

Does diversity render feminist literary criticism woefully deficient in system and painfully lacking in program, or does it lead us to our true political and literary time.

Pluralism is the method employed by the central authorities to neutralize opposition by seeming to accept it.

gendered, sexed woman has been cut.

Incipient imperialism of some Anglo-American critics and of the anti-materialism of some French commentaries.

It should be noted that the god Method is in fact a subordinate deity, serving Higher Powers. Under patriarchy, Method has wiped out women's questions so totally that even women have not been able to have and formulate our own questions to meet our own experiences.

Theory is impersonal, public, objective, male; experience is personal, private, subjective, female.

Theory holds a privileged location with in an elitist institution, the academy its female practitioners share in that status.

Unless one is aware that one cannot avoid taking a stand, unwitting stands get taken.

Aware of the invisibility of women's lives they are active in the essential work of retrieval, trying to find the forgotten precursors.

Study of the psychological effects that the absence of a tradition may have on women writers.

Use of multiple personae represents a

Embroideries

Willingness to radically undermine the notion of a unitary self, the central concept of Western male humanism.

have been cut

Concerned with the specificity of women's writing, a tradition of women authors and an exploration of women's culture.

An objective reality which the author apprehends and describes truthfully in her text; the reader appreciates the validity of the text and relates it to her understanding of her own

life specific, subjective persona has been cut

Despite clarification is I monolithic, white, male

Don't read that do NOT negative subject subtracting negation. Read. What right has i to command or partake

Gynesis – the subject's course of woman as that process diagnosed in France as intrinsic to the condition

On woman as a writing effect instead of an origin – asserts not the sexuality of the text but the textuality of sex.

Gynesis, gynocriticism's emphasis on the method of author and reader ignores the complexity and duplicity of textuality.

Is speaking as woman in not determined by some biological condition or by a strategic, theoretical position, by anatomy or by culture?

For gynocriticism, liberation is to find one's true self; for gynesis, liberation is to abandon one('s) true self.

Feminist practice is placed on the margins, delighting in its own inevitable marginality and lack of finality.

The involvement with the women author makes visible the marginality, eccentricity and

vulnerability of women. Margin is where the feminine can discover its most disturbing potential; a place where women have been restricted and confined.

For people with out power questions about who is speaking, about authorship and authority are of daily relevance.

wild, coloured, black has been cut

The doubt that one's identity is only possible for those with a firm psychological and political hold on who they are and the status they have attained.

To choose the marginal as a subject-position is a markedly different proposition from being discarded at the margins of society.

Feminism has decentred men as it is the one discourse where men can not play the star part.

How do I invent myself in a society which prefers to behave as though I do not exist.

Not merely who am I? But who is the other woman? How am I naming her? How does she name me?

Patriarchal society protects itself from the jouissance (female pleasure) that can drive it to madness or revolution: it

keeps itself stable, permanent, eternal. The author can be represented as telling the **should like too doubly transcend but..**

and gross falsehoods about cultural reality: literature can at once be mimetic and manipulative. The woman is displaced, silenced, a reference point, an object of exchange between men.

If I were a woman I'd
Uncut
blow someone's brains out.
Androgyny was the myth that helped
her evade confrontation with her own
am girl
painful femaleness.

The notion that women should transcend
any awkwardly unorthodox desire to write
about being a woman comes from timidity

and not strength.
Use of many different personae to
cut
voice the narrative I results in
am woman
frequently recurring shifts and changes of
subject position, leaving the critic no

single unified position but a multiplicity
of perspectives.

Effective feminist writing as work that
offers a powerful expression of personal
experience in a social framework

Good feminist writing would present truthful
images of strong women with which
the reader may identify.

Use of mobile pluralist viewpoints, with
her refusal to let herself be
Understand
identified with any of the many
my child
is in her text.
At times she is the "us" of a
"us is the reason"
unified self... which is commonly called

Man.
they i 'nvented' i 'dentity'
This integrated self is in fact
a phallic self.

The text is reduced to a
passive, feminine reflection of an unproblematically

given male "I" who holds of self.
U held the blade

It is not the biological sex
of a person, but the subject
position she or he takes up,
that determines their revolutionary potential.
Women reject the dichotomy between masculine
and feminine as metaphysical

The third position is one that
has deconstructed the opposition between masculinity
and femininity, and therefore necessarily challenges
the very notion of identity.

The goal of the feminist struggle
must precisely be to deconstruct the
death-dealing binary oppositions of masculinity
and femininity.

To isolate an object of study
may maintain existing power structures rather
than undermine them.

It is fatal for any one
who writes to think of their
but
sex... it is fatal for a
i
woman to speak
am stripped of
consciously as a woman.
'dividual'

Female signature concentrates on the author
as a sexually **and** gendered subject.
Inscriptions of femininity lies in
i is NOT me
looking behind the mask of the
proper name.

Writing as a woman is to
be a woman writing versus writing
as a woman.

To carry such a notion to
its logical conclusion, abuse is not
only good for woman but the
very thing she craved.

What matter who's speaking? I would
answer if matters... only those who
have it can play with not
but/and
having it.

When one attempted to think of
so-called Third women in a
broader scope, one found oneself caught
in a web of information retrieval

Un(w)hol e-Woman
I do for them?

It is assumed that Man needs

no definition; he is the norm
against which woman is defined as
Uncut
an aberration.

Woman is body
an drogyny
Woman; she is the flesh its
delights and dangers.

They describe it from their own
point of view, which they confuse

with absolute truth
Feminism's meaning **cut**
has precisely to do
with overstepping boundaries, defying limits and
refusing to be contained in or
am women
by ready-made systems of signification.

It is about making meaning as
well as referring to the old
ones.

The plural form feminisms is political
because it disrupts the notion that
feminism is a single category, with
clear limits.

The literary text at once reflects
(often in an indirect way) and

Understand
creates the world in which it
my woman
is written and read.

English feminist criticism stresses oppression;
French feminist criticism stresses repression;
American feminist criticism stresses expression.

The content of a literary text
us i 'dentified' i 'solation'
as symptomatic of the conditions of
its production.

French feminist literary theory explained in
relation to its desires repressed to the

U held me down
But whilst the plural nouns (women,
feminisms) signal multiplicity and differences, they

also semantically mark a collectively.

For feminist literary theory, one of
the key assumptions, therefore, is that
reading is part of the process

insert herself, into to define herself
 against her former mothers, but in order
 to first establish who proves
 by example.
 The female tradition is constructed both
 consciously in relation to male models
 and precursors, and unconsciously, in
 relation to the shared experiences of
 oppression.

Is a pen a metaphorical pistol?
 Are words weapons with which the
 sexes have fought over territory and
 authority.

The female tradition attack a male
 tradition made up of dead white
 European mean, but its a problem
 if it did so at the

price of elevating only dead, white
 European women, and leaving those others
 outside its validating frame.

One way to combat this exclusionary
 bias is to propose not only
 tradition, but many, connected by the
 commonality of femaleness, but not limited
 to the Western white femaleness... Pluralism
 might mean creative co-existence between female
 traditions which inform and modify each
 other.

For reasons to do with the
 ways in which literary value is
 apportioned poetry in particular has been
 a difficult form for women to
 write and achieve literary success.

Refusal to separate two radically different
 phenomena, female biology and feminine status.

Femininity is not defined by lack
 so much as by difference.

Her version of women is heterogeneous
 and multiplv-erogenous.

**speaks of
 expression
 repression
 oppression**

**did NOT
 flow
 in ex-cess.
 un-becom-ing
 trickle
 soft
 slow**

The body I inhabit somehow also
 constitutes my selfhood.
 Blaming mother for what appears to
 be her own mutilation.
 It is a body which is
 naturally sexed but not naturally gendered.
 Male and female may always already
 exist, but masculinity and femininity are

presented as processes rather than as
 givens.
 Femininity as a performance of
 a masculine ideal.
 If femininity is not innate, it
 can be rewritten, constructed along
 with masculinity.

**concepts:
 'immaterial'
 can NOT
 negate
 monetary**

If words are merely substitutes for
 something that is missing, my selfhood
 is arbitrary, unixed, unstable and
 contingent as the language in which
 I express it.

**death comes: silences _____ and
 all.**

The word I is multiple. It
 is at once the word I
 use to designate myself and the
 word that you use to designate
 yourselves. That marker of my unique
 identity is therefore always plural rather
 than single, a signifies that appeals
 to oneness, but which has infinite
 numbers of signified.

Women is a signifier, not a
 signified. The signifier and do
 not change.
 Although language may be related to
 reality, it is not identical with
 it.

What if woman is more a
 word than a body?
 The black woman has to fight
 on many fronts: against white patriarchy,

**what of the men?
 "they don't know it
 But they want it"
 - mama
 Ponder missing "of"
 in its space lack**

against white women's racism, and against
 the sexism of Black men.
 Narratives of Black men were history,
 literature and autobiography all at once.
 They authorized personal experience as valid
 history and literature.
 She is trying to find a
 voice that suits the material.

**speaks of
 expectation
 requirement
 obligation**

In certain third world countries, work
 and children are not oppositions, and
 they are seldom matters of choice.
 Black and white represents precisely the
 kind of binary oppositions that seeks
 to totalize experience, and that applies
 to all black women.

What feminisms have to negotiate is
 the relationships between structures of systematic
 oppressions and individualized, localized
 experiences of them.

Identity is multiplied and fragmented. But
 that does not mean that these
 identities have no valid existence, nor
 that it is permissible to render

them invisible. Specificity must never be
 disguised by generalization.

Men feel they should be
 indifferent to them altogether, that mean
 could be allowed sexual and emotional –
 therefore economic access to women only
 on women's terms, otherwise being left
 on the periphery of the matrix.

The energy that goes into this
 repression suggests that of various potential
 counterforce is now to be restrained.

Feminist literary theory is not one
 body of knowledge that speaks only
 to or about a particular set
 of female bodies. It is a
 creative multiplicity that has many other

**above anguish
 -ed cries
 could NOT
 distinguish
 IT's own.
 Mothered Slap.
 Lady Silent.
 as IT is.**

sides.
Women is still in(de)nitely in
bondage, he exists in the real
and symbolic neither by nor for
herself.

Declares the murder if the mother
to be the foundation of western
culture and society.

In the verbal quilt of the
feminist text, there is no subordination
no text ranking.

Feminist criticism today is characterized by
disagreement and debate.

Feminist literature encompasses all those texts
that reveal a critical awareness of
women's subordinate position and of gender
as a problematic category, however this is expressed.

Wholesale rejection that external reality
be represented at all, that it
is something which is in principle
knowable.

Social structures enable as well as
constrain, and that individuals act upon
systems at the same time systems
set the terms of selfhood.

The problem of identity re-emerges
as a major cultural pre-occupation within
Western society.

The anti-chronological and disjunctive forms
of the female narrative have always
reflected the fragmentariness of women's lives,
but in the modern era may

well be sustained as positive markers
of female difference... Yet the celebration
of diversity, plurality and an aesthetic
which refuses the traditional ideal of
coherence and unity contrasts with the
assertion of the coherence of women's

Mother/daughterhood is then one of
the most persistent ways that feminism
has articulated women's alternative networks of
communication.

We think back through our mothers
if we are women.

Matriarchal thinking has become a primary
feminist characteristic.

Receivers are what they have received
mission is intrinsically but paradoxically power
laden, between mother and child.

What made women's writing female?
Emphasis on the woman writer snatching
away time from her proper domestic
duties establishes aesthetic transcendence as a
luxury.

It appears that the woman poet
must in some sense become her
own heroine, and that in enacting
the diabolical role of witch or
wise woman she literally or figuratively
risks a melodramatic death at the
crossroads of tradition and genre, society
and art.

This emphasis on a poetics of
duplicity and subversion was fuelled by
the desire to discover signs of
women's resistance within patriarchal cultures.

Race and gender together make specific
differences in the context, form and
subject matter of black women's writing.
Feminine difference could be located in
the language of poetry rather than
in a shared female experience expressed

Feminist critics must move beyond the
analysis of how women have used
and modified male themes and symbols

i sss
reproduce in space
mama's voice stays
stitching stories
in to i
with i
on to i
through i
"this is who we are"
argued: fact remains.

"un sex me"
woman claims
liberation
from her body
for her actions

claim
gender:
duplicitous
mixed in 'M'

in poetry.
Experiment with the relationships between
language, gender, and subjectivity, creating works
that defy simple legibility in the
interests of exploring new forms of
representations in poetry.

New model of feminism in which
the woman poet's representation of female
experience can acknowledge the differences and
divisions between women by posing and
i that is also multiple.

Race therefore belonged to racialised others
and not to those identified as
white.

For feminist thinking within and through
poetry the notion of genre has
developed so many windows and doors
in it that the structure often
seems paper thin; for poets and
critics thinking through feminism, assumptions
about gender often appear too tenuously
constructed to stand for politics.

Poetry is primarily the stuff of
experience rendered into speech; a women's
poems are the authentic speech of
her being.
Because women have not participated in
deciding what is right or what
is left of what is natural,

these controlling concepts have lacked an
important reality and have oppressed us.
This intuitive understanding of the language
of poetry as emotionally and politically
important, accompanied with no corresponding
understanding of how the importance functions,
represents for me the both the
strength and shortcomings of radical feminist
criticism.

he story
even disruption
displacement of
in 'theirS' narrative
omits 'S', ejects 'R'

of female experience and to think of women's poetry as a magically powerful collective consciousness, can make it too easy and uncritical assumption of identity between all women. Where women's experience don't match there can still, of course, be communication – both sides can listen and speak – but this is not likely to be easy; it's probably better to gloss the problem by assertions of the unity of female experience. How do these women poets engage with the conventions within which they practice? Do they transform them, or evade them, or both?

Women have a paradoxical relationship to tradition. As readers and writers we belong to it, but as women we are not it.

What I explore here is women's poet's difficult relationship to this authoritative but frustrating tradition, and how they write at once within and in spite of the context of a defining poetic tradition in which their gender makes them seem naturally the bearers of others' meanings. The facts of being excluded from the canon of literature and being misrepresented within it do not, of course, mean that literary and poetic traditions does not matter to women poets. It is important not only as the context of poetic meaning, which determines how particular texts can be read, but also, more simply, as the subject matter of

equate:
foot binding
stoning
chastity belts
khitan,
Tongue refuses.
khitan
claims
discuss:
terms M or C.
mama wants
tradition of dying
woman wants
dying of tradition
wants multiplicity:
tradition
but women all want one.

poems. Direct speech and storytelling are, after all, characteristic activities in the women's movement, an important aspect of feminist politics being the insistence we place on the importance of women articulating their own experiences, breaking a stifling or barren silence by telling their own authentic stories. Although masculine literary and poetic traditions are pervasive, it is difficult for women poets either to insert themselves into this tradition, or to appropriate its materials for their own use, since these prove extremely opaque to the light of female, let alone feminist definition. The idea of a woman's tradition would enable feminists not only to rewrite our independent history of women poets, but to construct a context of poetic meaning in which women's poems were not constantly over determined or undermined by patriarchal suggestion and symbol; finally, it would work more generally to help make a women's discourse thinkable. However necessary it is to think of the woman poet or the woman writer... she is entirely mythical; she doesn't exist in real life... What does exist is an immense variety of women poets, often divided by major differences of class, race and circumstances, and writing in a multiplicity of discourses. In what tradition, feminine and otherwise, do particular writers belong? Emphasizes the network of influences between

mama
tried to save i
from shame

i
were NOT
in either

women, the links between past and present poets...from whom we inherited our thoughts. An authenticating essence of female subjectivity, usually identified with female bodily experience, which includes and defines all women. The real being of a woman is denied by her transformation into a presence who must reflect to the (male) subject his own identity. Their thoughts, assumptions and language all manifest patriarchy's blind spot to women as anything but the negative of the masculine. Our culture is built on the matricide of the mother/lover – not of the woman as reproducer but of the woman as lover, as a creature of pleasure. Women's identity and discourse need to be understood as multiple and fluid. Must the multiple nature of female desire and language be understood as the fragmentary, scattered remains of rape or denied sexuality. When away from you I try to create you in words, am I simply using you? Her anti political account of feminism assumes that women means, exclusively white middle class women. Fanon conversely takes male supremacy for granted. Lyrically individualist aspiration to bring out the singularity of each woman, and beyond this, her multiplicities, her plural languages, beyond the horizon, beyond sight, beyond faith itself. The i is not the poet herself

woman
tried to give i
pleasure