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DANCING THROUGH THE MINEFIELD: SOME OBSERVATIONS ON THE THEORY, PRACTICE AND POLITICS OF A FEMINIST LITERARY CRITICISM

ANNETTE KOLODNY

Had anyone the prescience, ten years ago, to pose the question of defining a “feminist” literary criticism, she might have been told, in the wake of Mary Ellmann’s *Thinking About Women*,¹ that it involved exposing the sexual stereotyping of women in both our literature and our literary criticism and, as well, demonstrating the inadequacy of established critical schools and methods to deal fairly or sensitively with works written by women. In broad outline, such a prediction would have stood well the test of time, and, in fact, Ellmann’s book continues to be widely read and to point us in useful directions. What could not have been anticipated in 1969, however, was the catalyzing force of an ideology that, for many of us, helped to bridge the gap between the world as we found it and the world as we wanted it to be. For those of us who studied literature, a previously unspoken sense of exclusion from authorship, and a painfully personal distress at discovering whores, bitches, muses, and heroines dead in childbirth where we had once hoped to discover ourselves, could—for the first time—begin to be understood as more than “a set of disconnected, unrealized private emotions.”² With a renewed courage to make public our otherwise private discontents, what had once been “felt individually as personal insecurity” came at last to be “viewed collectively as structural inconsistency”³ within the very disciplines we studied. Following unflinchingly the full implications of Ellmann’s perceptive observations, and emboldened by the liberating energy of feminist ideology—in all its various forms and guises—feminist criticism very quickly moved beyond merely “expos[ing] sexism in one work of literature after another,”⁴ and promised, instead, that we might at last “begin to record new choices in a new literary history.”⁵ So powerful was that impulse that we experienced it, along with Adrienne Rich, as

much “more than a chapter in cultural history”: it became, rather, “an act of survival.”⁶ What was at stake was not so much literature or criticism as such, but the historical, social, and ethical consequences of women’s participation in, or exclusion from, either enterprise.

The pace of inquiry these last ten years has been fast and furious—especially after Kate Millett’s 1970 analysis of the sexual politics of literature⁷ added a note of urgency to what had earlier been Ellmann’s sardonic anger—while the diversity of that inquiry easily outstripped all efforts to define feminist literary criticism as either a coherent system or a unified set of methodologies. Under its wide umbrella, everything has been thrown into question: our established canons, our aesthetic criteria, our interpretative strategies, our reading habits, and, most of all, ourselves as critics and as teachers. To delineate its full scope would require nothing less than a book—a book that would be outdated even as it was being composed. For the sake of brevity, therefore, let me attempt only a summary outline.

Perhaps the most obvious success of this new scholarship has been the return to circulation of previously lost or otherwise ignored works by women writers. Following fast upon the initial success of the Feminist Press in reissuing gems such as Rebecca Harding Davis’s 1861 novella, *Life in the Iron Mills*, and Charlotte Perkins Gilman’s 1892 *The Yellow Wallpaper*, published in 1972 and 1973, respectively,⁸ commercial trade and reprint houses vied with one another in the reprinting of anthologies of lost texts and, in some cases, in the reprinting of whole series. For those of us in American literature especially, the phenomenon promised a radical reshaping of our concepts of literary history and, at the very least, a new chapter in understanding the development of women’s literary traditions. So commercially successful were these reprintings, and so attuned were the reprint houses to the political attitudes of the audiences for which they were offered, that many of us found ourselves wooed to compose critical introductions, which would find in the pages of nineteenth-century domestic and sentimental fictions, some signs of either muted rebellions or overt radicalism, in anticipation of the current wave of “new feminism.” In rereading with our students these previously lost works, we inevitably raised perplexing questions as to the reasons for their disappearance from the canons of “major works,” and we worried over the aesthetic and critical criteria by which they had been accorded diminished status.

This increased availability of works by women writers led, of course, to an increased interest in what elements, if any, might

comprise some sort of unity or connection among them. The possibility that women had developed either a unique, or at least a related tradition of their own, especially intrigued those of us who specialized in one national literature or another, or in historical periods. Nina Baym's recent *Woman's Fiction: A Guide to Novels by and about Women in America, 1820-1870*⁹ demonstrates the Americanists' penchant for examining what were once the "best sellers" of their day, the ranks of the popular fiction writers, among which women took a dominant place throughout the nineteenth century, while the feminist studies of British literature emphasized instead the wealth of women writers who have been regarded as worthy of canonization. Not so much building upon one another's work as clarifying, successively, the parameters of the questions to be posed, Sydney Janet Kaplan, Ellen Moers, Patricia Meyer Spacks, and Elaine Showalter, among many others, concentrated their energies on delineating an internally consistent "body of work" by women that might stand as a female counter-tradition. For Kaplan, in 1975, this entailed examining women writers' various attempts to portray feminine consciousness and self-consciousness, not as a psychological category, but as a stylistic or rhetorical device.¹⁰ That same year, arguing essentially that literature publicizes the private, Spacks placed her consideration of a "female imagination" within social and historical frames, to conclude that, "for readily discernible historical reasons women have characteristically concerned themselves with matters more or less peripheral to male concerns," and she attributed to this fact an inevitable difference in the literary emphases and subject matters of female and male writers.¹¹ The next year, Moers's *Literary Women: The Great Writers* focused on the pathways of literary influence that linked the English novel in the hands of women.¹² And, finally, in 1977, Showalter took up the matter of a "female literary tradition in the English novel from the generation of the Brontes to the present day" by arguing that, because women in general constitute a kind of "subculture within the framework of a larger society," the work of women writers, in particular, would thereby demonstrate a unity of "values, conventions, experiences, and behaviors impinging on each individual" as she found her sources of "self-expression relative to a dominant [and, by implication, male] society."¹³

At the same time that women writers were being reconsidered and reread, male writers were similarly subjected to a new feminist scrutiny. The continuing result—to put ten years of difficult analysis into a single sentence—has been nothing less than an acute attentiveness to the ways in which certain power relations—usually those

in which males wield various forms of influence over females—are inscribed in the texts (both literary and critical), that we have inherited, not merely as subject matter, but as the unquestioned, often unacknowledged *given* of the culture. Even more important than the new interpretations of individual texts are the probings into the consequences (for women) of the conventions that inform those texts. For example, in surveying selected nineteenth- and early twentieth-century British novels which employ what she calls “the two suitors convention,” Jean E. Kennard sought to understand why and how the structural demands of the convention, even in the hands of women writers, inevitably work to imply “the inferiority and necessary subordination of women.” Her 1978 study, *Victims of Convention*, points out that the symbolic nature of the marriage which conventionally concludes such novels “indicates the adjustment of the protagonist to society’s values, a condition which is equated with her maturity.” Kennard’s concern, however, is with the fact that the structural demands of the form too often sacrifice precisely those “virtues of independence and individuality,” or, in other words, the very “qualities we have been invited to admire in” the heroines.¹⁴ Kennard appropriately cautions us against drawing from her work any simplistically reductive thesis about the mimetic relations between art and life. Yet her approach nonetheless suggests that what is important about a fiction is not whether it ends in a death or a marriage, but what the symbolic demands of that particular conventional ending imply about the values and beliefs of the world that engendered it.

Her work thus participates in a growing emphasis in feminist literary study on the fact of literature as a social institution, embedded not only within its own literary traditions, but also within the particular physical and mental artifacts of the society from which it comes. Adumbrating Millett’s 1970 decision to anchor her “literary reflections” to a preceding analysis of the historical, social, and economic contexts of sexual politics,¹⁵ more recent work—most notably Lillian Robinson’s—begins with the premise that the process of artistic creation “consists not of ghostly happenings in the head but of a matching of the states and processes of symbolic models against the states and processes of the wider world.”¹⁶ The power relations inscribed in the form of conventions within our literary inheritance, these critics argue, reify the encodings of those same power relations in the culture at large. And the critical examination of rhetorical codes becomes, in their hands, the pursuit of ideological codes, because both embody either value systems or the dialectic of competition between value systems. More often than not, these critics also insist upon exam-

ining not only the mirroring of life in art, but also the normative impact of art on life. Addressing herself to the popular art available to working women, for example, Robinson is interested in understanding not only “the forms it uses,” but, more importantly, “the myths it creates, the influence it exerts.” “The way art helps people to order, interpret, mythologize, or dispose of their own experience,” she declares, may be “complex and often ambiguous, but it is not impossible to define.”¹⁷

Whether its focus be upon the material or the imaginative contexts of literary invention; single texts or entire canons; the relations between authors, genres, or historical circumstances; lost authors or well-known names, the variety and diversity of all feminist literary criticism finally coheres in its stance of almost defensive rereading. When Adrienne Rich had earlier called “re-vision,” that is, “the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction,”¹⁸ took on a more actively self-protective coloration in 1978, when Judith Fetterley called upon the woman reader to learn to “resist” the sexist designs a text might make upon her—asking her to identify against herself, so to speak, by manipulating her sympathies on behalf of male heroes, but against female shrew or bitch characters.¹⁹ Underpinning a great deal of this critical rereading has been the not-unexpected alliance between feminist literary study and feminist studies in linguistics and language-acquisition. Tillie Olsen’s commonsense observation of the danger of “perpetuating—by continued usage—entrenched, centuries-old oppressive power realities, early-on incorporated into language,”²⁰ has been given substantive analysis in the writings of feminists who study “language as a symbolic system closely tied to a patriarchal social structure.” Taken together, their work demonstrates “the importance of language in establishing, reflecting, and maintaining an asymmetrical relationship between women and men.”²¹

To consider what this implies for the fate of women who essay the craft of language is to ascertain, perhaps for the first time, the real dilemma of the poet who finds her most cherished private experience “hedged by taboos, mined with false-namings.”²² It also examines the dilemma of the male reader who, in opening the pages of a woman’s book, finds himself entering a strange and unfamiliar world of symbolic significance. For if, as Nelly Furman insists, neither language use nor language acquisition are “gender-neutral,” but are, instead, “imbued with our sex-inflected cultural values,”²³ and if, additionally, reading is a process of “sorting out the structures of signification,”²⁴ in any text, then male readers who find themselves outside of and unfamiliar with

the symbolic systems that constitute female experience in women's writings, will necessarily dismiss those systems as undecipherable, meaningless, or trivial. And male professors will find no reason to include such works in the canons of "major authors." At the same time, women writers, coming into a tradition of literary language and conventional forms already appropriated, for centuries, to the purposes of male expression, will be forced virtually to "wrestle" with that language in an effort "to remake it as a language adequate to our conceptual processes."²⁵ To all of this, feminists concerned with the politics of language and style have been acutely attentive. "Language conceals an invincible adversary," observes French critic Helene Cixous, "because it's the language of men and their grammar."²⁶ But equally insistent, as in the work of Sandra M. Gilbert and Susan Gubar, has been the understanding of the need for *all* readers—male and female alike—to learn to penetrate the otherwise unfamiliar universes of symbolic action that comprise women's writings, past and present.²⁷

To have attempted so many difficult questions and to have accomplished so much—even acknowledging the inevitable false starts, overlapping, and repetition—in so short a time, should certainly have secured feminist literary criticism an honored berth on that ongoing intellectual journey which we loosely term in academia, "critical analysis." Instead of being welcomed onto the train, however, we've been forced to negotiate a minefield. The very energy and diversity of our enterprise have rendered us vulnerable to attack on the grounds that we lack both definition and coherence; while our particular attentiveness to the ways in which literature encodes and disseminates cultural value systems calls down upon us imprecations echoing those heaped upon the Marxist critics of an earlier generation. If we are scholars dedicated to rediscovering a lost body of writings by women, then our finds are questioned on aesthetic grounds. And if we are critics, determined to practice revisionist readings, it is claimed that our focus is too narrow, and our results are only distortions or, worse still, polemical misreadings.

The very vehemence of the outcry, coupled with our total dismissal in some quarters,²⁸ suggests not our deficiencies, however, but the potential magnitude of our challenge. For what we are asking be scrutinized are nothing less than shared cultural assumptions so deeply rooted and so long ingrained that, for the most part, our critical colleagues have ceased to recognize them as such. In other words, what is really being bewailed in the claims that we distort texts or threaten the disappearance of the great Western

literary tradition itself²⁹ is not so much the disappearance of either text or tradition but, instead, the eclipse of that particular *form* of the text, and that particular *shape* of the canon, which previously reified male readers' sense of power and significance in the world. Analogously, by asking whether, as readers, we ought to be "really satisfied by the marriage of Dorothea Brooke to Will Ladislaw? of Shirley Keeldar to Louis Moore?" or whether, as Kennard suggests, we must reckon with the ways in which "the qualities we have been invited to admire in these heroines [have] been sacrificed to structural neatness,"³⁰ is to raise difficult and profoundly perplexing questions about the ethical implications of our otherwise unquestioned aesthetic pleasures. It is, after all, an imposition of high order to ask the viewer to attend to Ophelia's sufferings in a scene where, before, he'd always so comfortably kept his eye fixed firmly on Hamlet. To understand all this, then, as the real nature of the challenge we have offered and, in consequence, as the motivation for the often overt hostility we've aroused, should help us learn to negotiate the minefield, if not with grace, then with at least a clearer comprehension of its underlying patterns.

The ways in which objections to our work are usually posed, of course, serve to obscure their deeper motivations. But this may, in part, be due to our own reticence at taking full responsibility for the truly radicalizing premises that lie at the theoretical core of all we have so far accomplished. It may be time, therefore, to redirect discussion, forcing our adversaries to deal with the substantive issues and pushing ourselves into a clearer articulation of what, in fact, we are about. Up until now, I fear, we have only piecemeal dealt with the difficulties inherent in challenging the authority of established canons and then justifying the excellence of women's traditions, sometimes in accord with standards to which they have no intrinsic relation.

At the very point at which we must perforce enter the discourse—that is, claiming excellence or importance for our "finds"—all discussion has already, we discover, long ago been closed. "If Kate Chopin were *really* worth reading," an Oxford-trained colleague once assured me, "she'd have lasted—like Shakespeare"; and he then proceeded to vote against the English department's crediting a women's studies seminar I was offering in American women writers. The canon, for him, conferred excellence; Chopin's exclusion demonstrated only her lesser worth. As far as he was concerned, I could no more justify giving English department credit for the study of Chopin than I could dare publicly to question Shakespeare's genius. Through hindsight, I've now come to view that discussion as not only having posed fruitless oppositions, but

also as having entirely evaded the much more profound problem lurking just beneath the surface of our disagreement. That is, that the fact of canonization puts any work beyond questions of establishing its merit and, instead, invites students to offer only increasingly more ingenious readings and interpretations, the purpose of which is to validate the greatness already imputed by canonization.

Had I only understood it for what it was then, into this circular and self-serving set of assumptions I might have interjected some statement of my right to question why *any* text is revered and my need to know what it tells us about “how we live, how we have been living, how we have been led to imagine ourselves, [and] how our language has trapped as well as liberated us.”³¹ The very fact of our critical training within the strictures imposed by an established canon of major works and authors, however, repeatedly deflects us from such questions. Instead, we find ourselves endlessly responding to the *riposte* that the overwhelmingly male presence among canonical authors was only an accident of history—and never intentionally sexist—coupled with claims to the “obvious” aesthetic merit of those canonized texts. It is, as I say, a fruitless exchange, serving more to obscure than to expose the territory being protected and dragging us, again and again, through the minefield.

It is my contention that current hostilities might be transformed into a true dialogue with our critics if we at last made explicit what appear, to this observer, to constitute the three crucial propositions to which our special interests inevitably give rise. They are, moreover, propositions which, if handled with care and intelligence, could breathe new life into now moribund areas of our profession: (1) Literary history (and with that, the historicity of literature) is a fiction; (2) insofar as we are taught how to read, what we engage are not texts but paradigms; and, finally, (3) that since the grounds upon which we assign aesthetic value to texts are never infallible, unchangeable, or universal, we must reexamine not only our aesthetics but, as well, the inherent biases and assumptions informing the critical methods which (in part) shape our aesthetic responses. For the sake of brevity, I won’t attempt to offer the full arguments for each but, rather, only sufficient elaboration to demonstrate what I see as their intrinsic relation to the potential scope of and present challenge implied by feminist literary study.

1. *Literary history (and, with that, the historicity of literature) is a fiction.* To begin with, an established canon functions as a model by which to chart the continuities and discontinuities, as well as the influences upon and the interconnections between works, genres, and authors. That model we tend to forget, how-

ever, is of our own making. It will take a very different shape, and explain its inclusions and exclusions in very different ways, if the reigning critical ideology believes that new literary forms result from some kind of ongoing internal dialectic within preexisting styles and traditions or if, by contrast, the ideology declares that literary change is dependent upon societal development and thereby determined by upheavals in the social and economic organization of the culture at large.³² Indeed, whenever in the previous century of English and American literary scholarship one alternative replaced the other, we saw dramatic alterations in canonical "wisdom."

This suggests, then, that our sense of a "literary history" and, by extension, our confidence in a "historical" canon, is rooted not so much in any definitive understanding of the past, as it is in our need to call up and utilize the past on behalf of a better understanding of the present. Thus, to paraphrase David Couzens Hoy, it becomes "necessary to point out that the understanding of art and literature is such an essential aspect of the present's self-understanding that this self-understanding conditions what even gets taken" as comprising that artistic and literary past. To quote Hoy fully, "this continual reinterpretation of the past goes hand in hand with the continual reinterpretation by the present of itself."³³ In our own time, uncertain as to which, if any, model truly accounts for our canonical choices or accurately explains literary history, and pressured further by the feminists' call for some justification of the criteria by which women's writings were largely excluded from both that canon and history, we suffer what Harold Bloom has called "a remarkable dimming" of "our mutual sense of canonical standards."³⁴

Into this apparent impasse, feminist literary theorists implicitly introduce the observation that our choices and evaluations of current literature have the effect either of solidifying or of reshaping our sense of the past. The authority of any established canon, after all, is reified by our perception that current work seems to grow, almost inevitably, out of it (even in opposition or rebellion), and is called into question when what we read appears to have little or no relation to what we recognize as coming before. So, were the larger critical community to begin to seriously attend to the recent outpouring of fine literature by women, this would surely be accompanied by a concomitant researching of the past, by literary historians, in order to account for the present phenomenon. In that process, literary history would itself be altered: works by seventeenth-, eighteenth-, or nineteenth-century women, to which we had not previously attended, might be given new importance

as “precursors” or as prior influences upon present-day authors; while selected male writers might also be granted new prominence as figures whom the women today, or even yesterday, needed to reject. I am arguing, in other words, that the choices we make in the present inevitably alter our sense of the past that led to them.

Related to this is the feminist challenge to that patently mendacious critical fallacy that we read the “classics” in order to reconstruct the past “the way it really was,” and that we read Shakespeare and Milton in order to apprehend the meanings that they intended. Short of time machines or miraculous resurrections, there is simply no way to know, precisely or surely, what “really was,” what Homer intended when he sang, or Milton when he dictated. Critics more acute than I have already pointed up the impossibility of grounding a reading in the imputation of authorial intention because the further removed the author is from us, so too must be her or his systems of knowledge and belief, points of view, and structures of vision (artistic and otherwise).³⁵ (I omit here the difficulty of finally either proving or disproving the imputation of intentionality because, inescapably, the only appropriate authority is unavailable: deceased.) What we have really come to mean when we speak of competence in reading historical texts, therefore, is the ability to recognize literary conventions which have survived through time—so as to remain operational in the mind of the reader—and, where these are lacking, the ability to translate (or perhaps transform?) the text’s ciphers into more current and recognizable shapes. But we never really reconstruct the past in its own terms. What we gain when we read the “classics,” then, is neither Homer’s Greece nor George Eliot’s England *as they knew it* but, rather, an approximation of an already fictively imputed past made available, through our interpretive strategies, for present concerns. Only by understanding this can we put to rest that recurrent delusion that the “continuing relevance” of the classics serves as “testimony to perennial features of human experience.”³⁶ The only “perennial feature” to which our ability to read and reread texts written in previous centuries testifies is our inventiveness—in the sense that all of literary history is a fiction which we daily recreate as we reread it. What distinguishes feminists in this regard is their desire to alter and extend what we take as historically relevant from out of that vast storehouse of our literary inheritance and, further, feminists’ recognition of the storehouse for what it really is: a resource for remodeling our literary history, past, present, and future.

2. *Insofar as we are taught how to read, what we engage are not texts but paradigms.* To pursue the logical consequences of the

first proposition leads, however uncomfortably, to the conclusion that we appropriate meaning from a text according to what we need (or desire) or, in other words, according to the critical assumptions or predispositions (conscious or not) that we bring to it. And we appropriate different meanings, or report different gleanings, at different times—even from the same text—according to our changed assumptions, circumstances, and requirements. This, in essence, constitutes the heart of the second proposition. For insofar as literature is itself a social institution, so, too, reading is a highly socialized—or learned—activity. What makes it so exciting, of course, is that it can be constantly relearned and refined, so as to provide either an individual or an entire reading community, over time, with infinite variations of the same text. It *can* provide that, but, I must add, too often it does not. Frequently our reading habits become fixed, so that each successive reading experience functions, in effect, normatively, with one particular kind of novel stylizing our expectations of those to follow, the stylistic devices of any favorite author (or group of authors) alerting us to the presence or absence of those devices in the works of others, and so on.

"Once one has read his first poem," Murray Krieger has observed, "he turns to his second and to the others that will follow thereafter with an increasing series of preconceptions about the sort of activity in which he is indulging. In matters of literary experience, as in other experiences," Krieger concludes, "one is a virgin but once."³⁷

For most readers, this is a fairly unconscious process, and not unnaturally, what we are taught to read well and with pleasure, when we are young, predisposes us to certain specific kinds of adult reading tastes. For the professional literary critic, the process may be no different, but it is at least more conscious. Graduate schools, at their best, are training grounds for competing interpretive paradigms or reading techniques: affective stylistics, structuralism, and semiotic analysis, to name only a few of the more recent entries. The delight we learn to take in the mastery of these interpretive strategies is then often mistakenly construed as our delight in reading specific texts, especially in the case of works that would otherwise be unavailable or even offensive to us. In my own graduate career, for example, with superb teachers to guide me, I learned to take great pleasure in *Paradise Lost*, even though as both a Jew and a feminist, I can subscribe neither to its theology nor to its hierarchy of sexual valuation. If, within its own terms (as I have been taught to understand them), the text manipulates my sensibilities and moves me to pleasure—as I will affirm it does—then, at least in part, that must be because, in spite of my

real-world alienation from many of its basic tenets, I have been able to enter that text through interpretive strategies which allow me to displace less comfortable observations with others to which I have been taught pleasurable to attend. Though some of my teachers may have called this process "learning to read the text properly," I have now come to see it as learning to effectively manipulate the critical strategies which they taught me so well. Knowing, for example, the poem's debt to epic conventions, I am able to discover in it echoes and reworkings of both lines and situations from Virgil and Homer; placing it within the ongoing Christian debate between Good and Evil, I comprehend both the philosophic and the stylistic significance of Satan's ornate rhetoric as compared to God's majestic simplicity in Book III. But, in each case, an interpretative model, already assumed, had guided my discovery of the evidence for it.³⁸

When we consider the implications of these observations for the processes of canon formation and for the assignment of aesthetic value, we find ourselves locked in a chicken-and-egg dilemma, unable easily to distinguish as primary the importance of *what* we read as opposed to *how* we have learned to read it. For, simply put, we read well, and with pleasure, what we already know how to read; and what we know how to read is to a large extent dependent upon what we have already read (works from which we've developed our expectations and learned our interpretive strategies). What we then choose to read—and, by extension, teach and thereby "canonize"—usually follows upon our previous reading. Radical breaks are tiring, demanding, uncomfortable, and sometimes wholly beyond our comprehension.

Though the argument is not usually couched in precisely these terms, a considerable segment of the most recent feminist rereadings of women writers allows the conclusion that, where those authors have dropped out of sight, the reason may be due not to any lack of merit in the work but, instead, to an incapacity of predominantly male readers to properly interpret and appreciate women's texts—due, in large part, to a lack of prior acquaintance. The fictions which women compose about the worlds they inhabit may owe a debt to prior, influential works by other women or, simply enough, to the daily experience of the writer herself or, more usually, to some combination of the two. The reader coming upon such fiction, with knowledge of neither its informing literary traditions nor its real-world contexts, will thereby find himself hard-pressed, though he may recognize the words on the page, to competently decipher its intended meanings. And this is what makes the recent studies by Spacks, Moers, Showalter, Gilbert and

Gubar, and others so crucial. For, by attempting to delineate the connections and interrelations that make for a female literary tradition, they provide us invaluable aids for recognizing and understanding the unique literary traditions and sex-related contexts out of which women write.

The (usually male) reader who, both by experience and by reading, has never made acquaintance with those contexts—historically, the lying-in room, the parlor, the nursery, the kitchen, the laundry, and so on—will necessarily lack the capacity to fully interpret the dialogue or action embedded therein; for, as every good novelist knows, the meaning of any character's action or statement is inescapably a function of the specific situation in which it is embedded.³⁹ Virginia Woolf therefore quite properly anticipated the male reader's disposition to write off what he could not understand, abandoning women's writings as offering “not merely a difference of view, but a view that is weak, or trivial, or sentimental because it differs from his own.” In her 1929 essay on “Women and Fiction,” Woolf grappled most obviously with the ways in which male writers and male subject matter had already preempted the language of literature. Yet she was also tacitly commenting on the problem of (male) audience and conventional reading expectations when she speculated that the woman writer might well “find that she is perpetually wishing to alter the established values [in literature] —to make serious what appears insignificant to a man, and trivial what is to him important.”⁴⁰ “The ‘competence’ necessary for understanding [a] literary message . . . depends upon a great number of codices,” after all; as Cesare Segre has pointed out, to be competent, a reader must either share or at least be familiar with, “in addition to the code language . . . the codes of custom, of society, and of conceptions of the world”⁴¹ (what Woolf meant by “values”). Males ignorant of women’s “values” or conceptions of the world will necessarily, thereby, be poor readers of works that in any sense recapitulate their codes.

The problem is further exacerbated when the language of the literary text is largely dependent upon figuration. For it can be argued, as Ted Cohen has shown, that while “in general, and with some obvious qualifications . . . all literal use of language is accessible to all whose language it is . . . figurative use can be inaccessible to all but those who share information about one another’s knowledge, beliefs, intentions, and attitudes.”⁴² There was nothing fortuitous, for example, in Charlotte Perkins Gilman’s decision to situate the progressive mental breakdown and increasing incapacity of the protagonist of *The Yellow Wallpaper* in an upstairs room that had once served as a nursery (with barred windows, no less).

But the reader unacquainted with the ways in which women traditionally inhabited a household might not have taken the initial description of the setting as semantically relevant; and the progressive infantilization of the adult protagonist would thereby lose some of its symbolic implications. Analogously, the contemporary poet who declares, along with Adrienne Rich, the need for "a whole new poetry beginning here" is acknowledging that the materials available for symbolization and figuration from women's contexts will necessarily differ from those that men have traditionally utilized:

Vision begins to happen in such a life
as if a woman quietly walked away
from the argument and jargon in a room
and sitting down in the kitchen, began turning in her lap
bits of yarn, calico and velvet scraps,
.....
pulling the tenets of a life together
with no mere will to mastery,
only care for the many-lived, unending
forms in which she finds herself.⁴³

What, then, is the fate of the women writer whose competent reading community is composed only of members of her own sex? And what, then, the response of the male critic who, on first looking into Virginia Woolf or Doris Lessing, finds all of the interpretative strategies at his command inadequate to a full and pleasurable deciphering of their pages? Historically, the result has been the diminished status of women's products and their consequent absence from major canons. Nowadays, however, by pointing out that the act of "interpreting language is no more sexually neutral than language use or the language system itself," feminist students of language, like Nelly Furman, help us better understand the crucial linkage between our gender and our interpretive, or reading, strategies. Insisting upon "the contribution of the . . . reader [in] the active attribution of significance to formal signifiers,"⁴⁴ Furman and others promise to shake us all—female and male alike—out of our canonized and conventional aesthetic assumptions.

3. Since the grounds upon which we assign aesthetic value to texts are never infallible, unchangeable, or universal, we must re-examine not only our aesthetics but, as well, the inherent biases and assumptions informing the critical methods which (in part) shape our aesthetic responses. I am, on the one hand, arguing that men will be better readers, or appreciators, of women's books when

they have read more of them (as women have always been taught to become astute readers of men's texts). On the other hand, it will be noted, the emphasis of my remarks shifts the act of critical judgment from assigning aesthetic valuations to texts and directs it, instead, to ascertaining the adequacy of any interpretive paradigm to a full reading of both female and male writing. My third proposition—and, I admit, perhaps the most controversial—thus calls into question that recurrent tendency in criticism to establish norms for the evaluation of literary works when we might better serve the cause of literature by developing standards for evaluating the adequacy of our critical methods.⁴⁵ This does not mean that I wish to discard aesthetic valuation. The choice, as I see it, is not between retaining or discarding aesthetic values; rather, the choice is between having some awareness of what constitutes (at least in part) the bases of our aesthetic responses and going without such an awareness. For it is my view that insofar as aesthetic responsiveness continues to be an integral aspect of our human response system—in part spontaneous, in part learned and educated—we will inevitably develop theories to help explain, formalize, or even initiate those responses.

In challenging the adequacy of received critical opinion or the imputed excellence of established canons, feminist literary critics are essentially seeking to discover how aesthetic value is assigned in the first place, where it resides (in the text or in the reader), and, most importantly, what validity may really be claimed by our aesthetic "judgments." What ends do those judgments serve, the feminist asks; and what conceptions of the world or ideological stances do they (even if unwittingly) help to perpetuate? In so doing, she points out, among other things, that any response labeled "aesthetic" may as easily designate some immediately experienced moment or event as it may designate a species of nostalgia, a yearning for the components of a simpler past, when the world seemed known or at least understandable. Thus the value accorded an opera or a Shakespeare play may well reside in the viewer's immediate viewing pleasure, or it may reside in the play's nostalgic evocation of a once-comprehensible and ordered world. At the same time, the feminist confronts, for example, the reader who simply cannot entertain the possibility that women's worlds are symbolically rich, the reader who, like the male characters in Susan Glaspell's 1917 short story, "A Jury of Her Peers," has already assumed the innate "insignificance of kitchen things."⁴⁶ Such a reader, she knows, will prove himself unable to assign significance to fictions that attend to "kitchen things" and will, instead, judge such fictions as trivial and as aesthetically wanting. For her to take useful issue

with such a reader, she must make clear that what appears to be a dispute about aesthetic merit is, in reality, a dispute about the *contexts of judgment*; and what is at issue, then, is the adequacy of the prior assumptions and reading habits brought to bear on the text. To put it bluntly: we have had enough pronouncements of aesthetic valuation for a time; it is now our task to evaluate the imputed norms and normative reading patterns that, in part, led to those pronouncements.

By and large, I think I've made my point. Only to clarify it do I add this coda: when feminists turn their attention to the works of male authors which have traditionally been accorded high aesthetic value and, where warranted, follow Olsen's advice that we assert our "right to say: this is surface, this falsifies reality, this degrades,"⁴⁷ such statements do not necessarily mean that we will end up with a diminished canon. To question the source of the aesthetic pleasures we've gained from reading Spenser, Shakespeare, Milton, and so on, does not imply that we must deny those pleasures. It means only that aesthetic response is once more invested with epistemological, ethical, and moral concerns. It means, in other words, that readings of *Paradise Lost* which analyze its complex hierachal structures but fail to note the implications of gender within that hierarchy; or which insist upon the inherent (or even inspired) perfection of Milton's figurative language but fail to note the consequences, for Eve, of her specifically gender-marked weakness, which, like the flowers to which she attends, requires "propping up"; or which concentrate on the poem's thematic reworking of classical notions of martial and epic prowess into Christian (moral) heroism but fail to note that Eve is stylistically edited out of that process—all such readings, however useful, will no longer be deemed wholly adequate. The pleasures we had earlier learned to take in the poem will not be diminished thereby, but they will become part of an altered reading attentiveness.

These three propositions I believe to be at the theoretical core of most current feminist literary criticism, whether acknowledged as such or not. If I am correct in this, then that criticism represents more than a profoundly skeptical stance toward all other preexisting and contemporaneous schools and methods, and more than an impassioned demand that the variety and variability of women's literary expression be taken into full account, rather than written off as caprice and exception, the irregularity in an otherwise regular design. It represents that locus in literary study where, in unceasing effort, female self-consciousness turns in upon itself, attempting to

grasp the deepest conditions of its own unique and multiplicitous realities, in the hope, eventually, of altering the very forms through which the culture perceives, expresses, and knows itself. For, if what the larger women's movement looks for in the future is a transformation of the structures of primarily male power which now order our society, then the feminist literary critic demands that we understand the ways in which those structures have been—and continue to be—reified by our literature and by our literary criticism. Thus, along with other “radical” critics and critical schools, though our focus remains the power of the word to both structure and mirror human experience, our overriding commitment is to a radical alteration—an improvement, we hope—in the nature of that experience.

What distinguishes our work from those similarly oriented “social consciousness” critiques, it is said, is its lack of systematic coherence. Pitted against, for example, psychoanalytic or Marxist readings, which owe a decisive share of their persuasiveness to their apparent internal consistency as a system, the aggregate of feminist literary criticism appears woefully deficient in system, and painfully lacking in program. It is, in fact, from all quarters, the most telling defect alleged against us, the most explosive threat in the minefield. And my own earlier observation that, as of 1976, feminist literary criticism appeared “more like a set of interchangeable strategies than any coherent school or shared goal orientation,” has been taken by some as an indictment, by others as a statement of impatience. Neither was intended. I felt then, as I do now, that this would “prove both its strength *and* its weakness,”⁴⁸ in the sense that the apparent disarray would leave us vulnerable to the kind of objection I’ve just alluded to; while the fact of our diversity would finally place us securely where, all along, we should have been: camped out, on the far side of the minefield, with the other pluralists and pluralisms.

In our heart of hearts, of course, most critics are really structuralists (whether or not they accept the label) because what we are seeking are patterns (or structures) that can order and explain the otherwise inchoate; thus, we invent, or believe we discover, relational patterning in the texts we read which promise transcendence from difficulty and perplexity to clarity and coherence. But, as I’ve tried to argue in these pages, to the imputed “truth” or “accuracy” of these findings, the feminist must oppose the painfully obvious truism that what is attended to in a literary work, and hence what is reported about it, is often determined not so much by the work itself as by the critical technique or

aesthetic criteria through which it is filtered or, rather, read and decoded. All the feminist is asserting, then, is her own equivalent right to liberate new (and perhaps different) significances from these same texts; and, at the same time, her right to choose which features of a text she takes as relevant because she is, after all, asking new and different questions of it. In the process, she claims neither definitiveness nor structural completeness for her different readings and reading systems, but only their usefulness in recognizing the particular achievements of woman-as-author and their applicability in conscientiously decoding woman-as-sign.

That these alternate foci of critical attentiveness will render alternate readings or interpretations of the same text—even among feminists—should be no cause for alarm. Such developments illustrate only the pluralist contention that, “in approaching a text of any complexity . . . the reader must choose to emphasize certain aspects which seem to him crucial” and that, “in fact, the variety of readings which we have for many works is a function of the selection of crucial aspects made by the variety of readers.” Robert Scholes, from whom I’ve been quoting, goes so far as to assert that “there is no single ‘right’ reading for any complex literary work,” and, following the Russian formalist school, he observes that “we do not speak of readings that are simply true or false, but of readings that are more or less rich, strategies that are more or less appropriate.”⁴⁹ Because those who share the term “feminist” nonetheless practice a diversity of critical strategies, leading, in some cases, to quite different readings, we must acknowledge among ourselves that sister critics, “having chosen to tell a different story, may in their interpretation identify different aspects of the meanings conveyed by the same passage.”⁵⁰

Adopting a “pluralist” label does not mean, however, that we cease to disagree; it means only that we entertain the possibility that different readings, even of the same text, may be differently useful, even illuminating, within different contexts of inquiry. It means, in effect, that we enter a dialectical process of examining, testing, even trying out the contexts—be they prior critical assumptions or explicitly stated ideological stances (or some combination of the two)—that led to the disparate readings. Not all will be equally acceptable to every one of us, of course, and even those prior assumptions or ideologies that are acceptable may call for further refinement and/or clarification. But, at the very least, because we will have grappled with the assumptions that led to it, we will be better able to articulate *why* we find a particular reading or interpretation adequate or inadequate. This kind of dialectical process, moreover, not only makes us more fully aware of

what criticism is, and how it functions; it also gives us access to its future possibilities, making us conscious, as R. P. Blackmur put it, “of what we have done,” “of what can be done next, or done again,”⁵¹ or, I would add, of what can be done differently. To put it still another way: just because we will no longer tolerate the specifically sexist omissions and oversights of earlier critical schools and methods does not mean that, in their stead, we must establish our own “party line.”

In my view, our purpose is not and should not be the formulation of any single reading method or potentially procrustean set of critical procedures nor, even less, the generation of prescriptive categories for some dreamed-of nonsexist literary canon.⁵² Instead, as I see it, our task is to initiate nothing less than a playful pluralism, responsive to the possibilities of multiple critical schools and methods, but captive of none, recognizing that the many tools needed for our analysis will necessarily be largely inherited and only partly of our own making. Only by employing a plurality of methods will we protect ourselves from the temptation of so oversimplifying any text—and especially those particularly offensive to us—that we render ourselves unresponsive to what Scholes has called “its various systems of meaning and their interaction.”⁵³ Any text we deem worthy of our critical attention is usually, after all, a locus of many and varied kinds of (personal, thematic, stylistic, structural, rhetorical, etc.) relationships. So, whether we tend to treat a text as a *mimesis*, in which words are taken to be recreating or representing viable worlds; or whether we prefer to treat a text as a kind of equation of communication, in which decipherable messages are passed from writers to readers; and whether we locate meaning as inherent in the text, the act of reading, or in some collaboration between reader and text—whatever our predilection, let us not generate from it a straitjacket that limits the scope of possible analysis. Rather, let us generate an ongoing dialogue of competing potential possibilities—among feminists and, as well, between feminist and nonfeminist critics.

The difficulty of what I describe does not escape me. The very idea of pluralism seems to threaten a kind of chaos for the future of literary inquiry while, at the same time, it seems to deny the hope of establishing some basic conceptual model which can organize all data—the hope which always begins any analytical exercise. My effort here, however, has been to demonstrate the essential delusions that inform such objections: If literary inquiry has historically escaped chaos by establishing canons, then it has only substituted one mode of arbitrary action for another—and, in this case, at the expense of half the population. And if feminists openly

acknowledge ourselves as pluralists, then we do not give up the search for patterns of opposition and connection—probably the basis of thinking itself; what we give up is simply the arrogance of claiming that our work is either exhaustive or definitive. (It is, after all, the identical arrogance we are asking our nonfeminist colleagues to abandon.) If this kind of pluralism appears to threaten both the present coherence of and the inherited aesthetic criteria for a canon of “greats,” then, as I have earlier argued, it is precisely that threat which, alone, can free us from the prejudices, the strictures, and the blind spots of the past. In feminist hands, I would add, it is less a threat than a promise.

What unites and repeatedly invigorates feminist literary criticism, then, is neither dogma nor method but, as I have indicated earlier, an acute and impassioned *attentiveness* to the ways in which primarily male structures of power are inscribed (or encoded) within our literary inheritance; the consequences of that encoding for women—as characters, as readers, and as writers; and, with that, a shared analytic *concern* for the implications of that encoding not only for a better understanding of the past, but also for an improved reordering of the present and future as well. If that *concern* identifies feminist literary criticism as one of the many academic arms of the larger women’s movement, then that *attentiveness*, within the halls of academe, poses no less a challenge for change, generating, as it does, the three propositions explored here. The critical pluralism that inevitably follows upon those three propositions, however, bears little resemblance to what Robinson has called “the greatest bourgeois theme of all, the myth of pluralism, with its consequent rejection of ideological commitment as ‘too simple’ to embrace the (necessarily complex) truth.”⁵⁴ Only ideological commitment could have gotten us to enter the minefield, putting in jeopardy our careers and our livelihood. Only the power of ideology to transform our conceptual worlds, and the inspiration of that ideology to liberate long-suppressed energies and emotions, can account for our willingness to take on critical tasks that, in an earlier decade, would have been “abandoned in despair or apathy.”⁵⁵ The fact of differences among us proves only that, despite our shared commitments, we have nonetheless refused to shy away from complexity, preferring rather to openly disagree than to give up either intellectual honesty or hard-won insights.

Finally, I would argue, pluralism informs feminist literary inquiry not simply as a description of what already exists but, more importantly, as the only critical stance consistent with the current status of the larger women’s movement. Segmented and variously

focused, the different women's organizations neither espouse any single system of analysis nor, as a result, express any wholly shared, consistently articulated ideology. The ensuing loss in effective organization and political clout is a serious one, but it has not been paralyzing; in spite of our differences, we have united to *act* in areas of clear mutual concern (the push for the Equal Rights Amendment is probably the most obvious example). The trade-off, as I see it, has made possible an ongoing and educative dialectic of analysis and proffered solutions, protecting us thereby from the inviting traps of reductionism and dogma. And so long as this dialogue remains active, both our politics and our criticism will be free of dogma—but never, I hope, of feminist ideology, in all its variety. For, “whatever else ideologies may be—projections of unacknowledged fears, disguises for ulterior motives, phatic expressions of group solidarity” (and the women’s movement, to date, has certainly been all of these, and more)—whatever ideologies express, they are, as Geertz astutely observes, “most distinctively, maps of problematic social reality and matrices for the creation of collective conscience.” And despite the fact that “ideological advocates . . . tend as much to obscure as to clarify the true nature of the problems involved,” as Geertz notes, “they at least call attention to their existence and, by polarizing issues, make continued neglect more difficult. Without Marxist attack, there would have been no labor reform; without Black Nationalists, no deliberate speed.”⁵⁶ Without Seneca Falls, I would add, no enfranchisement of women, and without “consciousness raising,” no feminist literary criticism nor, even less, women’s studies.

Ideology, however, only truly manifests its power by ordering the *sum* of our actions.⁵⁷ If feminist criticism calls anything into question, it must be that dog-eared myth of intellectual neutrality. For, what I take to be the underlying spirit, or message, of any consciously ideologically premised criticism—that is, that ideas are important *because* they determine the ways we live, or want to live, in the world—is vitiated by confining those ideas to the study, the classroom, or the pages of our books. To write chapters decrying the sexual stereotyping of women in our literature, while closing our eyes to the sexual harrassment of our women students and colleagues; to display Katherine Hepburn and Rosalind Russell in our courses on “The Image of the Independent Career Women in Film,” while managing not to notice the paucity of female administrators on our own campus; to study the women who helped make universal enfranchisement a political reality, while keeping silent about our activist colleagues who are denied promotion or tenure; to include segments on “Women in the Labor Movement”

in our American studies or women's studies courses, while remaining willfully ignorant of the department secretary fired for her efforts to organize a clerical workers' union; to glory in the delusions of "merit," "privilege," and "status" which accompany campus life in order to insulate ourselves from the millions of women who labor in poverty—all this is not merely hypocritical; it destroys both the spirit and the meaning of what we are about. It puts us, however unwittingly, in the service of those who laid the minefield in the first place. In my view, it is a fine thing for many of us, individually, to have traversed the minefield; but that happy circumstance will only prove of lasting importance if, together, we expose it for what it is (the male fear of sharing power and significance with women) and deactivate its components, so that others, after us, may literally dance through the minefield.

NOTES

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This essay intentionally deals with white feminist critics only, because it was originally conceived as the first of a two-essay dialogue with myself. The second essay, "Sharp-Shooting from the Outskirts of the Minefield: The Radical Critique by American Black and Third World Feminist Literary Critics," was to argue that black and Third World American feminist literary critics stand as a group apart from the whites, united by their far more probing analyses of the institutions which give rise to current literary tastes and by their angrier indictment of current critical practice and theory. Due to recurrent eye problems, however, and some difficulty in obtaining all the articles I sought, the second essay could not be completed along with the first and, as yet, remains in draft. Despite the omission of any discussion of the fine work done by black and Third World feminist critics, I decided to allow the first essay into print—for whatever discussion it may initiate; and I beg the reader's patience while I endeavor to complete its follow-up companion.

¹ Mary Ellman, *Thinking About Women* (New York: Harcourt Brace Jovanovich, Harvest, 1968).

² See Clifford Gertz, "Ideology as a Cultural System," in his *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973), p. 232.

³ *Ibid.*, p. 204.

⁴ Lillian S. Robinson, "Cultural Criticism and the *Horror Vacui*, *College English* 33, no. 1 (1972); reprinted as "The Critical Task" in her *Sex, Class, and Culture* (Bloomington: Indiana University Press, 1978), p. 51.

⁵ Elaine Showalter, *A Literature of Their Own: British Women Novelists From Bronte to Lessing* (Princeton: Princeton University Press, 1977), p. 36.

⁶ Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," *College English* 34, no. 1 (October 1972); reprinted in *Adrienne Rich's Poetry*, ed. Barbara Charlesworth Gelpi and Albert Gelpi (New York: W. W. Norton Co., 1975), p. 90.

⁷Kate Millett, *Sexual Politics* (Garden City, N.Y.: Doubleday and Co., 1970).

⁸Rebecca Harding Davis, *Life in the Iron Mills*, originally published in *The Atlantic Monthly*, April 1861; reprinted with "A Biographical Interpretation" by Tillie Olsen (New York: Feminist Press, 1972). Charlotte Perkins Gilman, *The Yellow Wallpaper*, originally published in *The New England Magazine*, May 1892; reprinted with an Afterword by Elaine R. Hedges (New York: Feminist Press, 1973).

⁹Nina Baym, *Woman's Fiction: A Guide to Novels by and about Women in America, 1820-1870* (Ithaca: Cornell University Press, 1978).

¹⁰In her *Feminine Consciousness in the Modern British Novel* (Urbana: University of Illinois Press, 1975), p. 3, Sydney Janet Kaplan explains that she is using the term "feminine consciousness" "not simply as some general attitude of women toward their own femininity, and not as something synonymous with a particular sensibility among female writers. I am concerned with it as a literary device: a method of characterization of females in fiction."

¹¹Patricia Meyer Spacks, *The Female Imagination* (New York: Avon Books, 1975), p. 6.

¹²Ellen Moers, *Literary Women: The Great Writers* (Garden City, N.Y.: Doubleday and Co., 1976).

¹³Showalter, *A Literature of Their Own*, p. 11.

¹⁴Jean E. Kennard, *Victims of Convention* (Hamden, Conn.: Archon Books, 1978), pp. 164, 18, 14.

¹⁵See Millett, *Sexual Politics*, pt. 3, "The Literary Reflection," pp. 235-361.

¹⁶The phrase is Geertz's, "Ideology as a Cultural System," p. 214.

¹⁷Lillian Robinson, "Criticism—and Self-Criticism," *College English* 36, no. 4 (1974) and "Criticism: Who Needs It?" in *The Uses of Criticism*, ed. A. P. Foulkes (Bern and Frankfurt: Lang, 1976); both reprinted in *Sex, Class, and Culture*, pp. 67, 80.

¹⁸Rich, "When We Dead Awaken," p. 90.

¹⁹Judith Fetterley, *The Resisting Reader: A Feminist Approach to American Fiction* (Bloomington: Indiana University Press, 1978).

²⁰Tillie Olsen, *Silences* (New York: Delacorte Press/Seymour Lawrence, 1978), pp. 239-240.

²¹See Cheri Kramer, Barrie Thorne, and Nancy Henley, "Perspectives on Language and Communication," Review Essay in *Signs* 3, no. 3 (Summer 1978): 646.

²²See Adrienne Rich's discussion of the difficulty in finding authentic language for her experience as a mother in her *Of Woman Born* (New York: W. W. Norton and Co., 1976), p. 15.

²³Nelly Furman, "The Study of Women and Language: Comment on Vol. 3, no. 3" in *Signs* 4, no. 1 (Autumn 1978): 184.

²⁴Again, my phrasing comes from Geertz, "Thick Description: Toward an Interpretive Theory of Culture" in his *Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1972), p. 9.

²⁵Julia Penelope Stanley and Susan W. Robbins, "Toward a Feminist Aesthetic," *Chrysalis*, no. 6 (1977): 63.

²⁶Helene Cixous, "The Laugh of the Medusa," trans. Keith Cohen and Paula Cohen, *Signs* 1, no. 4 (Summer 1976): 87.

²⁷In *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale University Press, 1979), Sandra M. Gilbert and Susan Gubar suggest that women's writings are in some sense "palimpsestic" in that their "surface designs conceal or obscure deeper, less accessible (and less socially acceptable) levels of meaning" (p. 73). It is, in their view, an art designed "both to express and to camouflage" (p. 81).

²⁸Consider, for example, Paul Boyers's reductive and inaccurate generalization that "what distinguishes ordinary books and articles about women from feminist writing is

the feminist insistence on asking the same questions of every work and demanding ideologically satisfactory answers to those questions as a means of evaluating it," in his "A Case Against Feminist Criticism," *Partisan Review* 43, no. 4 (1976): 602. It is partly as a result of such misconceptions, that we have the paucity of feminist critics who are granted a place in English departments which otherwise pride themselves on the variety of their critical orientations.

²⁹ Ambivalent though he is about the literary continuity that begins with Homer, Harold Bloom nonetheless somewhat ominously prophesies "that the first true break . . . will be brought about in generations to come, if the burgeoning religion of Liberated Woman spreads from its clusters of enthusiasts to dominate the West," in his *A Map of Misreading* (New York: Oxford University Press, 1975), p. 33. On p. 36, he acknowledges that while something "as violent [as] a quarrel would ensue if I expressed my judgment" on Robert Lowell and Norman Mailer, "it would lead to something more intense than quarrels if I expressed my judgment upon . . . the 'literature of Women's Liberation.' "

³⁰ Kennard, *Victims of Convention*, p. 14.

³¹ Rich, "When We Dead Awaken," p. 90.

³² The first is a proposition currently expressed by some structuralists and formalist critics; the best statement of the second probably appears in Georg Lukacs, *Writer and Critic* (New York: Grosset and Dunlap, 1970), p. 119.

³³ David Couzens Hoy, "Hermeneutic Circularity, Indeterminacy, and Incommensurability," *New Literary History* 10, no. 1 (Autumn 1978): 166-67.

³⁴ Bloom, *Map of Misreading*, p. 36.

³⁵ John Dewey offered precisely this argument in 1934 when he insisted that a work of art "is recreated every time it is esthetically experienced. . . . It is absurd to ask what an artist 'really' meant by his product: he himself would find different meanings in it at different days and hours and in different stages of his own development." Further, he explained, "It is simply an impossibility that any one today should experience the Parthenon as the devout Athenian contemporary citizen experienced it, any more than the religious statuary of the twelfth century can mean, esthetically, even to a good Catholic today just what it meant to the worshipers of the old period," in *Art as Experience* (New York: Capricorn Books, 1958), pp. 108-109.

³⁶ Charles Altieri, "The Hermeneutics of Literary Indeterminacy: A Dissent from the New Orthodoxy," *New Literary History* 10, no. 1 (Autumn 1978): 90.

³⁷ Murray Krieger, *Theory of Criticism: A Tradition and Its System* (Baltimore: The Johns Hopkins University Press, 1976), p. 6.

³⁸ See Stanley E. Fish, "Normal Circumstances, Literal Language, Direct Speech Acts, the Ordinary, the Everyday, the Obvious, What Goes without Saying, and Other Special Cases," *Critical Inquiry* 4, no. 4 (Summer 1978): 627-28.

³⁹ Ibid., p. 643.

⁴⁰ Virginia Woolf, "Women and Fiction," *Granite and Rainbow: Essays* (London: Hogarth, 1958), p. 81.

⁴¹ Cesare Segre, "Narrative Structures and Literary History," *Critical Inquiry* 3, no. 2 (Winter 1976): 272-73.

⁴² Ted Cohen, "Metaphor and the Cultivation of Intimacy," *Critical Inquiry* 5, no. 1 (Autumn 1978): 9.

⁴³ From Adrienne Rich's "Transcendental Etude" in her *The Dream of a Common Language: Poems 1974-1977* (New York: W. W. Norton and Co., 1978), pp. 76-77.

⁴⁴ Furman, "The Study of Women and Language," p. 184.

⁴⁵ "A recurrent tendency in criticism is the establishment of false norms for the evaluation of literary works," notes Robert Scholes in his *Structuralism in Literature: An Introduction* (New Haven: Yale University Press, 1974), p. 131.

⁴⁶ For a full discussion of the Glaspell short story which takes this problem into account, please see my "A Map for Re-Reading: Or, Gender and the Interpretation of Literary Texts," forthcoming in a Special Issue on Narrative, *New Literary History* (1980).

⁴⁷ Olsen, *Silences*, p. 45.

⁴⁸ Annette Kolodny, "Literary Criticism," Review Essay in *Signs* 2, no. 2 (Winter 1976): 420.

⁴⁹ Scholes, *Structuralism in Literature*, p. 144-45. These comments appear within his explication of Tzvetan Todorov's theory of reading.

⁵⁰ I borrow this concise phrasing of pluralistic modesty from M. H. Abrams's "The Deconstructive Angel," *Critical Inquiry* 3, no. 3 (Spring 1977): 427. Indications of the pluralism that was to mark feminist inquiry were to be found in the diversity of essays collected by Susan Koppelman Cornillon for her early and ground-breaking anthology, *Images of Women in Fiction: Feminist Perspectives* (Bowling Green, Ohio: Bowling Green University Popular Press, 1972).

⁵¹ R. P. Blackmur, "A Burden for Critics," *The Hudson Review* 1 (1948): 171. Blackmur, of course, was referring to the way in which criticism makes us unconscious of how art functions; I use his wording here because I am arguing that that same awareness must also be focused on the critical act itself. "Consciousness," he avers, "is the way we feel the critic's burden."

⁵² I have earlier elaborated my objection to prescriptive categories for literature in "The Feminist as Literary Critic," Critical Response in *Critical Inquiry* 2, no. 4 (Summer 1976): 827-28.

⁵³ Scholes, *Structuralism in Literature*, pp. 151-52.

⁵⁴ Lillian Robinson, "Dwelling in Decencies: Radical Criticism and the Feminist Perspective," *College English* 32, no. 8 (May 1971); reprinted in *Sex, Class, and Culture*, p. 11.

⁵⁵ "Ideology bridges the emotional gap between things as they are and as one would have them be, thus insuring the performance of roles that might otherwise be abandoned in despair or apathy," comments Geertz in "Ideology as a Cultural System," p. 205.

⁵⁶ *Ibid.*, p. 220, 205.

⁵⁷ I here follow Frederic Jameson's view in *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism* (Princeton: Princeton University Press, 1974), p. 107, that: "Ideology would seem to be that grillwork of form, convention, and belief which orders our actions."