with so many determined —men of mails. Some of the essential historical events too strongly part the increase of a literary section restrained by women's minds, movements such as the Napoleonic Wars, the tempestuous essential situation, revolts, and shortage, but also slighter ones, such as the entrance of blending stores or the improvement of the —bluestockings", which lead to a literate female communal, and the expansion of the woman's person and definite approach to poetical works.

The predictable male poets of the Romantic epoch were concerned with the talents of moved fancy, with the improvement of a self-directed self, proficiency of spiritual thoughts and worth of life, and, later in the same historical, with the different processes and evaluation to general and parochial societies, as well as with rebellion as an academic idea or useful appreciation. Although virtuously an outline of the main subjects, it absolutely does help us in emphasizing the few equals and many differences between Romantic manlike and woman poets. Women versifiers, such as Charlotte Smith, powerfully secure their position on the use of the, in Wordsworth's words, —language of men" (Dizdar, 1999, then, as they appealed, it was linguistic that females usually used while concerned with the talk, with the usual, i.e., with the quotidian skills of that time.

Smith's *Elegiac Sonnets* of 1784 went over ten increasing publications in fifteen years. It was Smith, and her related female poets, who powerfully compelled the renewal of the sonnet; later, they evaded the method of the heroic and frequently composed sonnets, folksongs, or lyrics. These forms qualified them to definite their own emotional state and stimulate the kindness of their readers while learning a continuing connection or the absence of it, such as did Smith in her private sonnets. Charlotte Smith strongly raised the dialect, average language, as well as the previously revealed quotidian principles, e.g., in her fanciful sphere of —Flora" (*Beachy Head and Other Poems*, 1807): —The image comes.../ Flora inclines, to dress the expectant earth, / Awake the germs, and call the blooms to labor;/ Bid each hybernacle its cell define, / And open sleek leaves, and eyes of golden! (Smith, "Flora", *The Poems of Charlotte Smith*)

While exposing the quotidian, a simple garden, in the footings of a dreamland, Smith certainly uses the archetypal poetry of image which we speak of to not always recognize the ironic denotation it has. The real idea does not have to be symbolic poeticizing but a definite idea in the method of a sphere or, as we could see, a garden. While Smith constantly established her parental dedication in the first amount of her *Elegiac Sonnets*, in —Flora," she finely lays an accent on the feminine potentials of Flora, the goddess of flowers and the season of spring in the Roman mythos. Flora is a —image" herself, convincing the reader to envision a particularly gorgeous female, a female that employments herself with a mother's regular monotonous: She clothes the earth and awakes the microbes like a mother would dress and aware her kids in the sunrise. Flora is at the same time a vision of prolificacy, the divinity, the woman giving birth to the buds, suggests life, the rebirth of the set of life, and so significance the woman's essential role in human replica while at the same time emphasizing the importance of the feminine trace as in regular so in unexpected domains of life. Smith's hidden letter is connected to a woman poet's situation in her own time; a woman poet's possible to open the culture's —eyes of gold, of awareness, liberation, admiration, and cognizance, instead of those shut by decision and wrong principles.

As already stated, many of the Romantic female poets used the gender belief of their time for their own devotions; Charlotte Smith was no omission. She used her misery, her anxiety for her children, and even the mortifying —exiled husband as poetic motivations and took her self-pity on paper. In a note to her bookseller Thomas Cadell, she writes, "I cannot but whisper at my destiny, which seems the hardest that ever was suffered & the most irrevocable" (Lofft 73). Misfortune and self-pity turned out to be the main subject that she ever used in her poetical works as a basis of motivation, as well as self-advertisement. The already revealed rising unusual of deep feeling gave females a positive feeling of gain since emotions were normally associated with femininity; therefore, feeling and its prognoses converted female writings, which lastly led to some kind of a—Neo-Sentimentalism and its protection of sympathy and reflection, as in the resulting poem by Charlotte Smith.

She showed energetic empathy for the freedom of the French people that which received her a good status and response among the British living in Paris. Her poem "The Expatriates of 1793" was a dedication to William Cowper; meanwhile, she acknowledged to have used his—"The Task" (1785) as her typical for the use of—a poetic flair in which the inner reflections of a lonely awareness, through interweaving strands of connotation, explain an arena for random examination and border it from numerous orders at once (Curran, 1994). Smith improves the already declared interactive self and resembles a private total to the French refugees and their loss, thus generating her own personality by fascinating their practices of injustice and misery:—Still, as Men deceived by early prejudgment (so hard to break)/ I grieve your regrets; for I too have recognized/ Instinctive exile (Smith, "The Emigrants").

Charlotte Smith found herself working within a literary custom that supposed the poet as heir to the male ritual of Milton and Shakespeare and characterized females as considered male poets. She wrote at the start of a dominant Romantic movement that demanded an autonomous self. Yet beside marvelous odds, Smith fashioned ten novels and some volumes of poetry and was part one of the main female and male poets of the time. During a time when females writers were convicted for conveying any thoughts that might disturb the position quo, Smith created a confident identity that helped her transfer between the societal opportunities of a female and those of a writer, inspiring the conventions of what institutes a commanding voice and making a feminine poetics.

Smith conceals a portrait of a person overcome by depression, disturbed by some inexorable regret, and yearning for relief from her torments through the only choice obtainable to her – death. Just as she develops her personal disaster as a substance for the narratives of her prose works, Charlotte Smith fashions her miserable voice from her biography, insisting in her Preamble to the Sixth Version that "It was unpretentious sorrows depicted them [mournful poems] forth: I wrote sorrowfully because I was unhappy." (Curran, 1988: 5). Writing a short profile on Charlotte Smith in his *Lives of the Novelists*, Sir Walter Scott recognizes the death of Smith's oldest son in 1777 as the incentive for her first escape into the empire of poetry writing: "To avert her mind from this irreversible misfortune, and from the observation of the many concerns which troubled her, she tickled herself by embracing her. Defining a precise cause of her miserable fixation presents complications as the loss seems to stray from the actual loss of her son or daughter to a more indefinite loss and loneliness which imbues her poetry with absenteeism and lamentation that has been the most contentious phase of her work from its initiation.

Unluckily, critics have defined Smith's consequence on the sonnet convention as a miserable invasion that consequent compeers have struggled to remove without much success. Raymond Dexter Havens, in *The Influence of Milton on English Poetry*, positions that Smith's sonnets troupe a "melancholic mood upon the genre so resolutely that it continued through the century" (Havens, 1961: 504). This pairing of the sonnet and a melancholic temper was so ingrained in the explanation of the sorts that Smith's sonnets became the typical for the sonnet in English. Coleridge consumed Smith and Bowles as models for presuming the rules of the sonnet and predictable the "lonely feeling" (Coleridge, 1796: 1139) as a significant typical of the genre. In 1793, William Preston related the sonnet fundamentally to mournful feelings: "The sonnet from its tininess, and its residence simply upon a single thought, is fitted to express a temporary burst of desire, and its affectionate and lamenting phrase is designed to accompany touching and sorrowful feelings." (Preston, 1997: 268). In this way, the sonnet becomes intimately related to the melancholic mood.

Charlotte Smith developed the customary form, the repression, and construction of the sonnet, in order to contest the awesome approaches of melancholia. Judith Pascoe, in *Romantic Theatricality*, recognizes how "the skintight official control of the sonnet form attended as a haven in the center of a hurricane of wild feeling." (Pascoe, 1997: 27) Smith is able to overawe her melancholia by attaching herself and her poetry in an effective convention, by working through the progression of her art. The self-denial of her inventive situation is stable against her "self-assurance in art" and her seclusion by "awareness that a communal is being built." (Curran, 1988: 205)

Smith carefully theorizes a persona that helps her associate two challenging and inconsistent publics – masculine and feminine, ritual and feelings, emblematic and correct – which Produces a stimulating, new attitude to the Romantic authorial voice. Though Charlotte Smith is lettering before the first cohort of acknowledged Romantic poets, her narrative, a self-reflexive, first-person lecturer who performs to comprise verse, instinctively connects her more thoroughly to her Romantic beneficiaries than her eighteenth-century contemporaries. In fact, Stuart Curran defines the resemblances between her texts and those in stylishness, the long, supple verse paragraphs, the subjective squeaks, the quick suggestion of normal detail; in the matter, the fascinating and self-mythicizing voice and the individuals of its examination – the old, the idiots, the female vagabonds, the displaced and estranged. (Curran, 1988: 202)

In addition to Curran, several other critics have observed the incredible resemblances between Smith's workings and those of Wordsworth, counting Bishop C. Hunt in "Wordsworth and Charlotte Smith." In his paper, Hunt classifies the equivalent subjects, charms, and dialects specious in the two poets' works. Written in 1970, the article inopportunistly imaginings Smith as only a typical poet whose poems attend as a substance to the true intellect of Wordsworth. Still, Hunt does an admirable job of classifying some of the most Romantic appearances of Charlotte Smith's work. Smith lectures on many of the "subjects which were of dominant

reputation to Wordsworth through his life" (Hunt, 1970: 89), including the poet's affiliation to nature, the human situation, the lives of the outsider and troubled, stimulation, and remembrance. Hunt also describes Wordsworth's apparent "borrowings" of words and expressions from Smith, containing positions from *The Prelude*, "Tintern Abbey," "The Old Cumberland Beggar," and *The Borderers*. Definite expressions, details of explanation, and rhythms of ways closely approaching Smith's work all perform to demonstrate the enormous impression Smith had on Wordsworth and Romantic poetry in universal. Perhaps the greatest central resemblance for our resolutions is what has come to be famous as "the Wordsworthian pattern," the association from the reflection of the outward world to the interior "psychosomatic observation." (Hunt, 1970: 82) Hunt defines this tentative, changeable style as a "modification between obligation and objectivity, between appointment and disconnection with the world" (Hunt, 1970: 895). Even though Hunt sees this excellence in both poets' works, he advocates that only in Wordsworth's poetry does it "replicate the measure of the intellectual mind" (Hunt, 1970: 95). This declaration of alternative helps provide Hunt's global divergence that though Wordsworth bandits from Smith, he transmutes her crude and ingenuous verse into influential, visionary poetry. Yet Hunt does appear to sense alteration in a seemingly similar method. This difference, I would claim, lies in the intrinsic ancient and sociological actions that fashioned Charlotte Smith's poetry and, therefore, the "intelligent female attention."

Charlotte Smith worked persistently in her prologues to warrant her readers that her regrets were real, to validate her miserable voice, and legitimize her capabilities. Through her preambles, Smith contends that her melancholic approaches are sincere and not artificiality or artificial regret. By providing the Communal with a sight into her personal privileges, Smith is able to clarify the "erroneous despondence, which, when it is observed for a long sequence of years, may look like an affectation." (Smith, *Poems*, 6) Smith expects the reproach that her grief has gone on far too long and that she should perhaps embrace poetry of a "more jovial style of configuration" (Smith, 1970, *Poems*, 5), but she also obviously recognizes that her melancholic attitude is what has made her fruitful in the square and also what has acceptable her, as a female, to enter the masculine pitch of writing.

Charlotte Smith forms her specialist as a writer through numerous methods while struggling to find an acceptable role for a woman. Since it was immodest ardently to seek publication, Smith uses what Mellor identifies as the "modesty topos" (Mellor 8) to affirm authorship while at the same time denying it, a sort of anti-writing. As a female, Smith cannot openly inscribe a voice of authority; thus, she hides it under self-effacement. She not only denies the quality of her art but also denies that it was her choice to publish. Smith claims she must publish her poems because friends, without her permission, have published incorrect copies of them. "Some of my friends, with partial indiscretion, have multiplied the copies they procured of several of these attempts till they found their way into the prints of the day in a mutilated state; which concurring with other circumstances, determined me to put them into their present form" (3). Smith uses this same scenario to redirect the pronouncement of "indiscretion" away from herself and onto anonymous "friends." The poems are no longer clothed in modesty but are exposed and thus "mutilated." Smith must reconstruct, reform, or regenerate her poems by publishing them in their original, untarnished form. Publishing now becomes a nurturing activity brought about by the actions of others. She is able to trespass into a man's sphere by claiming necessity.

Smith claims that she is compelled to write by financial exigency, and there is no doubt that her financial situation was precarious. Smith begins her life in a relatively comfortable environment with affluent parents who encouraged her early interest in reading and writing. In 1764, Smith married a man who would become physically abusive, unfaithful, and financially insolvent. By 1783, Smith would accompany her husband to debtors' prison. From this point on, Smith would publish works in order to support her numerous children and pay the accumulating debts of her husband. With the publication of *Elegiac Sonnets* in 1784, she obtained enough money to relieve her present dire circumstances. She recognizes early on the toll compulsory writing has on the value of her writing. Some preambles to her novels include regrets for faults in her lettering, attributing the essential to whole the works in too little a time: "were it correct to relay all the difficulties from the nervousness of attention and native situations, below which these volumes have been collected, such an aspect might be confessed as a reason for more factual mistakes." (Smith, *Desmond*: 1974, *A Novel* vii.) Ultimately, Smith feels totally flooded by her accountability towards her lettering and her family, which had to develop wholly interwove. In 1789 in a note, Smith declares, "I am obligated to live only to inscribe and pen lone to live" (Smith, 1974, Letter to Mr. Shirly, 2003).

Smith assumed that she must find a way to incise writing "securely within the boundaries of a female's responsibility to her family" (Homans, 1986: 223). Critics regularly confronted women poets for forgetting their "domestic obligations," and the extra contentious the writing, the more probable the writer, would be exciting about removing the requirements of her family. In the Preamble to Smith's most partisan novel, *Desmond*, Smith replies to the forecast reproach that she should not transcribe on other than "slight themes" because it is incorrect for females to do so by demanding that her pamphlets are in solidarity with her duties to her kids: "I though may carefully say, that it was in the observation, not in the disruption of duty, I suited a Writer" (Smith, *Desmond*, 1974: iv.) Her love as a mother and wish to help her kids brings her to lettering, and her writing affords numerous benefits to her kids. In a letter to her producer in 1799, Smith defines the profits her son Lionel has imitative from her repute as an author: "[The sonnets] have been the means of announcing him to all the greatest humanity ... & By essential script and publication

through the trope of maternity, Smith can resolution the struggle amongst her parts of female and writer. However, the maternity trope was full of imagery throughout Smith's time, associated with the rebellion.

Smith operates explanations of mothers in order to expand empathy for her thoughts and, ultimately, a womanly verbal ability. Perhaps Smith's most general mothering symbol is that of Marie Antoinette; the accounts of her were published in both the smaller poem, "The female refugee," and in two sectors of *The Emigrants*. These divisions were reproduced various times and attained wide transmission. The depiction was republished as a poem patrician "On the present unfortunate position of the Empress of France, and her Son" in the *Universal Magazine* and as "The Female Exile" in together the *European Magazine* and the *Scots Magazine*. Equal although Smith ethically reinforced much of the rebellion, in these depictions of the evacuated and condemned queen, Smith supports herself with the queen and thus the royals she characterized. The sexuality and partisan events of the French queen are sanitary by the maternal "Madonna-like" symbol.

Maternity as a trope offers Smith a way to touch empathy, give the ability to her poetic voice, and turgid the menace of sexuality essential in the awareness of a woman author. Gilbert & Gubar demonstrate how "associates between ... forceful feminine sexuality and emphatic female discourse" have customarily regulated female authors. (Smith, *Desmond*, iv.) The more masculine the field invaded by the female author, the more violent the condemnation from humanity. At the time, poetry was recognized as an extra male genre than a novel inscription, which was subjugated by females. If a female were to write poetry, she was projected to focus on emotional verse praising the qualities of native responsibilities to please the reader with the womanly abilities of her verse. Even thirty years after Charlotte Smith wrote, readers respected her "womanly despair," "daintiness and sensitivity of emotion," and the "womanly talents of the rational writer's mind" (Smith, *Desmond*, 620).

As female writing at the nearby of the eighteenth century, Charlotte Smith originated herself employed within a literary convention that appreciated general intellections, professed the poet as an heir to the masculine custom of Milton and Shakespeare, and signified females as impassive objective or private consider for the masculine author. She wrote at the opening of a commanding Romantic association that demanded an independent self that was autonomous of the other and yet able to declare for the other, and that demonstrated an extreme obsession with the self and its overthrows. Furthermore, she resisted adapting to the societal structure of womanliness and the recognized roles for females during her time. Through her occupation, Charlotte Smith attempted to create a literary convention that could embrace not only men but also females. Her poetry would be the vehicle for the sociological, partisan, and literary variations she required. According to Judith Phillips Stanton, Smith "respected poetry additional for her status, and it was significant for her own assessment of her value as a poet... [P]oetry complete her other work extra suitable" (Stanton, 1987: 375-401) Her poetry was a means of determining an influential voice. Concentrating on her despondent identity, she prepared her gender, life involvements, and her societal position critical to her poetic image and, in so doing, tested the cultural suppositions that observed literary linguistic and political specialists as masculine dominions.

4. Conclusion

In the era of Romanticism, in which the poet was considered a Prophet who was an unknown politician speaking for the whole mortality, women poets such as Charlotte Smith were forced to protect their position as a poet on the use of the same language Wordsworth used. Male-oriented cultures threatened women's literature and tried to represent it as trivial. They underestimated women's intellectual ability, but the beauty of literary works made by women changed their beliefs. Literature has portrayed women in the last hundred years; however, until recent centuries, well-known published authors and poets were men, and the illustration of women in published literary works was partial. The Romantic period was a time of unexpected changes that carried English poetry to its highest point of development. However, the judgments about man and woman were still as they had always been. From the Renaissance to the nineteenth-century, poetry-writing was usually observed as a heavenly job of male poets who had an advantaged and semi holy function inside the general public. Women were not expected to write poetry. Poets such as Charlotte Smith were true Romantic models to emulate, and her most famous poem, such as "Beachy Head," is the richest production of female imagination. My limitations were finding and reviewing research books and articles that I did not have access to, and I hope to be able to do more research on the issue of women in the literature in the future.

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