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Women's writing and the feminine discourse : Gynesis, gynocriticism, and beyond

L'écriture des femmes et le discours féminin : Genèse, gynocritique et au-delà

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Abstract: *This article aims at providing a close look on the assumptions while scrutinizing the mechanism of writings by authoresses, i.e. the feminine discourse which promotes women's experience in content and context. When the linguistic structures are dissected to explore woman's identity, body, sexuality, experience by the text, therein lies its 'Gynetic' nature. In the same token, the text renders the subculture of the woman writer with historical and cultural facets by dint of the literary convention of 'realism' and literary device 'female character', thereupon the text is deemed to be a 'Gynotext'. Nonetheless, the feminine discourse can be sized up by variant particularities beyond its linguistic, cultural or historical frame, but rather by identity discourses known as "the new geographies of identity" to fathom better the identity and experience of women on psycho and sociological underpinnings.*

Keywords: *discourse, women's experience, reality, female character, feminine discourse.*

Résumé : *Cet article a pour but d'approfondir à compréhension des présupposés scrutant le mécanisme de l'écriture féminine, c'est-à-dire le discours qui promeut l'expérience des femmes dans le contenu linguistique et le contexte auquel renvoie le texte. Lorsque les structures linguistiques sont analysées afin d'explorer l'identité, le corps, la sexualité, l'expérience de la femme à travers le texte. Ce dernier représente le lieu où réside sa nature 'génétique'. Dans le même temps, le texte transforme la sous-culture de la femme autrice en facettes historiques et culturelles à cause de la convention littéraire du 'réalisme' et du dispositif littéraire 'personnage féminin'. Le texte est par conséquent considéré comme un 'Gynotexte'. Cependant, le discours féminin n'est pas toujours étudié en usant des particularités variantes au-delà de son cadre linguistique, culturel ou historique, mais aussi par des discours identitaires désignés comme « les nouvelles géographies de l'identité » pour mieux cerner l'identité et l'expérience des femmes dans le domaine psychosociologique.*

Mots-clés : *discours, l'expérience des femmes, réalité, caractère féminin, discours féminin.*



Literary works are deemed to be of a great solace to the reader where the imagination works on its realm to sooth the soul. Yet, literature is didactic in nature for it teaches us things about ourselves, our lives, our surrounding. By imparting a message to reader, it tends to project facts about life via literary texts. It has more than a mirror function just to reflect but rather a glass function. It sets the link forth twixt literature and life by stressing more importance on indulging deeply in reality that leads to get hold of human life by delving into the human experience for a better apprehension.

Correspondingly, women writers consider literature as their own galaxy where they can indicate their reality and share women's experience in their societies. Women's literature centers on bringing life to the text and engaging the reader into that the experience of women. Women writers had on their account a great deal of time and energy and persistence to project women's experience by means of their peculiar way of their women characters with great attention and focus on the language too.

1. The historical evolution of women's writing

Women's writing developed historically, to be in opposition of being 'subterranean' or an 'undercurrent' (Plain and Sellers, 2007:106), to go into orbit due to the flowering of the feminist literary criticism which by its turn thrived by dint of Feminism. The latter is about Women's liberation movement. Its seeds go back to the first wave of feminism in the nineteen forties and fifties, when women led a radical movement to gain their rights. The Second wave was considered to be the "New/Modern Social Movement", it took place in the nineteen sixties and seventies. This wave aimed at liberating more women regarding still stuck issues to have further dibs with definite awareness on sexuality and politics. The third wave is the continuation of women's activism, in the nineteen eighties and nineties, on race and sexuality in favoring the variation among the feminist group to include queer and non- white women. The Fourth wave, started in two thousand till nowadays, Pythia Peay is the first one to refer to the fourth wave in 2005 in her article "Feminism's Fourth Wave" (Qtd.in Andersen, 2018: 29). Prudence Chamberlain defines it by saying that it is the upshot of the erstwhile movements (2017: 22). Both Peay and Chamberlain assert that this wave endures its path towards the empowerment of worldwide women to defend their concerns calling for their collectiveness against rape, violence, sexual harassment.

The feminist literary criticism does not deviate from the activism of feminism in object. Woman is the gist of its interest. It labeled women's writings by providing a clear understating of the divergence of three fundamental terms for a better penetration of the text written by women writers: feminist, female, and feminine. Toril Moi explicates them into having a political nature, biological nature and "a set of culturally defined characteristics" (Qtd. in Barry, 2002: 122) that is to say, having certain features attributed by society.

According to Mouro (2014), the objective settled down by feminist literary criticism is about burrowing the literary text from feminist Lenses (2014:53-54). Thus, the focus of those lenses varies from one generation to another. In the footsteps of Mary Wollstonecraft, Virginia Woolf and Simone de Beauvoir were the main figures of the first

generation of feminist literary criticism to kindle rebelliously what Wollstonecraft started. Proclaiming the consciousness of the capability of women to write, and casting light on the negative stereotypes of women framed in literary texts, written by men writers, was the aim. The second generation of feminist literary criticism is deemed to be groundbreaking for the call of shifting the pinpoint from only on traditional images of women made by patriarchal vision and creation of new images of women by women writers. The latter is restrained to be the “heroic, passionate, subversive, angry, and unstoppable” (Plain & Sellers, 2007: 110-117) instead of “silent, nagging wife” (Plain & Sellers, 2007: 33) and “the inconstant lover, the nagging wife, the shrewish spinster, the disdainful mistress or the seducing whore” (Plain & Sellers, 2007: 34). The third generation is marked by the insistency of the search for identity for women of ethnicity keep struggling for rights that other women already have. Women’s writings revolve around their identity, sexuality, and ethnicity to the extent the images of women took another parameter to be “emancipated yet vulnerable”. (Riley and Pearce, 2018: 122). It was based on intersectionality, a term which was coined by Kimberlee Crenshaw in 1989, and tackled topics related to race, gender, class, and LBGTQ.

Elaine Showalter makes it clear on how Feminism and Feminist Literary criticism cleared up the way to sustain women’s literature by recording its history preserved away from the patriarchal dominance, which blurred and muzzled women’s voice in literature via history. She expounds:

It was through the women's liberation movement that we began to draw connections between our own work and our lives, to note the disparities between the identifications and ambitions that these attracted us, along with thousands of other women to study and teaching of literature and the limited and secondary roles women granted to female scholars ... Feminism spoke to our lives and our literary experience with the fierce urgency of a revelation or a Great Awakening. (Qtd. in Yadav, 2018: 61)

Feminism came to signal that women’s lives matter; then feminist criticism came to evidence that women’s writings about women’s lives matter. If women’s importance in life lays on being open to life and acting freely, having access to education, deciding with whom they want to spend the rest of their lives, working, and voting, ...etc., then criticism is there to expose how women’s everyday lives are projected in literature by authoresses.

Showalter maps in *A Literature of Their Own* (1977) the history of women’s writing into four stages. The first stage is called the “Feminine Stage” (1840-1880). It is the stage of internalization and imitation. This means that women’s writing was featured by imitating the canons of male writing system. Their writings witness certain invisibility due to the gender inequality which pushed them to write under male pseudonyms (like Bradley Sheldon under James Tiptree and Amantine Lucile Aurore Dupin under George Sand), otherwise their works would never be published. The Second Stage is the “Feminist Stage” (1880-1920), it is the stage of protest and autonomy. In this stage, women writers were solicited to separate from the male literary world. Women writers wrote independently to make their voices louder than before and in contention with male counterparts whose literary world expelled women writers as vivid entities epitomizing the women characters as such. The third stage is the “Female Stage” (1970-2000). It is the stage of self-discovery. This stage was hinged on the rejection of the social construct depiction of what a woman is. The focal point was on female writing and female experience underscoring the search for female /women identity, which made female characters acquire a dominant

position in the women writers' texts. For the fourth Stage (2000-ongoing), Liedeke Plate assumes that Showalter has supplemented the stage of history of women's writing with the fourth one to be "Free" "in her more recent *A Jury of Her Peers: American Women Writers from Anne Bradstreet to Annie Proulx* (2009)." (2016:2) This stage is about writing with no holds barred and "Free" refers to the very progressive stage of women's writing has attained, an enlarged scope towards forwardness so as to express their voices and experiences by their unconventional discourse.

2. Women's writing and gynesis-écriture feminine

It is cardinal to fasten upon women's writing undergrounds, the conceptualization of what it is about, how it should be, and how the social and cultural attributes are inherited in the process of writing by women writers, Pam Annas accounts for women's writing:

Writing as Women" grew out of the large and increasingly sophisticated body of work that has been produced in the past ten years: by feminist linguists, on how women speak; by feminist psychologists and philosophers, on the way women think; by feminist literary critics, on women's literature; and by women writers, on their own writing process (1984:39)

Pam Annas tackles the interrelation between feminism and linguistics, psychology and literary criticism and how they work for the pros of women. All together, they reveal the manner women's writings function in reflection of the way women speak, think, and live in images in literary texts. It is the process which breaks the rules and linguistic borders "that exposes those very boundaries for what they are-the product of phallogocentric discourse" (Mary Jacobus, Qtd. in Greene, 1990: 85). Showalter contends that process of writing is nothing but "a form of resistance for imprisoned by their social and sexual roles." (1993: 116). She describes it as "the product of a subculture, evolving with relation to a dominant mainstream." For the sake of the "exploration of the daily lives and values of women within the family and the community." (Showalter, 1998: 400). Women's writing is about depicting faithfully all the aspects of women's lives, ideas, standpoints in literary texts released from the patriarchal world and reflected in male-dominated literary world using their proper language different from the male one, i.e. their subculture. In this respect, to get to grips with the process of women's writings and what is underlined in their texts; Genesis provides meritorious illustrations and enlightenments towards the feminine discourse by indulging first into the male one.

2.1. Dissecting the patriarchal codes of language and gender identity

Before heading to what involves in the genetic process of women's writing since it deals with the feminine discourse as a part of the discourse in general, certain women scholars claim before doing so, it is worthy to unravel the male discourse and drawing a clear gist of the female identity set in the patriarchal perspective.

Inasmuch as Lacan and Freud are on the behalf of the western philosophy of the patriarchal world, they think that the establishment of the male discourse is interrelated to its powerful status of his gender identity. Arguably, Gardiner assumes that "[t]he formulation that female identity is a process stresses the fluid and flexible aspects of women's primary identities. One reflection of this fluidity is that women's writing often does not conform to the generic prescriptions of the male canon" (1981: 353) and Carla Kaplan maintains "since language is not simply a means of achieving social change but is itself already part of the problem women face" (1990: 339).

Gardiner and Kaplan's convictions and reasoning flow in the akin stream to stress the idea that since women's writing is governed by certain social and cultural attributes to women's status in society. Accordingly, before establishing a feminine discourse, it is needy to spot and indulge into the male false negative outlooks, which degrade the status of women and limit their role in society. Then fixing sets of new codes of the feminine language via which positive images of women are established.

Cixous, Irigaray, and Jardine made assumptions about the process of women's writing relatively to psychoanalysis, those of Lacan and Freud, to exhibit how the masculine ideology defines improperly woman's identity. For the sake of women's literary production, it is highly imperative to correct first the assumptions of the male dominated world about women. In her book *The Speculum of The Other Woman* (1974), Irigaray refers to what she considers the "logic of sameness" to hint that in prevailing reality "in society" there is man and woman, however, the latter is defined as the absence of the former in the logic of "deficiency", "atrophy", "monopoly" (Qtd. in Morris, 1993: 114). To trace that logic of sameness, she pays close attention to Freud's perception of the pre-Oedipal stage as the first stage of infancy. He says that in this stage the girl is deemed to be a "little boy" and after that stage he sees her to be "only a non-man: the little man that the little girl is must become a man minus certain attributes'" (Qtd. in Morris, 1993: 115).

In the same context, Lacan views the imaginary order, which lasts from birth to 6 months, both of the boy and girl are genderless. For Lacan the symbolic order comes after the imaginary order to classify the girl to her social rank related to the subordination identified with mother, since she is on the way of the construction of woman identity to be in the symbolic order as the "off-stage, off-side, beyond representations, beyond selfhood" (Qtd. in Morris, 1993: 116). While for the boy, he goes to the supreme status acknowledged with father in correspondence with law. Irigaray suggests the formula of the presence of man and woman in society as A and B rather than A and A'. She reveals how patriarchal language is gauged unequally by privileging masculine identity, these assumptions made by patriarchal system make men dominate women feasibly by limiting their chance to life predominantly and writing singularly.

In the Derridean concept of Deconstruction, words have the tendency of 'binary oppositions', meaning that "the privileging of one term over its opposite functions to sustain a belief in its presence" (Morris, 1993: 117). Irigaray and Cixous (1993) adopt that concept of deconstruction to subvert the hiercharization of those oppositions. From here, man is advantaged and his opposite in social reality is woman. Hence, this vindicates that woman does exist as an opposite to man not the lack of man. Cixous adduces that everything in the world has its opposite. By her experience when writing her autobiography, she mentions that in early life in Algeria, came up with oppositional terms built on a cultural order which is based on "possession" and "property": "[f]or this system of logic to work, 'There has to be some "other"-no master without a slave, no economic-political power without exploitation, no dominant class without cattle under the yoke, no'" Frenchmen without wigs, no Nazis without Jews, no property without exclusion.'" (Qtd. in Morris, 1993: 119)

On the basis of the sociological experiments which abandon Freud and Lacan's notions, Margaret Homans undertakes Chodorow's ones stating:

Chodorow's argument derives in large part from her feminist manipulations of the Freudian myth, so that her own writing constitutes mythmaking just as much as Lacan's does. Yet she relies to an equal degree on recent clinical studies of children, which allow her to claim for her argument a greater degree of experiential accuracy than Freud's or Lacan's may contain. (Qtd. in Lemardeley-Cunci, 1995: 466)

Chodorow's assuming stands the traditional explanation of female identity on its head alongside Irigaray and Cixous'. For her, conceding that in Lacan's imaginary and symbolic order and Freud's Oedipal Complex, the boy develops his gender identity negatively to his mother, to join the status of power/Law "father", and the girl develops hers, positively to her mother, "obeying the law/ conformity". The girl's formation of her identity towards maturity is related to the "Mother - daughter" relation identity. Thereupon, the girl should develop her identity in separation from mother. At variance, the boy's identity is "stable" and "constant" while female identity is in nature "relational", "fluid", "less fixed more flexible, less unitary, and more flexible" (Qtd. in Gardiner, 1981:353)

2.2. Fixing the feminine discourse

According to Alice Jardine, the concept of Gynesis is about "putting into discourse of 'woman' as the process diagnosed, [...], as ...intrinsic to new necessary modes of thinking, writing, speaking." (Qtd. in Morris, 1993: 9). It is about generating new feminine codes in the feminine discourse from those already existing. Hélène Cixous in her article *The laugh of Medusa* (1975), defines women's writing in its genetic nature under the term of 'Écriture Feminine': "a woman's practice of writing has to be based on a very different order of meaning to that of the phallogocentric symbolic order. It would have to embody the libidinal economy of the 'gift', not of 'property'." (Qtd. in Morris, 1993: 120). She declares that it is revolutionary in nature, it is "the new Subversive, and Insurgent" writing. It is highly challenging to theorize and code and hem in women's writing hitherto women come at the hub of it, their existence and experience are highly vital for Cixous as opposed to phallogocentric witting. 'Écriture Feminine' works in the advantage of women's putting on a display woman as a prominent opposition to men in society to break that symbolic order. This process of writing emphasizes to adjust "The Male Sentence" (a term used in the article of Sara Mills by the same title), when bringing out the linguistic sets of male discourse to build the feminine structure of words in the text. Nevertheless, the call is made to take the lexis and grant them a voice "writing by the voice" (Bressler, 2007:180). Cixous accentuates the value on the words by virtue they hold the cultural and the social meaning of a given community. The word effects our world and the meanings in relation to it. Cixous says that "everything turns on the Word: everything is the Word and only the Word...we must take culture at its word; as it takes us into its Word, into its tongue" (Qtd. in Ryder, 1989: 535). By relaying on the conclusions of poststructuralists, particularly of 'Deconstruction' of Derrida, she provides the binary combination to "Woman" as a term to be associated with nature: culture/ nature. Women's writing reflects culture since woman has an impact on that culture and portrays her life vis-à-vis her surroundings. Friedman considers, that to have a rich gathering of the course of women's writing, it is imperative to pay attention to its linguistic patterns, the feminine body, and desire. Together, they bring an effect to the text and are effected by their turn by language. (1996: 29). The genetic process of writing is not only about discerning the linguistic effect upon the text but rather on the feminine body. Cixous invites women to search for their feminine

identity via writing by the word and the body for Woman is reckoned to be “the writing effect not a person” (Eagleton, 1991:10). Writing by body affirms the textual sexuality. Irigaray believes that “the affirmation of feminine identity and sexuality as open, flowing, abundant, multiple, as opposed to the masculine valorization of a single organ.” (Qtd.in Morris, 1993: 130). This refers to the fact that women should write about female sexuality as part of female identity and her experience “the experience of Jouissance”, which depicts the hindered pleasure by the patriarchal phallogocentrism. Female body challenges the limitation of her relation to her mother by the shared status of subordination, source of nurturing, and childcare bearing, and the daughter has to shape her identity accordingly. Irigaray gives the example of the image of women’s lips and implying their plurality of their sexuality. They are not used for utterance “language production” rather to connote also its erotic nature. Taking into account that the more we dig up into the feminine body, the more we find that it holds codes, which can be deciphered according to its plural social cultural meanings.

In the long run, Morris sums up the attributes of genetic process of writing; she states: “[h]er strategy for a disruptive feminine writing practice [...] consists of “a dispersal of any unitary subjective ‘I’, punning and word play, and syntactic disjunction.” (1993:128). To put it another way, Gynetic practice of women’s writing is anti-linear, cyclical, and metaphorical with rhythmical syntax. It underlies subversion, the fluidity, complexity, punning words (wordplays), and multiplicity (of the body and language) for the purpose of bringing “change upon the social and cultural patterns established in literature” (Bressler, 2007: 180).

3. Women’s writing and gynocriticism

The concept of Gynocriticism comes from the Greek word ‘gyne’, γυνή, to mean woman. It appeared in *Women’s Time, Women’s Space: Writing the History of Feminist Criticism* (1984) by Elaine Showalter, to “pair gynocritics with Alice Jardine’s neologism gynesism” (Qtd. in Plate, 2016: 1). Showalter’s concept is nothing but a particular directive of what women’s writing is about as an attempt to associate particularities of the feminine discourse instituted in texts written by women writers the akin premise applied in gynesism so far with certain distinct details.

Gynocriticism zooms in the particularity of discourse established in “gynotexts” (texts written by women writers) to be distinctive from the “Androtexts” (texts written by men writers). The Gynotext is the space of women’s writing where woman comes at the core as a writer and a character. It is the place from which man is excluded. Showalter calls that space as the ‘Y’ as the ‘female space and ‘X’ as the ‘male space’ which the latter cannot interfere in the former. The ‘Y’ is ‘the wild zone’ whereby women’s writing is distanced from the “cramped confines of patriarchal space” (Qtd. in Pourgiv, 2012: 5). Showalter calls on to make the female discourse to be typical from the male one. She accentuates the difference rather than separation from the canon. In her work *Twenty Years on: “A Literature of Their Own” Revisited* , she argues:

My theoretical questions, however, were historical and cultural. What is the relationship between a dominant and a muted culture? Does a muted culture have a history and a literature of its own, or must it always be measured according to the chronology, standards, and values of the dominant? (1998: 404)

To this end, women’s writing should echo and interpret those historical and cultural aspects of the text which outline and hold sway on women’s experience.

She adopts Edwin Ardener diagram to elucidate the concept of Wild zone to suggest the re-consideration of the interaction of men (dominant group) and women (muted group) in terms of language and power in change of status from the status of the subordinated and invisible to the visible one co-existing with the other divergent group.

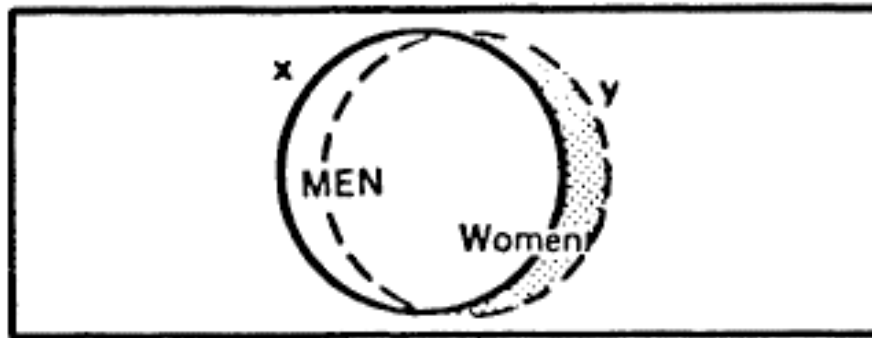


Diagram 1: The Wild Zone Space (Source: Pourgiv, 2012)

Gynocriticism is about how women writers write their gynotexts depicting the experience of women. They are enticed to typically make that muted group expresses its voice and radically to make the new balance and norms of the world and the literary canon. The subjects of Gynocriticism revolve around “the history, styles, themes, genres, and structures of writing of women” (Qtd. in Barry, 2002: 123).

Women’s writing gynocritically is about self-discovery and seeking for the female identity in the inky texts to make a link between the writer and the reader, since it takes the interest of reflecting women’s experience faithfully for the intention the reader can be identified with that experience stabled in the text. Women writers are reporting the “truth of life” via “the realistic portrayals of female characters” (Eagleton, 1991: 9).

The tendency of writing truthfully about reality makes the “ “unbroken continuity between ‘life’ and ‘text’ ” ” (Qtd. in Plate, 2016: 2). The female character is the utensil through which the woman writer embodies that reality about the woman and her experience. That way of writing is cyclical and nuclear in nature for it goes from reality and turns back to it since the reader is able to be versed in that rendered reality in the text. Eagleton writes:

The most popular sequence in a gynocritical reading is from reality, to author, to reader to reality: there is 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. In this paradigm author, character and reader can unite in an exploration of what it means to be a female-they can even assert a collective identity as ‘we women’- and the reader is gratified by having her anger, experience, or hopes confirmed by the author and narrative (1991:9)

This proclaims how the woman writer’s writing functions as a junction between the female character and her experience, and between the reader, the author, and reality.

To accomplish the plausible delineation of women’s identity and experience in the text, Showalter asserts the realistic tendency of writing because it allows “to a more complex

engagement with symbolic, linguistic, and professional aspects of ... women's literature" (1993:115). Showalter insists that women's writing "should be rule breaking, playful, sensuous, anarchic; women should remake language and write in the Mother Tongue" (1993:115), and by the mother tongue she means the feminine language.

In her essay *Towards a Feminist Poetics* (1979), Showalter sums up the gynocritic nature of women's texts by deliberating new models to ponder the nature of feminine discourse in women's writing. To be itemized and enumerated into four models. To begin with, the 'Biological or Experimental Model' which discloses how the female body is implemented in the text and speaks for itself to provide a step towards a thoughtful consideration of the sexual experience of the women characters and to what extent is manifested to the reader. This model provides a way to lay emphasis on the signification and connotation brought to the text by women writers in relation to the mechanism and the seeing through the body of woman which is unlike from men (like womb, breasts etc.). Then, the 'Linguistic Model', which speaks about the feminine discourse in the text by making an analogy between the male and female discourse. In this model, she confirms that women produce and write in a language that is dissimilar to male discourse befits their gender to the extent it can be traced in her writings. Along with the linguistic model, the 'Psychoanalytic Model' scrutinizes the women's psyche; in a way to reveal what and how that goes in her mind. A translation of her emotions, passion, sensibility, sensitivity, and reactions. All these bring an impact on the writing process, "emphasizing the flux and fluidity of female writing as opposed to male writing's rigidity and structure" (Bressler, 2007: 176). Lastly, the 'Cultural Model' which explores in which way society impacts women's roles, lives, self-identification and self-perception, their aspirations and expectations. It molds her understanding of the triangle relationship between the self "woman", the society, and the world.

4. Women's writing beyond gynesis and gynocriticism

Susan Stanford Friedman in *Beyond" Gynocriticism and Gynesis: The Geographics of Identity and the Future of Feminist Criticism* (1996) carries out unsimilar foregroundings and assumptions about discourse, which go beyond Gynesis and Gynocriticism centering on the discourse of identity "the discourse of flux". By stimulus, everything in the world keeps changing, the ideals of our culture, society and identity by the effect of technologies and globalization. So, that change brings an adjustment upon discourse in general and feminist discourse in particular. She calls these new approaches to the discourse "the new geographies of identity". Identity has been approached by historical or biological bases in terms of difference or sameness. She goes pronouncing upon the subject, "Difference versus sameness; stasis versus travel; certainty versus interrogation; purity versus mixing: the geographies of identity moves between boundaries of difference and borderlands of liminality" (Friedman, 1996: 15), this leads to explore that sameness and difference which stipulate the identity discourse that is interacted to the literary discourse.

She puts it forward that "the new geographies of identity" via six discourses of identity which are the discourses of multiple oppression; multiple subject positions; contradictory subject positions; rationality; situationality; and hybridity have developed in regards to the

political and social change and imbricate with feminine discourse. She mentions noticeably, "I propose them in the form of provisional schematization not as a taxonomy but as a useful outline that can pinpoint the theoretical impasse into which the gynocritical and gynecetic strategies of the 1970s and 1980s have fallen by the mid-1990s." (Friedman, 1996: 16)

At the onset, the first discourse that was settled as the outcome of the feminist outlining of identity in terms of "multiple oppression" or "double jeopardy" in the seventies and eighties. It has elaborated "a dialectical analysis whereby the multiplication of oppression creates its antithesis, a multiple richness and power centered in difference" (Friedman, 1996: 16). This points to the discrepancy among women views of oppression as the crucial element of identity and introduced the types of victimization based on race, class, religion, sexuality, national origin, and ableness. This discourse is about the undertaking of defining oppression as a creative source of power to define identity in terms of gender once they are limpid.

Secondly, "multiple subject positions" that appeared in response to the discourse of multiple oppression in mid and late eighties. This discourse is a distillation of the concept of positionality, identity is seen to be multiple subject position decussating with what shapes it like: race, ethnicity, class, sexuality, religion, and national origin, etc. Thus, the self is plural and its nature and position that it occupies is primarily defined regarding certain cultural formations that form the identity in the position of power or powerlessness.

Henceforth, the discourse of "contradictory subject positions" emerged in the nineteen eighties and was widely common in the nineties. "This discourse focuses on contradiction as fundamental to the structure of subjectivity and the phenomenological experience of identity" (Friedman, 1996, p. 18). In this sense, woman can experience oppression by gender and be "privileged by race or class or religion or sexuality or national origin" (Friedman, 1996: 18) and vice versa. She can reach supremacy in a position; contrariwise, loses it in the other. The same thing applicable to man can gain advantage by his gender and loses it by his class, race or religion. These contradictions of identity lay in the apparatus of race, class, gender, national origin, and sexuality.

Coupled with the discourse of positionality, this discourse is demarcated by "rationality", it was developed in late eighties and beginning of nineties. It considers that identity shifts, since one axis of identity is measured by the other axes. Gender is determined in relation to sexuality and race. Those axes function as a reference, which deems identity to be fluid, not stable and fixed.

Then the discourse of "situationality" which is related to issues of postcoloniality, travel, and ethnography that represents the interest of literary studies, asserts the fluid nature of identity like the discourse of "relationality", nonetheless, it changes from a place to another. It marks that one of the axes of identity to be more significant compared to the other ones not on their exclusion yet not having the same relevance. Indeed, "these geographical locations, different scenes foreground different elements of identity" (Friedman, 1996: 19). The axes of identity can locate the person to be in position in an

accurate geographical space in a position of power and in another in the site of powerlessness.

Ultimately, the discourse of “hybridity”. This concept developed in ethnic, postcolonial, diasporic studies. Hybridity is the consequence of the immigration, exile, existence out of the borders of the motherland. “This discourse frequently moves dialectically between a language of diasporic loss of origin or authenticity and a language of embrace of syncretic heterogeneity and cultural translation.” (Friedman, 1996: 20). Therefore, identity is shaped as to inbetweenness; between /from two cultures “juncture of cultures” as Anzaldúa names it. (Qtd.in Friedman, 1996: 20)

By and large, the former insights by Friedman provide another practical way to approach the feminine discourse in relation to the identity discourse transcending the biological or linguistic barriers. We can decipher it through the aspects of identity discourse which are related to the axis of identity, being it gender, race, national origin, religion, class, or ethnicity. They consider the experience, the status in life, the privilege and the interrelation or contradiction between axis of identity which can be also judged by space and inbetweenness.

Conclusion

Writing empowers, it is the compass by means of which the standing point is known, to figure out and find the self in this universe. That compass made the greatest favor to humanity to lead societies not to a utopian at least an enhanced place. Women writers made sure to use their own compass to reach the same place. Their writings went through a lot, their determination, insistence, inspiration, affection were, still, and always are well tracked and felt in their texts to grasp how was and is still their journey long.

Feminists and literary feminist critics made an immense contribution to women’s writing in its way to existence and continuity till nowadays. Being it via Gynesis or Gynocriticism or other implications, they will always hold the torch of the noble message conveyed by literature, that is an art which sculpts reality to render the voice and the experience of woman as a person or an artist, since woman was and will always be deemed as the half of society and responsible of the production and the survival of the other one.

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