

ill possess yourselves of money enough to travel and to idle,
contemplate the future or the past of the world, to dream over
and loiter at street corners and let the line of thought dip deep
the stream. For I am by no means confining you to fiction. If
ould please me--and there are thousands like me--you would
ooks of travel and adventure, and research and scholarship,
tory and biography, and criticism and philosophy and sci-

FEMINISM IN LITERATURE

A Gale Critical Companion

Volume 1: Antiquity–18th Century, Topics & Authors



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*Foreword by Amy Hudock, Ph.D.
University of South Carolina*

Jessica Bomarito, Jeffrey W. Hunter, Project Editors

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Feminism in Literature, Vol. 1

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When I was a girl, I would go to the library with my class, and all the girls would run to the Nancy Drew books, while the boys would head toward the Hardy Boys books—each group drawn to heroes that resembled themselves. Yet, when I entered formal literary studies in high school and college, I was told that I should not read so much in the girls' section any more, that the boys' section held books that were more literary, more universal, and more valuable. Teachers and professors told me this in such seemingly objective language that I never questioned it. At the time, the literary canon was built on a model of scarcity that claimed that only a few literary works could attain "greatness"—defined according to a supposed objective set of aesthetic criteria that more often than not excluded women authors. New Criticism, a way of reading texts that focuses on a poem, short story, or novel as an autonomous artistic production without connections to the historical and social conditions out of which it came, ruled my classrooms, making the author's gender ostensibly irrelevant. Masculine experience was coded as universal, while women's experience was particular. Overall, I had no reason to question the values I had been taught, until I encountered feminism.

Feminism, sometimes put in the plural *feminisms*, is a loose confederation of social, political, spiritual, and intellectual movements that places women and gender at the center of inquiry with

the goal of social justice. When people in the United States speak of feminism, they are often referring to the mainstream liberal feminism that grew out of the relationship between grassroots civil rights movements of the 1960s and 1970s and these movements' entrance into the academy through the creation of Women's Studies as an interdisciplinary program of study in many colleges and universities. Mainstream liberal feminism helped many women achieve more equity in pay and access to a wider range of careers while it also transformed many academic disciplines to reflect women's achievements. However, liberal feminism quickly came under attack as largely a movement of white, heterosexual, university-educated, middle-class women who were simply trying to gain access to the same privileges that white, middle-class men enjoyed, and who assumed their experiences were the norm for a mythical universal "woman." Liberal feminists have also been critiqued for echoing the patriarchal devaluation of traditional women's nurturing work in their efforts to encourage women to pursue traditional men's work, for creating a false opposition between work and home, and for creating the superwoman stereotype that can cause women to believe they have failed if they do not achieve the perfect balance of work and home lives. Other feminisms developed representing other women and other modes of thought: Marxist, psychoanalytic, social/radical, lesbian,

trans- and bi-sexual, black womanist, first nations, chicana, nonwestern, postcolonial, and approaches that even question the use of “woman” as a unifying signifier in the first place. As Women’s Studies and these many feminisms gained power and credibility in the academy, their presence forced the literary establishment to question its methodology, definitions, structures, philosophies, aesthetics, and visions as well as to alter the curriculum to reflect women’s achievements.

Once I learned from Women’s Studies that women mattered in the academy, I began exploring women in my own field of literary studies. Since male-authored texts were often the only works taught in my classes, I began to explore the images of women as constructed by male authors. Many other women writers also began their critique of women’s place in society studying similar sites of representation. Mary Wollstonecraft’s *A Vindication of the Rights of Women* (1792), Margaret Fuller’s *Woman in the Nineteenth Century* (1845), Simone de Beauvoir’s *The Second Sex* (1949), and Kate Millet’s *Sexual Politics* (1969) explored how published images of women can serve as a means of social manipulation and control—a type of gender propaganda.

However, I began to find, as did others, that looking at women largely through male eyes did not do enough to reclaim women’s voices and did not recognize women’s agency in creating images of themselves. In *Sexual/Textual Politics* (1985), Toril Moi further questioned the limited natures of these early critical readings, even when including both male and female authors. She argued that reading literature for the accuracy of images of women led critics into assuming their own sense of reality as universal: “If the women in the book feel real to me, then the book is good.” This kind of criticism never develops or changes, she argued, because it looks for the same elements repetitively, just in new texts. Also, she was disturbed by its focus on content rather than on how the text is written—the form, language, and literary elements. Moi and others argued for the development of new feminist critical methods.

However, examination of images of women over time has been fruitful. It has shown us that representation of women changes as historical forces change, that we must examine the historical influences on the creators of literary texts to understand the images they manufacture, and that we cannot assume that these images of women are universal and somehow separate from political and culture forces. These early explorations of woman as image also led to discussions of

femininity as image, not biologically but culturally defined, thus allowing analysis of the feminine ideal as separate from real women. This separation of biological sex and socially constructed gender laid the foundation for the later work of Judith Butler in *Gender Trouble: Feminism and the Subversion of Identity* (1990) and Marjorie Garber’s *Vested Interests: Cross Dressing and Cultural Anxiety* (1992) in questioning what IS this thing we call “woman.” These critics argued that gender is a social construct, a performance that can be learned by people who are biologically male, female, or transgendered, and therefore should not be used as the only essential connecting element in feminist studies. The study of woman and gender as image then has contributed much to feminist literary studies.

Tired of reading almost exclusively texts by men and a small emerging canon of women writers, I wanted to expand my understanding of writing by women. As a new Ph. D. student at the University of South Carolina in 1989, I walked up the stairs into the Women’s Studies program and asked the first person I saw one question: were there any nineteenth-century American women writers who are worth reading? I had recently been told there were not, but I was no longer satisfied with this answer. And I found I was right to be skeptical. The woman I met at the top of those stairs handed me a thick book and said, “Go home and read this. Then you tell me if there were any nineteenth-century American women writers who are worth reading.” So, I did. The book was the *Norton Anthology of Literature by Women* (1985), and once I had read it, I came back to the office at the top of the stairs and asked, “What more do you have?” My search for literary women began here, and this journey into new terrain parallels the development of the relationship between western feminism and literary studies.

In *A Room of Her Own* (1929), Virginia Woolf asks the same questions. She sits, looking at her bookshelves, thinking about the women writers who are there, and the ones who are not, and she calls for a reclaiming and celebrating of lost women artists. Other writers answered her call. Patricia Meyer Spacks’s *The Female Imagination: A Literary and Psychological Investigation of Women’s Writing* (1972), Ellen Moers’s *Literary Women: The Great Writers* (1976), Elaine Showalter’s *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (1977), and Sandra Gilbert and Susan Gubar’s *The Madwoman in the Attic* (1979) are a few of the early critical studies that explored the possibility of a tradition in women’s literature.

While each of these influential and important books has different goals, methods, and theories, they share the attempt to establish a tradition in women's literature, a vital means through which marginalized groups establish a community identity and move from invisibility to visibility. These literary scholars and others worked to republish and reclaim women authors, expanding the number and types of women-authored texts available to readers, students, and scholars.

Yet, I began to notice that tradition formation presented some problems. As Marjorie Stone pointed out in her essay "The Search for a Lost Atlantis" (2003), the search for women's traditions in language and literature has been envisioned as the quest for a lost continent, a mythical motherland, similar to the lost but hopefully recoverable Atlantis. Such a quest tends to search for similarities among writers to attempt to prove the tradition existed, but this can sometimes obscure the differences among women writers. Looking to establish a tradition can also shape what is actually "found": only texts that fit that tradition. Traditions are defined by what is left in and what is left out, and the grand narratives of tradition formation as constructed in the early phases of feminist literary criticism inadvertently mirrored the exclusionary structures of the canon they were revising.

Some critics began discussing a women's tradition, a lost motherland of language, in not only what was written but also how it was written: in a female language or *écriture féminine*. Feminist thinkers writing in France such as Hélène Cixous, Julia Kristeva, and Luce Irigaray argued that gender shapes language and that language shapes gender. Basing their ideas on those of psychoanalyst Jacques Lacan, they argued that pre-oedipal language—the original mother language—was lost when the law and language of the fathers asserted itself. While each of these writers explored this language differently, they all rewrote and envisioned how we might talk about literature, thus offering us new models for scholarship. However, as Alicia Ostriker argued in her essay, "Notes on 'Listen'" (2003); for the most part, women teach children language at home and at school. So, she questioned, is language really male and the "the language of the father," or is it the formal discourse of the academy that is male? Ostriker and others question the primacy of the father as the main social/language influence in these discussions. Other critics attacked what came to be known as "French Feminism" for its ahistorical, essentializing approach to finding a women's

tradition in language. Despite its problems, it offered much to the general understanding of gender and language and helped us imagine new possible forms for scholarship.

The idea that language might be gendered itself raised questions about how aesthetic judgment, defined in language, might also be gendered. Problems with how to judge what is "good" literature also arose, and feminist literary critics were accused of imposing a limited standard because much of what was being recovered looked the same in form as the traditional male canon, only written by women. Early recovered texts tended to highlight women in opposition to family, holding more modern liberal political views, and living nontraditional lives. If a text was "feminist" enough, it was included. Often times, this approach valued content over form, and the forms that were included did not differ much from the canon they were reacting against. These critics were still using the model of scarcity with a similar set of critical lens through which to judge texts worthy of inclusion. However, because later scholars started creating different critical lenses through which to view texts does not mean we need to perceive difference as inequality. Rather, texts that differ greatly began to be valued equally for different reasons. In order to do this, critics had to forfeit their tendency to place literary forms on a hierarchical model that allows only one at the apex. Instead, they exchanged the structure of value from one pyramid with a few writers at the apex for one with multiple high points, a model which celebrates a diversity of voices, styles, and forms. The model functioning in many past critical dialogues allowed for little diversity, privileging one type of literature—western, male, linear, logical, structured according to an accepted formula—over others—created by women and men who fail to fit the formula, and, thus, are judged not worthy. Creating hierarchies of value which privilege one discourse, predominantly Anglo male, over another, largely female, non-Anglo, and nonwestern undermines the supposed "impartiality" of critical standards. Breaking down the structure of canon formation that looks for the "great men" and "great women" of literature and instead studies what was actually written, then judging it on its own terms, has the potential for less bias. Challenging the existence of the canon itself allows more writers to be read and heard; perhaps we can base our understanding of literature not on a model of scarcity where only a few great ones are allowed at the top of the one peak, but where there are multiple peaks.

Another problem is that the tradition that was being recovered tended to look most like the critics who were establishing it. Barbara Smith's essay "Toward a Black Feminist Criticism" (1977) and bell hooks's *Ain't I a Woman? Black Women and Feminism* (1981) argued that academic feminism focused on the lives, conditions, histories, and texts of white, middle-class, educated women. Such writers revealed how the same methods of canon formation that excluded women were now being used by white feminists to exclude women of color. They also highlighted the silencing of black women by white women through the assumption that white womanhood was the norm. These writers and others changed the quest for one lost Atlantis to a quest for many lost continents as anthologies of African American, Chicana, Native American, Asian, Jewish, lesbian, mothers, and many more women writers grouped together by identity began to emerge. *This Bridge Called My Back: Writings by Radical Women of Color* (1981), edited by Ana Castillo and Cherrie Moraga, is one such collection. Yet, while these and other writers looked for new traditions of women's writing by the identity politics of the 1980s and 1990s, they were still imposing the same structures of tradition formation on new groups of women writers, still looking for the lost Atlantis.

Western feminist critics also began looking for the lost Atlantis on a global scale. Critiques from non-western critics and writers about their exclusion from feminist literary histories that claimed to represent world feminisms is bringing about the same pattern of starting with an exploration of image, moving to recovery of writers and traditions, then a questioning of recovery efforts that we have seen before. Now, however, all these stages are occurring at the once. For example, American feminist critics are still attempting to make global primary texts available in English so they can be studied and included at the same time they are being critiqued for doing so. Chandra Talpade Mohanty in "Under Western Eyes: Feminist Scholarship and Colonial Discourses" (1991) argues that systems of oppression do not affect us all equally, and to isolate gender as the primary source of oppression ignores the differing and complex webs of oppressions non-western women face. Western tendencies to view non-western women as suffering from a totalizing and undifferentiated oppression similar to their own "universal" female oppression cause feminist literary critics to impose structures of meaning onto non-western texts that fail to reflect the actual cultures and experiences of the writers. Therefore, to

simply add the women from non-western literary traditions into existing western timelines, categories, and periodizations may not fully reflect the complexity of non-western writing. In fact, critics such as Gayatri Chakravorty Spivak, Ann DuCille, and Teresa Ebert argue post-colonial and transnational critics have created yet another master narrative that must be challenged. Yet, before the westernness of this new, transnational narrative can be addressed, critics need to be able read, discuss, and share the global texts that are now being translated and published before we can do anything else; therefore, this reclaiming and celebration of a global women's tradition is a necessary step in the process of transforming the very foundations of western feminist literary criticism. But it is only an early step in the continual speak, react, revise pattern of feminist scholarship.

Some critics argue that the ultimate goal of feminist literary history should be to move beyond using gender as the central, essential criteria—to give up looking for only a woman's isolated traditions and to examine gender as one of many elements. In that way, we could better examine female-authored texts in relationship with male-authored texts, and, thus, end the tendency to examine texts by women as either in opposition to the dominant discourse or as co-opted by it. As Kathryn R. King argues in her essay "Cowley Among the Women; or, Poetry in the Contact Zone" (2003), women writers, like male writers, did not write in a vacuum or only in relationship to other women writers. King argues for a more complex method of examining literary influence, and she holds up Mary Louise Pratt's discussion of the contact zone in *Imperial Eyes: Travel Writing and Transculturation* (1992) as a potential model for exploring the web of textual relationships that influence women writers. Pratt argues that the relationship between the colonized and the colonizer, though inflected by unequal power, often creates influence that works both ways (the contact zone). Using Pratt's idea of mutual influence and cultural hybridity allows, King argues, women's literary history to be better grounded in social, historical, philosophical, and religious traditions that influenced the texts of women writers.

So, what has feminism taught me about literary studies? That it is not "artistic value" or "universal themes" that keeps authors' works alive. Professors decide which authors and themes are going to "count" by teaching them, writing scholarly books and articles on them, and by making sure they appear in dictionaries of literary

biography, bibliographies, and in the grand narratives of literary history. Reviewers decide who gets attention by reviewing them. Editors and publishers decide who gets read by keeping them in print. And librarians decide what books to buy and to keep on the shelves. Like the ancient storytellers who passed on the tribes' history from generation to generation, these groups keep our cultural memory. Therefore, we gatekeepers, who are biased humans living in and shaped by the intellectual, cultural, and aesthetic paradigms of an actual historical period must constantly reassess our methods, theories, and techniques, continually examining how our own ethnicities, classes, genders, nationalities, and sexualities mold our critical judgements.

What has literary studies taught me about feminism? That being gendered is a text that can be read, interpreted, manipulated, and altered. That feminisms themselves are texts written by real people in actual historical situations, and that feminists, too, must always recognize our own biases, and let others recognize them. That feminism is forever growing and changing and reinventing itself in a continual cycle of statement, reaction, and revision. As the definitions and goals of feminisms change before my eyes, I have learned that feminism is a process, its meaning constantly deferred.

—Amy Hudock, Ph.D.
University of South Carolina

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In response to a growing demand for relevant criticism and interpretation of perennial topics and important literary movements throughout history, the Gale Critical Companion Collection (GCCC) was designed to meet the research needs of upper high school and undergraduate students. Each edition of GCCC focuses on a different literary movement or topic of broad interest to students of literature, history, multicultural studies, humanities, foreign language studies, and other subject areas. Topics covered are based on feedback from a standing advisory board consisting of reference librarians and subject specialists from public, academic, and school library systems.

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that they are reprinted in their entirety, including footnotes and lists of abbreviations. Essays are selected based on their coverage of the seminal works and themes of an author, and based on the importance of those essays to an appreciation of the author's contribution to the movement and to literature in general. Gale's editors select those essays of most value to upper high school and undergraduate students, avoiding narrow and highly pedantic interpretations of individual works or of an author's canon.

Scope of Feminism in Literature

Feminism in Literature, the third set in the Gale Critical Companion Collection, consists of six volumes. Each volume includes a detailed table of contents, a foreword on the subject of feminism in literature written by noted scholar Amy Hudock, and a descriptive chronology of key events throughout the history of women's writing. Volume 1 focuses on feminism in literature from antiquity through the 18th century. It consists of three topic entries, including *Women and Women's Writings from Classical Antiquity through the Middle Ages*, and seven author entries on such women writers from this time period as Christine de Pizan, Sappho, and Mary Wollstonecraft. Volumes 2 and 3 focus on the 19th century. Volume 2 includes such topic entries as *United States Women's Suffrage Movement in the 19th Century*, as well as author entries on Jane Austen, Charlotte Brontë, and Elizabeth Barrett Browning. Volume 3 contains additional author entries on figures of the 19th century, including such notables as Kate Chopin, Emily Dickinson, and Harriet Beecher Stowe. Volumes 4, 5, and 6 focus on the 20th century to the present day; volume 4 includes coverage of topics relevant to feminism in literature during the 20th century and early 21st century, including the Feminist Movement, and volumes 5 and 6 include author entries on such figures as Margaret Atwood, Charlotte Perkins Gilman, Sylvia Plath, and Virginia Woolf.

Organization of Feminism in Literature

A *Feminism in Literature* topic entry consists of the following elements:

- The **Introduction** defines the subject of the entry and provides social and historical information important to understanding the criticism.
- The list of **Representative Works** identifies writings and works by authors and figures associated with the subject. The list is divided into alphabetical sections by name; works listed under each name appear in chronological

cal order. The genre and publication date of each work is given. Unless otherwise indicated, dramas are dated by first performance, not first publication.

- Entries generally begin with a section of **Primary Sources**, which includes essays, speeches, social history, newspaper accounts and other materials that were produced during the time covered.
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- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here.

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- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. Also located here are any name variations under which an author wrote. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author's actual name given in parentheses on the first line of the biographical and critical information. Uncertain birth or death dates are indicated by question marks.
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- The **Introduction** contains background infor-

mation that introduces the reader to the author that is the subject of the entry.

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- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism.
- Critical essays are prefaced by brief **Annotations** explicating each piece. Unless the descriptor "excerpt" is used in the annotation, the essay is being reprinted in its entirety.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. A list of **Other Sources from Gale** follows the further reading section and provides references to other biographical and critical sources on the author in series published by Gale.

Indexes

The **Author Index** lists all of the authors featured in the *Feminism in Literature* set, with

references to the main author entries in volumes 1, 2, 3, 5, and 6 as well as commentary on the featured author in other author entries and in the topic volumes. Page references to substantial discussions of the authors appear in boldface. The Author Index also includes birth and death dates and cross references between pseudonyms and actual names, and cross references to other Gale series in which the authors have appeared. A complete list of these sources is found facing the first page of the Author Index.

The **Title Index** alphabetically lists the titles of works written by the authors featured in volumes 1 through 6 and provides page numbers or page ranges where commentary on these titles can be found. Page references to substantial discussions of the titles appear in boldface. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, nonfiction books, films, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

The **Subject Index** includes the authors and titles that appear in the Author Index and the Title Index as well as the names of other authors and figures that are discussed in the set, including those covered in sidebars. The Subject Index also lists hundreds of literary terms and topics covered in the criticism. The index provides page numbers or page ranges where subjects are discussed and is fully cross referenced.

Citing Feminism in Literature

When writing papers, students who quote directly from the *FL* set may use the following general format to footnote reprinted criticism. The first example pertains to material drawn from periodicals, the second to material reprinted from books.

Bloom, Harold. "Feminism as the Love of Reading," *Raritan* 14, no. 2 (fall 1994): 29-42; reprinted in *Feminism in Literature: A Gale Critical Companion*, vol. 6, eds. Jessica Bomarito and Jeffrey W. Hunter (Farmington Hills, Mich: Thomson Gale, 2004), 29-42.

Coole, Diana H. "The Origin of Western Thought and the Birth of Misogyny," in *Women in Political Theory: From Ancient Misogyny to Contemporary Feminism* (Brighton, Sussex: Wheatsheaf Books, 1988), 10-28; reprinted in *Feminism in Literature: A Gale Critical Companion*, vol. 1, eds. Jessica Bomarito and Jeffrey W. Hunter (Farmington Hills, Mich: Thomson Gale, 2004), 15-25.

Feminism in Literature Advisory Board

The members of the *Feminism in Literature* Advisory Board—reference librarians and subject

specialists from public, academic, and school library systems—offered a variety of informed perspectives on both the presentation and content of the *Feminism in Literature* set. Advisory board members assessed and defined such quality issues as the relevance, currency, and usefulness of the author coverage, critical content, and topics included in our product; evaluated the layout, presentation, and general quality of our product; provided feedback on the criteria used for selecting authors and topics covered in our product; identified any gaps in our coverage of authors or topics, recommending authors or topics for inclusion; and analyzed the appropriateness of our content and presentation for various user audiences, such as high school students, undergraduates, graduate students, librarians, and educators.

We wish to thank the advisors for their advice during the development of *Feminism in Literature*.

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