

Challenges in Methodological Issues in Feminist Criticism and Feminist Literary Criticism

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Abstract. *This study explores feminist literary criticism and the emergence of global feminist literary criticism within the overlap of literary theory and feminist and gender studies. It further conveys the extensive nature of feminist literary criticism, showcasing its variations and uses across various social and cultural settings, merging the feminist perspective with racial and cultural contexts. Feminist Criticism has faced, and continues to face, challenges that hinder its ability to connect with all women globally, resulting in a gap that has gradually expanded over time and alienated women from their actual rights. This consider offers a brief outline of the history of Western women's activist scholarly feedback, examining its subjects and reasons for its consolidation. Emphasizing the chronicled, social, and scholarly foundation that contributed to the rise and advancement of women's activist scholarly feedback as a Western basic development. Combining hypothetical systems with down to earth application, scholarly settings with social activism, may be a key characteristic of women's activist belief system. In other words, composing, inventiveness, and feedback are not fair individual, subjective endeavors, but are instep a political activity an exertion centered on accomplishing social alter.*

Key words: *feminist, silence, gender, literary criticism.*

Introduction

This introduction comes to shed light on feminist literary criticism as the subject of this search. Contributing to the production of knowledge about feminist research methods and from a gender perspective creates a scientific accumulation of knowledge in the feminist and gender research as well as their applications across diverse disciplines. Therefore, the study begins by discussing the most important concepts related to feminist literary criticism, and present an approach to analyzing literary text from a feminist/gender perspective. Then, the study provides a concise presentation of the history of Western feminist literary criticism, providing remarks on its substance and reasons for including it. Highlighting the historical, cultural and literary context that led to the emergence and development of feminist literary criticism as a Western critical school. Combining theory and practice, academic context and societal activism, which is a fundamental feature of feminist thought. That is, writing, creativity and criticism are not merely individual, subjective practices, but rather a political act - that is, an activity that aims to bring about societal change.

The realization that she had access to a rich storehouse of knowledge, but there were strong reasons for concealing it. With this caution, accumulated over the ages and becoming an instinct, she was content to repeat the old tales and present to the male-dominated world dolls as similar as possible to those dolls which had first found favor in the eyes of men. Contrary to popular belief, expressing her ideas in print is the last thing a novelist or journalist would ever do in public.

The importance of the research: It is given the importance of feminist writings, whether in the field of creative writing or in the field of literary criticism, feminist criticism has received great attention; it studies feminist writings that have competed with men for the throne of writing, which they have held for a long time, with the support of the structure of the male society that imposed creative silence on women, which made women revolt and present texts charged with protest and rejection, and these texts represent an expression of their dissatisfaction with the conditions they have lived.

The objects of the research: The importance of describing the factors driving women's rebellion through Feminist Literary Criticism, highlighting works rich in dissent and refusal that illustrate their dissatisfaction with the circumstances of their existence.

The problem of the research: The study explores challenges feminist writings that competed with male writers for the literary crown, a role traditionally occupied by them, supported by the male-centric culture that imposed silence on women's creativity. The research method is through the analysis and description of the methods used in literature in feminist literary criticism.

Feminist literary criticism

The school of Western feminist literary criticism emerged from the Western feminist movement, which went through three waves throughout its history and the emergence of feminist literary criticism was linked to the moment wave of the women's activist development, which had moved from the organize of requesting political rights. The dawn of the twentieth century sparked global feminist solidarity and organized work to affirm justice and equality between the sexes within the framework of international agreements.

The feminist literary criticism school has persisted in evolving along with the feminist movement, aligning its self-evaluation with its progress, which since the end of the eighties and the beginning of the nineties has begun to expand its scope of interest and thus preceded various critical approaches, such as structuralism, deconstruction, Marxist literary criticism, black literary criticism, postcolonial literary criticism, and other critical schools. In which literary criticism, in theory and practice, intersects with issues of class, ethnic, cultural, and national affiliation and so on.

Feminist literary criticism as a critical school whose features crystallized within feminist literary theory, and is still developing since its beginnings in the 1970s and its predecessors to the beginning of the twentieth century, represented in both feminist and feminist literary and critical texts.

Women's writing and Feminist text

Feminist writing means all writings written by women, regardless of their literary type, form, or content, while the definition of the "feminist" movement depends primarily on the gender of those in charge of the movement. The content of the movement and the text, which expresses a voice and action related to women's issues based on justice and gender equality, a "feminist" text and a "feminist" movement. For example, when a group of women moves to end the occupation or overthrow the ruler, this is a women's movement because the demands here are in line with the demands of other groups in society without coming solely in defense of the rights of women as they are a vulnerable group. Likewise, a text authored by a female that adheres to and emulates the content and style of prevailing writings is not necessarily a feminist text. Thus, the distinctive feature here is the content, the content of the movement and the content of the text.

Therefore, building on the standards of literary writing is not based on the gender of its author, otherwise we fall into the duality of literature of women and literature of men. This is very true, but it expresses a confusion between the concept of woman writing and feminist writing. Just as we find within literary writing subcategories that express the literary school or literary current to which the text belongs, such as our definition of a group of texts as belonging to sentimental composing or the practical school, resistance writing, insurgency writing, personal writing, or the stream of awareness, and other logical definitions with historical, stylistic, or contextual reference. Feminist writing is also characterized by features whose specificity is reflected in the text in form and content. Women's writing is not synonymous with feminist writing, which produces text that adopts a feminist

perspective and expresses feminist awareness, feminist historian Gerda Lerner who defines as follows:

"Feminist consciousness, in my definition, is the awareness on the part of women that they are members of a subordinate group, that they have experienced injustice because they are women, that their position of subordination is not natural but is instead the result of social pressure, that they must form alliances with other women in order to combat the injustices they face, and that they must offer an alternative vision for society in which women and men both enjoy the freedom to choose."

Feminist awareness here is not limited to the intellectual dimension, but rather includes two aspects: perception and action. It refers to women's awareness of their secondary status in society as an unjust situation imposed on them in the prevailing patriarchal context. Feminist awareness does not stop at the stage of awareness and rejection, but rather goes beyond that to the stage of positive action represented in solidarity and alliance with women who share this awareness, and striving to change the unjust reality by presenting an alternative vision based on justice and working to achieve it. It is a definition that explains the basis of the feminist movement based on thought and action, and shows the concept of feminist work as political work seeking to bring about real change.

Feminist awareness of literary creativity can be presented with a definition derived from Gerda Lerner's definition, which means that feminist awareness in literary work means women writers' awareness that they are located in a secondary space within the literary heritage and creativity because of their belonging to the gender of women, and that this status is imposed on them within the framework of the prevailing literary standards and authority.

It is necessary for them to look for the women writers who have seized the right to write throughout history and rescue them from the margins of literary history, focus criticism on their writings, search for what is common in women's writing across generations, ally with women writers who share their feminist awareness, and strive together to establish a movement of feminist writing that goes beyond the boundaries of prevailing literature and presents creative images of the social system based on justice and feminist values, without adhering to what is prevalent in literary creativity in form and content.

Feminist criticism and gender analysis

Feminist researcher Maggie Humm defines "gender" as "A set of culturally shaped characteristics and behaviors that are given on females and males. Contemporary feminist theory is careful to distinguish between sex and gender." Pam Lisk also explains that the concept of gender refers to the transition of "sex" from the field of nature to the field of culture, where it is considered a social construct and a research topic linked to the historical context, which has influential repercussions in feminist literary theory alongside other branches of knowledge such as history, philosophy, anthropology, and psychology and other scientific specializations. (Maggie p. 84)

It also emphasizes the importance of the concept of gender in people's understanding of their position within this system of power relations, its impact on shaping their identities, and how gender power relations penetrate within various disciplines and discourses. (Pam Lieske p. 179)

The social roles that are immediately imposed on each particular sex and are culturally shaped within a society's framework are where the conventional meaning of the term "gender" appears. Therefore, society expects each individual, depending on his sex, to adhere to those roles and the feelings and values they carry and express them in daily behavior. For example, in raising boys the values of courage are emphasized while girls are raised on the values of modesty. The girl's brave behavior becomes a justification for describing her as "manly", while the boy's expression of modesty is shameful and a cause for ridicule of him as behaving like girls.

It is related to values such as courage and modesty, which in themselves do not carry any standards of femininity or masculinity, but rather are imposed on the behavior of individuals of both sexes. It also applies to the restrictions imposed by society on behavior that expresses emotions and feelings, crying as an expression of sadness or pain is unacceptable for boys and acceptable for girls in the same situation, without any logic related to our biological structure as women and men. Rather, it is

related to the social roles that human society imposes on us based on our belonging to one gender rather than another, within a general framework that elevates the values, feelings, and behaviors of masculinity over femininity.

Hence, Gender Studies arose to study the existing social roles and their differences between the sexes, represented in behavior, values, and feelings, and their repercussions on the lifestyle and the laws regulating it, and the resulting power relations between the sexes.

While gender studies are concerned with power relations between the sexes and their manifestations and repercussions based on the concepts of femininity and masculinity, feminist theory stems from its conviction that there is an imbalance in the gender balance of power, so it focuses on the conditions of women in that system that lacks justice.

Feminists also seek to reveal aspects of this imbalance, criticize and analyze its manifestations, and call for resistance and change in order to achieve justice between the sexes in rights and duties, which is what researcher Maggie Hum expresses in her definition of feminism as a concept that includes the rule of equality of rights with the aim of creating towards ensuring the rights of women. It also includes an intellectual trend that seeks to achieve a world that supports women without being satisfied with mere equality. (Maggie p. 74). Meaning taking the difference between the sexes into account in order to achieve justice for women as they are a group that has been historically, culturally, socially, economically and politically exposed to weakness and marginalization. Women bear a burden if they part of a class or group that is already vulnerable or marginalized politically, economically, socially, etc.

However, comparative studies of masculinity and femininity, as well as the behaviors, traits, attitudes, and modes of expression associated with them, are part of gender studies. These studies are conducted under specific social and cultural circumstances, and the results are reflected in legal rights, obligations, and social norms.

In terms of feminist thought, it is more strongly associated with feminist work as a political movement that aims to highlight instances of discrimination against women and seeks to change laws, popular culture, and societal perception in order to advance justice and equality for women. Therefore, the idea of gender functions as both an analytical tool and an intellectual approach, and feminist thought serves as the foundation for feminist work, which is a political endeavor that aims to better the lives of women everywhere. Feminist thought is fundamentally a tool for empowerment if the gender perspective is essentially a tool for analysis.

The importance of literary theory for feminist thought is that literary theory pays attention to issues such as representation, perspective, voice, and others. These are issues of particular importance to feminist theory, when it comes to emphasizing the power of representation, how it solidifies stereotypes and shapes identities, and the text's prevailing viewpoint, with its facets that reflect the power relations in formulating the position on the event and directing the reader towards adopting a position on the characters, events, and conflict, as they are artistic elements in the literary text, which is regarded as a reflection of the society that created it.

The importance of voice as a literary element, with its unilateralism or pluralism, and the credibility it carries, is represented in narrative techniques and the role of the narrator in the literary text. Feminist theory's fundamental component that aims to raise the feminist / female perspective in the literary work by revealing the areas of silence and what is left unsaid, and raising the faint and marginalized voices, while revealing the sites of oppression and discrimination and adopting a position supportive of women, justice and equality.

As is the case in literary theory, feminist literary theory addresses two aspects of studying literature from a feminist and/or gender perspective, namely the history of literature and literary criticism. The theory in this regard is based on several concepts, including the concept of "difference" in feminist thought, as the school of feminist criticism seeks to historicize female writers essentially and establish a school of women's writing that focuses on the distinctive and "different" features from what is prevalent in terms of stylistic, linguistic, and pictorial characteristics (Susan Taylor pp. 116-117).

However, it combines revealing, exposing, and criticizing the absence of female writers or their marginalization in literary history, the absence of attention to women's creativity through analysis and criticism, and the belittling or marginalization of women's writing because it doesn't fit into established literary schools or critical frameworks. This is clearly evident in the scarcity of including women's literary works within the approved academic curricula, or what is known as the literary canon.

However, the matter is not limited to exposing this discrimination and marginalization, but rather it entails a critical effort that seeks to shed critical light on women's/feminist writings, devote academic studies for them, and creating academic curricula that pay attention to women's writing through study, analysis, and criticism, and revealing its characteristics and the experience it reflects, considering that literature is a mirror of life.

The issue of "difference" here is linked to another issue of importance inside the theory of women's activist writing and sex ponders, which is the issue of representation and its connection to making room for women to express themselves so that they are not subjected to marginalization or distortion, which is what Judith Butler expressed in her book in which she was interested in dealing with feminism and identity, when she emphasized the concept of representation as a political term that refers to granting women as legitimate subjects of existence, she also talked about representation as a linguistic function that plays a role in revealing or distorting what is considered true about women.

Judith Butler adds that feminist theory saw the need to develop a language that fully and accurately represents women in a way that enhances women's visibility, especially as a result of the prevailing cultural conditions that distort their representation of women's lives or ignore them completely (Judith Butler, pp. 29-30). Perhaps one of the useful studies in understanding writing and the feminist perspective is Roberta Selinger's book *Traits*, in which she discusses the most prominent characteristics of story writing from a women's point of view, expressing (feminist voices) at the level of narrative structure (Roberta Trites p. 47), the most prominent methods of which are represented in the following. First: overturning the stereotypes of social roles associated with both genders, so that the feminist voice is expressed through female characters playing pivotal roles in the text, giving them roles based on going forth and proving themselves.

Hence, these texts contain a heroine who undertakes a journey or embarks on an adventure in pursuit of achieving a specific goal, as an alternative to the prevailing traditional images of women, in which the character plays a marginal and negative role. Thus, feminist stories are based on overturning stereotypes of social roles, specifically the roles of women. These new texts revolve around the character of a girl or woman who plays the main role at the level of the event.

Second: Dedicating texts to track the development of the central female character, while emphasizing the independence of the heroine, not as a follower of a hero whose existence is linked to the figure of the father, brother, husband, knight of dreams, and so on. We find the female characters rebelling against the restrictions imposed on them, seeking to make their own destiny with their own hands.

Third: Silence is not used as a product of attempts to silence women in the traditional text, but rather the female character is given a voice of her own, which does not necessarily reflect the prevailing voice in society. As for the female character resorting to silence, in itself it is an expression of rejection or defiance, not submission.

Feminist stories also focus on the values of communication, cooperation, and solidarity among women instead of competition, hostility, dueling, and fighting. Finally, feminist writing is characterized by the story-within-the-story style, or what is called the maternal structure, where one story within it contains another story, and perhaps the clearest example of this is the structure of *One Thousand and One Nights*.

Feminist reading of literary text

When analyzing a literary work from a feminist standpoint, attention must be paid to how women are portrayed as subjects, narrators, authors, and topics. Feminist reading listens to the dominant voice and the hidden voices, and also contemplates the characteristics of the identity of the narrator, heroine,

and author, and the extent to which women enjoy the authority of narration and self-representation, that is, the extent to which women appear in the text and their expression of the lives of women and the ideological position that the monument reflects regarding gender power relations.

Feminist criticism addresses the nature of gender power relations, their cultural and historical contexts, and their intersections with power relations based on racist, class, or authoritarian foundations. Feminist analysis goes beyond its contemplation within the context of the patriarchal system and the political system that contains and manifests in various authoritarian hierarchical structures. In this general framework, feminist criticism highlights women's experiences, their lives, and the common features that create spaces for feminist presence in the face of marginalization, distortion, and silencing.

These are spaces that create a common culture from women's lives and experiences, similar to a marginal or subculture within the framework of the dominant culture, in other words, the culture of women in a society that is patriarchal. Feminist literary criticism is also concerned with analyzing the linguistic features in the expressive style of women's writing, language characteristics, and metaphorical depiction, to follow the reflections of women's life experiences on their writings in form and content.

This similarly applies to women's relationship with literary genres, in terms of the extent to which they adhere to/deviate from the prevailing literary genres, and the extent to which they tend to use certain genres and tools over others. From here, the relationship of women writers with the society concerned with writing becomes clear, that is, the critical institution, publishing institutions, the cultural and literary milieu, and readers.

When I approach a text, any text, to read it from a feminist perspective, I see that the feminist approach requires combining the following: first, literary theory, which gives us the tools to analyze the text from the standpoint of its literary and artistic elements and its historical and social context; Secondly, feminist theory directs our attention on women's roles within the context of gender-related power dynamics, making us search for the role of women within the text in the sense of manifestations of power relations between the sexes at the textual level of literary elements and its historical and social context.

Glimpses from the literature criticism of Western feminists

The feminist literary criticism school's early manifestations date back to the writings of the two feminist literary pioneers, the British Virginia Woolf (1882-1941) and the American Charlotte Gilman (1860-1935), which is evident in their feminist novels and articles. In addition to the feminist novels of Virginia Woolf, the most prominent of which are *Mrs. Dalloway* (1925) and the novel *Orlando* (1928), and her book, *A Private Room* (1929), brought together a group of lectures that she delivered to students at girls' colleges in Britain, in which she combined a historical review of the role of women in creativity with inciting women to financial independence and literary creativity. It is a book that, to this day, occupies a distinguished position not only as a historical feminist literary document, but also because of the inspiring value it carries.

In addition to Charlotte Gilman Perkins writings on women, the economy, the family, society, and creativity, her novel *Women's Land* (1915) remains one of the classics of utopian literature in general and feminist writing in particular. Her short story *The Yellow Wallpaper* (1892) is also considered one of the first texts that dealt with women's relationship with writing and madness. This is in addition to her critical articles published in the early twentieth century on issues of women and society, including an article on *Masculine Literature* (1900), which is distinctive in the way it compares and analyzes women's writing and men's writing.

The school of feminist literary criticism began to form toward the conclusion of the 1960s in the 20th century and became established throughout the seventies onwards as a school of critical thought born from the womb of the Western feminist movement in its second wave. The feminist movement went through three successive and overlapping waves, the first of which came when the nineteenth century

came to an end and The twentieth century commenced and focused on the matter of women's rights to political participation and parliamentary representation through candidacy and election.

As for the second wave, it came in the 1970s, simultaneously and influenced by the global student movement with its Marxist characteristics, the civil rights movement, and anti-racism. It emerged from the framework of the demands of middle-class white women for issues of gender justice with the struggle against class and racism.

While the demands of the third wave extend to focus on further reforms and legal changes in many matters impacting women, including workers' rights, domestic and sexual violence, health, reproductive and sexual rights, parity in parliamentary representation and women's occupancy of leadership positions, and other demands, with a deeper analytical, theoretical and cognitive dimension and a broader approach to the feminist movement as a political movement with feminist thought as a philosophical theory.

Recent years have witnessed signs of a shift in the feminist movement, with what some have called for describing it as the fourth wave of feminism, in its resort to self-expression and mobilization of the masses by using technological developments in formulating and disseminating demands and mobilization via Facebook, Twitter, and blogs, while using tools of mass pressure such as demonstrations, marches, and campaigns. It is a wave associated with the youth category, male and female, and youth in general, and university youth in particular. It includes issues of discrimination against women and the marginalized in general. It is also characterized by mass and decentralization due to its heavy reliance on social media networks.

If we return to the emergence of feminist literary criticism in the seventies, we will find that it is closely linked to women's awareness of the importance of solidarity, alliance, and spreading feminist awareness at the societal and academic levels. The seventies were marked by the beginning of feminist researchers' keenness to adopt a feminist perspective across various disciplines. Feminist research approaches varied across disciplines and branches of knowledge, between the feminist perspective and Marxist analysis, for example, or the use of the feminist perspective in linguistic studies, psychology, and the social and human sciences in general.

In addition to the pluralism and diversity witnessed by feminist theory in general, we find ourselves today faced with approaches to feminist research rather than one school, and types of feminism that place us in the era of feminisms. There are many feminist historiography approaches to the school of feminist criticism, but in general they follow the historical development from the 1970s until the beginning of the new millennium, while at the same time highlighting the diversity in content and topics on which each stage was based. For example, feminist researcher Humm Maggie in her article on feminist literary theory (published in 1998 and included in the first section of this book) lists the basic features of the school of feminist criticism since the 1970s, explaining that the basic feature that distinguished that period was that feminist criticism was not limited to the image of women in literature, but rather by seeking to explore female writers and introducing the concept of feminist criticism (gynocriticism) meaning The interest of the reviewer in the woman writer. As for the eighties, it witnessed increased focus on female authors' works and analyzing the language of writing in what was known as "écriture féminine" especially among French feminists, at the same time that the United States witnessed the rise of black feminism. In the 1990s, feminist literary criticism intersected with the postcolonial school, and postcolonial The theory of feminist literature arose.

As for the beginning of the twenty-first century, it is characterized by trends towards political criticism, which is characterized by strong presence, self-expression, and the adoption of a clear ideological position while continuing to rely on the politics of difference alongside self-reflection, in addition to interest in the issue of positionality (Maggie Humm pp. 194-212). On the other hand, other critics concentrate on the connection between feminist literary criticism and modern critical schools in order to discuss the phases of development of feminist literary theory in the West.

Shari Banstock, Susan Ferris and Susan Woods believe that feminist literary criticism appeared in the 1960s by focusing on women of images in popular culture, while female critics throughout the 1970s focused on creating female tradition, this period also coincided with the emergence of voices of

resistance to the dominance of white upper- and women from the middle class in the representation of women in general, regardless of their class and ethnic backgrounds and sexual orientations. At the end of the seventies, voices of resistance appeared within the emerging school of feminist literary criticism.

The beginning of the eighties witnessed theoretical efforts, linguistic analysis, and the use of the tools of the deconstruction school and psychoanalysis in developing feminist criticism and proposing concepts such as *écriture féminine* and feminist poetics. The eighties witnessed the interest of feminists, especially the French school of feminist criticism, in poststructuralism in focusing on linguistic aspects and the placement of the speaking self in the text, and the development of research into the spaces of silence and the voice.

Placing the speaking self in the text plays a role in directing the attention of feminist critics towards autobiographical writings, including the exercise of the power to represent the self in a context that combines the concepts of femininity, masculinity, and class and ethnic affiliation. Thus, since the mid-eighties, feminist literary theory has been taken as a critical theory within literary theory, especially in connection with "postmodernism" theory. Feminists relied on concepts such as "metanarratives" to dismantle patriarchal hegemony in the history of literature and criticism, and postmodernism supported difference, pluralism, and diversity as essential values in feminist analysis (Benstock pp. 153-178).

Women and the novel

The most reliable hypothesis on which readings by feminists is based is the conviction that the experience of women, with its particularity, is an experience that takes and defines distinct forms found in art. During the 1800s, this contribution received an ambivalent assessment, when Victorian essayists such as J.H. Lewis, Richard Hutton, and Richard Simpson, by asking questions about the meaning of women's literature and what it might lead to, they focused on the obstacles related to education, experience, and biological nature that women novelists suffer from, and this was the condition in which the majority of women saw their situation. Some essayists, who acknowledged that women possessed sympathy, emotion, and the ability to observe, believed that women's emotions and imaginations may find a comfortable, even joyful, outlet in the novel. The well-known novelist Fanny Fern realized that women received the opportunity to approach the novel as a form of repression, a harmless way to vent frustrations and motives that might represent a threat to the state, the family, and the church.

Fern recommended that women write as a means of therapy, to relieve the stifling silence in reception rooms, and to rebel against the men in their lives who are insensitive and indifference.

Individuals of the Women's League of Suffrage Writers, a significant group of English women journalists and novelists, started investigating the psychological limitations of women's composing and its relationship to the male-dominated publishing industry amid the late 1800s and early 1900s. The Victorian Press was the first of many publishing houses founded by women within the nineteenth century to stand up to this commercial monopoly that served as a deterrent, reaching their zenith in the early 1900s with the growth and success of publishing houses connected to the women's rights development.

The Feminine

Though they were addressed with a heightened historical consciousness, these subjects were all significant to feminist literary critique in the 1960s. In order to find the numerous female novelists, poets, and playwrights whose works have been erased and disappeared over time, we must first reconstruct the history of women's literature before we can even consider how it may be unique and distinctive, in order to establish continuity in women's heritage from one decade to the next, instead of moving from one great woman to another great woman.

While internalizing masculine culture's presumptions about women, women wrote to equalize the intellectual accomplishments of men. The employment of a male pseudonym, which originated in England in the forties of the nineteenth century and was a common trait of English female writers,

was the distinguishing feature of this stage. Apart from well-known figures such as George Eliot, Carrier, Ellis, and Acton Bell, numerous more women also opted to adopt male pseudonyms as a means of addressing gender stereotypes in literature.

Unlike the English phenomenon of using masculine pseudonyms, which indicates a degree of self-awareness regarding the obstacles to female authorship, we find that American women belonging to the same stage used diminutive and extremely feminine fake names, to hide behind those delicate names the unlimited vitality, strong financial motivations, and academic abilities that they carried.

In the feminist stage from about 1950 until 1951 or until women obtained the right to vote, women have historically been empowered to reject the conditions of the feminine entity and to use literature to highlight the suffering of the female entity and what women are exposed to in terms of class conflict and factory life. Its feminist tone increased and its frankness increased in the eighties of the nineteenth century when a new generation of women remade the role of the woman artists out of a sense of responsibility towards their sisters in their suffering.

One of the clearest examples of this phase is the images of Utopian Amazonian life in the 1890s, which are imagined depictions of idealized feminist societies set in a future England or America and which also protested against male rule, male law, and male medicine, are among the best examples of this phase. American novelist Charlotte Perkins Gilman, who lived in a utopian Amazon, examined the themes of sex and war that were prevalent in male literature and considered other avenues for the emergence of liberated feminist literature. As part of the feminist movement that began in 1951, women have rejected protest and imitation, two forms of subordination, and instead have turned to their own experiences as a source for independent art. They have also expanded the feminist analysis of culture to encompass literary forms and techniques.

The Feminist

The word “feminist” [in the adjective or noun forms] is political forms that indicate a position supportive of the aims of the emerging women’s movement of the late 1960s. Therefore, “feminist criticism” represents a specific form of political dialogue, a theoretical and analytical approach committed to opposing sexism and patriarchy, and is not limited to an interest in gender issues (power relations between the sexes) in literature, at least if this approach is treated as an interesting critical approach.

Kate Millet, in her pioneering study of “*Politics Sexual*,” argues that “power is the essence of politics” and that feminist critics and theorists should reveal the ways in which men dominate women (which is her simplified and comprehensive definition of the concept of “patriarchy”). which is “possibly the most widespread ideology in our culture, [which is sovereignty] and whose basic idea is about power.” (Kate Millet p. 25)

In line with the approach used by Kate Millett, feminist women have polarized pre-existing the critical approaches (in a manner very similar to that of Marxists), and this is the basis on which feminist criticism has developed into a distinct field of literary study area. Hence, they act as cultural critics in the widest sense of the word and speak from their marginalized positions on the periphery of the academic establishment, attempting to expose the politics of what is known as the “neutral” or “objective” writings of their colleagues. Similar to sociologists, feminists can take some comfort in the tolerant pluralism of theories and methods they choose, since they must embrace any strategy that can be effectively used to further their political objectives.

One of the key terms here is the concept of acquisition and employment, however, if we take into account the feminist insistence on the prevailing and widespread nature of patriarchal authority historically until now, feminists must be receptive to pluralism, as there is no purely feminine place, as all feminist ideologies contain patriarchal ideology. The importance does not lie in the origin of an idea, but rather in the extent of its use and employment and its possible effects. Thus, what is important is not whether a theory is the product of a man or a woman, but whether its implications are sexist or feminist in a given situation.

The female

the female entity does not imply that one is committed to a feminist perspective. Feminist criticism succeeds in its political discourse outside of criticism, but it is important to reiterate that not all books by women authors are anti-patriarchal in nature. This is especially true of many early works (before the 1960s) on women writers, which frequently engage in the same patriarchal stereotypes that women seek to challenge. It's not always the case that the feminine legacy in literature or criticism is feminist.

The distinction between the concepts of feminism and femininity is the question of whether it is possible for men to be feminists or feminist critics. It is not necessary for feminists and feminists to limit themselves to female writers. Perhaps those with feminist thought do not require that they be female. The answer to the previous question is, in principle, yes, men can be feminists but not women, just as white people can oppose racism but not be Black people. Men will always speak in a different way than women in patriarchal societies, and their political strategies need to reflect this. In terms of practice and application, a man who aspires to be a feminist critic needs to consider whether by encroaching on the only intellectual and cultural space that women have established for themselves in a field that is dominated by men, he is truly serving feminism in the current context.

Towards A feminist Narratology

Literary criticism, like perhaps narratology and all good theories, is an optimistic project, keen to explain everything related to its world. Over the course of nearly two decades, not only has feminist criticism provided new ways of looking at what it is written by women and men in almost every literary genre and language, rather, he also examined the hypotheses, theories, and methods of literary research.

From biography and history to deconstruction and psychoanalysis, and from criticism of the initial example to reader response theory. In controversy sometimes, whether within feminist criticism or between feminism and other critical styles, almost no one has come close to formalist-structuralist approaches. The influence of narratology on feminist research has been minimal, and feminist observations on narration have also been ignored by narratology.

Anglo-American men and women researchers who were never comfortable with structuralism in general or narratology in particular were pleased with the decline that this theory witnessed, while most male and female critics stemming from European thought moved to post-structuralist theories that offer a delightful openness that makes narratology seem mechanical and applied by comparison and hardly achieves the enjoyment of the text. Could feminist criticism, especially significance in the field the of women's narrative texts, benefit from the methods and observations of narratology, and could narratology in turn undergo changes due to the concepts of feminist criticism and the experience of women's texts? There are strong reasons why both feminism (or any explicitly politically critical activity) and narratology (or any mostly formal poetics) might seem incompatible. The vocabulary of narratology being neologisms has alienated many male and female critics from other scholarship, it may also seem counterproductive, especially for female and male critics with political interests. Feminists also tend to distrust categories and oppositions.

The field of narratology is almost devoid of any work that takes gender into account, whether in defining a formal tradition or in forming questions and hypotheses. This means, above all, that the narratives that provided a basis for narratology were either texts written by men or texts were written as texts for men.

Feminist critics tend to be more interested in characters than in any other aspect of narrative, and to talk about characters as if they were largely individuals. In contrast, we find that most narrative scholars treat characters as patterns of repetition, motifs that are constantly re-contextualized in other motifs. This perception may seem to be a source that threatens one of the strongest axioms in feminist criticism, which is that narrative texts, specifically the texts that make up the narrative heritage, are texts that are deep in their reference.

Recognizing the dual nature of narrative and developing categories and terminology that are both specific and mimetic enough to be useful while remaining relevant to the work of both male and female critics whose theories are rooted in the idea of connecting literature to the actual circumstances of our lives make it difficult for both feminism and narratology.

Narratology and feminist criticism can stand side by side and unite in a way that benefits both. The general narration calls for the reader to establish a direct relationship with the narrator or the recipient of the narration, and it clearly works to the maximum degree of bringing the relationship between the two sides of writing and reading closer together. In private narration, the reader's relationship is indirect and is closer to being through the character of the text. This distinction is between two types of narrative, Genet's notions of level and person. This concept of public and private narrative levels as an additional category is specifically aligned with the study of women's texts.

From a traditional standpoint, we note that the restrictions imposed on women's writings did not take the form of an absolute ban on writing, but were limited to a ban on writing for a general audience. Virginia Woolf commented, "The letters were not taken into account," meaning that the letters were private writing that did not involve male hegemony in the discourse.

Conclusion

Creating a broad feminist framework for evaluating women's literature and creating new models depended on the research of women's experiences forms the foundation of "feminist criticism." Rather than using and adjusting models and theories that are unique to men, do this. When feminist criticism stops attempting to introduce women between the pages of men's literature and instead concentrates on the recently visible world of women's culture, it is starting from the point of liberation from absolute linear templates in men's literary history.

Feminist research in history, anthropology, psychology, and sociology is associated with feminist criticism. These fields have developed theories regarding the existence of a subculture of women that goes beyond internalized conceptions of femininity and imposed status to encompass women's behaviors, interactions, and consciousness. Anthropologists investigate the female subculture, which is reflected in the connections between mothers, daughters, sisters, and friends, as well as in the domains of sexuality, reproduction, and body-related concepts.

Certain literary works by women reveal feminine principles that subvert and undermine the systems of masculinity they contain. From Victorian poetry to modern science fiction, women have employed their imaginations to create Amazon myths and fantasies that conjure up the idea of a distinct female community in a variety of literary styles.

In conclusion, with the proposed solutions and the actions that must be followed to achieve this in reality in raising women's awareness and expanding their knowledge in the present.

The study of women's literature can provide rich insights that provide much-needed access to women's consciousness. This research began by exposing the idea of female oppression as a means of overcoming patriarchal notions. Women continue to politicize imagined and real spaces as they seek to reconcile the relationship between body and mind.

Feminist criticism originates from the belief that women artists are marginalized by a patriarchal tradition. It also begins with the belief that women's experiences today should not be hidden, but instead emphasized and acknowledged as being equally significant as those of men. There are three methods to accomplish this:

Initially, by rediscovering, revitalizing, and sharing the artistic contributions of women from earlier times.

Secondly, by encouraging the creation of new works.

Third, by looking for the "unique type" in feminist literature or art, within the thinking processes, and in the techniques themselves.

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