

THE PHILOSOPHICAL ASPECT OF CRITICAL GENDER LITERARY PROJECT

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Annotations:

Купцова Тетяна. Філософський аспект гендерного критичного літературного проекту

Представлено комплексне дослідження, присвячене феміністичному критичному проекту. Доведено, що феміністська критика концентрує свою увагу на «жіночих» літературних текстах для висвітлення на їх матеріалі загальних гуманітарних (філософських і антропологічних) проблем. Розглянуто перспективи залучення літератури до філософського контексту того чи іншого мислителя, перспективи спроб віднайти філософські проблеми в літературних текстах. Зауважено, що філософія літератури повинна також передбачати й зіставлення філософії та літератури як двох автономних практик із метою виявлення в них спільностей і розбіжностей. Авторка переконливо доводить, що гендерний аналіз літературних текстів дає змогу вести новий теоретичний діалог із гендерних проблем, що сприяє участі в обговоренні важливих завдань і цілей нашого соціального життя.

Купцова Татьяна. Философский аспект гендерного критического литературного проекта

Представлено комплексное исследование феминистического критического проекта. Доказывается, что феминистическая критика концентрирует свое внимание на женских литературных текстах для постановки на их материале общих гуманитарных (философских и антропологических) проблем. Рассматриваются перспективы включения литературы в контекст философии того или иного мыслителя и перспективы попыток найти философские проблемы в литературных текстах. Подчеркивается, что философия литературы также должна включать сопоставление философии и литературы как двух автономных практик с целью найти их общие и различные черты. Автор убеждает, что гендерный анализ литературных текстов позволит вести новый теоретический диалог по гендерным проблемам, что означает участие в обсуждении важных задач и целей нашей социальной жизни.

Kuptsova Tetiana. The philosophical aspect of critical gender literary project

The article represents comprehensive study of the feministic critical project. It is proved that feministic criticism concentrates its attention on «women's» literary texts to state general humanitarian (philosophical and anthropological) problems on this material. The perspectives to introduce literature into philosophical context of a thinker and the perspectives of the attempts to find out philosophical problems in the literary texts are also considered in the article. It is pointed out that literary philosophy should also include comparison of philosophy and literature as two autonomous practices to find out their similarities and differences. The author is sure, that analysis of gender implications in texts allows starting the theoretical dialogue on gender problems, which means participation in the important discussion about the aims and targets of our social life.

Key words:

феміністський критичний проект, жіноча література, гендер, патріархальні відносини, конструктивізм, культурний код

феминистический критический проект, женская литература, гендер, патриархальные отношения, конструктивизм, культурный код

feministic critical project, women's literature, gender, patriarchal relationships, constructivism, cultural code

Most scientists today conclude that understanding the literature and culture through the lens of gender provides valuable material for philosophy, cultural studies, and literary studies – for the humanities in general. The general humanistic "turn" in culture confirms renewed interest in cultural and semantic problems of literature, to the perception of the social context of a literary work in the late twentieth century. In the works of modern philosophers, gender studies literature is the preferred material.

Literary texts as "political unconscious" (F. Jameson) analyzed by Western researchers of gender (T. Moi, A. Dworkin, L. Hatcheon et al.). As you know, postmodernists R. Barthes, J. Derrida, E. Krystyeva are primarily literary critics. Using literary texts not only to gender interpretation, but also a violation on the basis of their general philosophical and anthropological problems characteristic of the national scientists and researchers (T. Vlasova, T. Hundorova, V. Ageev, O. Zabuzhko, I. Zherebkina). Attempt to attract the literature in the field of philosophy is repeatedly observed in the works of various philosophers (D. Hume, A. Schopenhauer, M. Heidegger, J. Derrida and others). Researchers have tried various methods to prove the possibility of understanding

the "content" and "truth". In their view, is the notion of "philosophy of literature", which involves "putting literature as a component equivalent to the philosophical context of a certain thinker; comparison of philosophy and literature as two autonomous practices in order to identify their common and divergent features; attempts to philosophical problems finding it in literary texts" [9, p. 763].

The purpose of this article is to implement a comprehensive study on the feminist critical project to violate his common humanitarian basis (philosophical and anthropological) issues.

Researchers in the field of feminist theory began to analyze the political, philosophical, literary works in terms of gender "reading" of the late 70's of the past century. One of the first who discovered this problem was an American Kate Millett [11]. The value of labor "Sexual Politics" cannot be overemphasized. It is believed that the researcher in feminist literature has introduced the concept of patriarchy and made it a key to the analysis of culture. K. Millett, devoting a large section of her book, "reconstruction" images of sex in the works of four famous writers of the twentieth century. J. Lawrence G. Miller, N. Mailer and J. Genet,

argued that all societies of patriarchy based on sexual abuse. From that time feminist "literary-critical project", belongs to one of the leading places in gender studies.

Today, feminist criticism is a separate school with its own clearly defined specificity and appropriate methods. Theorists of feminist criticism combines belief that "cultural archetype" of Western modern times is "patriarchal culture." Criticism of "masculine ideology" priority masculinity (rationalism), "Violence orderly thoughts on living and changing nature of the Logos-power of God Mother of matter [4] spread, as you know, in the last quarter of the twentieth century in British, American and French theory. In her most famous writings of the aims (like all feminist literary theory in general) are ready to prove that any text cannot be neutral in gender, and expose patriarchal practices expressed in it [12]. Thus, the task of feminist critical project is running and exposing the male hegemony in philosophy, literature, history and culture in general.

The researchers emphasize that feminist critical project is undoubtedly important, because one of the key ways of male dominance, aiming to "silence" of women is an attempt to make women "keep silence" in cultural sense. Concentrating on "female" literary texts, feminist criticism returns from oblivion undeservedly forgotten the names of writers and challenges the patriarchal image of women in literature. Following K. Millett, lots of explorers see the reason women are not injustice in social structure or physical oppression, and controlling men of culture, religion, language, knowledge, limiting ways of thinking and leads to assimilation patriarchal tenets of not only men but also women. Philosophers-feminists challenged the claims of philosophy and political theory concerning completeness and universality of reason, arguing that they are based on the male paradigm, which ignores the experiences of women and ways of thinking, and therefore ignores the objectivity or, as rightly observes Valerie Bryson actually means sub-subjective perception of men.

All cultural and scientific life is researched by some philosophers-feminists as a political arena, where men should identify biases and to assert women's knowledge [1, p. 30]. Therefore, feminist literary criticism exposes patriarchal manifestations inherent in literary texts and feminist historians restore women's history and women's right to proclaim the knowledge of their past. This approach is reflected in the works of D. Spender, who believes that women's knowledge and understanding of their situation oppressed for ages. In the essay "Women of ideas and what men have done to them," she recovers forgotten historical legacy of feminist thought, arguing that the opening of "feminists to feminism" is not only informative but also act as a stimulus to new research. Thus, in the ontology "British women-

writers", which covers 600-year period and contains 60 names, the authors, in particular D. Spender, D. Todd, show in their writings that one can be proud of literary heritage and world literature [10].

As rightly observes domestic researcher T. Vlasova, representatives of the French poststructuralist school (U. Krystyeva, H. Sixu, L. Irigare), followed by J. Derrida and J. Lacan, consider the text as an open structure, advocating the destruction of stereotypes, the non-binary thinking. The scientist points out that feminist literary criticism is inseparable from postmodernism – theories, now called simply "criticism". T. Vlasova said that the "paradoxes" of postmodernism revealed dominant norms; postmodernists argue that representation is inevitable, but it can be studied, showing as it does legitimate certain kinds of knowledge, meaning and certain power. Postmodernism recognizes that culture is ideologically loaded through its representative nature.

It should be noted that when feminists researchers first turned to "male" texts, primarily interested in their manifestations of misogynous tendencies by many famous philosophers and writers, as well as the way in which almost all of them argued that the lack of rationality women inherent moral traits (low-lying compared with the characteristics of men) make them unable to participate in public and political life, keeping them private, family sphere [2]. As A. Siksonhaus says in the article on Aristotle, femininity symbolized personal relationships, isolation, stability, which "supported" ancient polis [7, p. 55–81]. Scientists studying the texts in terms of their gender content argue that philosophers (Aristotle, Plato, etc.) opposed "political" and "private" long before the division between male world of household and masculine sphere of citizenship acquired its modern form.

Modern scholars agree that the human nature of men and women are different. Then the key question is what exactly the differences between men and women are? If confirmed by the difference between male and female "nature", then women, obviously, be wary of equality with men. If men and women have the same nature, then why civil society recognizes the power of men over women? All these problems are certainly related to the research displays masculine and feminine in a given culture at a particular ethnic group, as reflected in the written sources.

Being concerned with problems of female reading and popular literature, T. Hundorova writes: "In general it seems that the literary tradition refers to male authors and critics, men and their ideas about the nature of creativity and authorship of styles and types of imagery. A female writer takes in this mostly patriarchal, cultural traditions place "other" marginal, inorganic and threatening (last sign are doubts about its authorship)" [3, p. 19].

The researcher draws attention to the fact that when it comes to women's literary tradition, the concept of "envy" and "struggle" it has no place. The prerogative of the women authors – is an intimate and creative approach to the book. As for women's creativity continues T. Hundorova, usually male critics say the lack of "broad knowledge", which for women-authors offset "heartfelt knowledge": the scope of women's creative expression is considered narrowly personal, sensitive "matter". It is intimate, lyrical, private sensual imagery is purely female dominant, but in great literature it can enter only having done it. Comparison of the so-called "male" and "female" creativity is the line of "personal" – "universal" [3, p. 23].

Ukrainian and Russian mentality still remain patriarchal in nature. The patriarchal paradigm of thinking reflects the perception of the world as a structure whose elements are numbered, lined up in a hierarchical model, where the male and feminine are perceived as a license category. Traditionally, men identified with spirit, logos, culture, activity, strength, rationality, light, etc., women – with the matter, chaos, nature, passivity, weakness, emotion, darkness ... As a result, the male symbolic number considered in this paradigm as more meaningful, more valuable to humanity and the world than the female.

The recent years of feminist criticism reflected the emergence of new areas, such as in gender studies is quite popular is "cinema feminism". For example, I. Zhrebkina outlines basic types of feminist literary criticism: women's literature, women's writing, women's biography [5, p. 138]. Philosophical critical theory in general and feminist criticism in particular deals not only with "women's" literature. They argue that each text has a social, historical and even political resonance. Analyzing book by E. Shovalter "Literature of Their Own", L. Taran said that the researcher has identified three main stages of women's literature of the American: The Feminine (1840-1880) – female phase, characterized by imitation of the male tradition; The Feminist (1880-1920) – phase of sexual and textual anarchy, protest against the prevailing standards; The Female (20-s. XX century – till now) – actually female phase stage of self-awareness. E. Shovalter wrote: "Feminine, feminist or women's novel has always had to struggle against the cultural and historical forces that put women's experience in secondary position". We believe that in modern Ukrainian literature when it comes to texts written by women, can be found at the same time all three phases. There are also some "intermediate" compromise, examples of a kind of convergence between traditional male values and new women, as reproduced in the following text.

There is a considerable distance between the female author and text-writing itself. New narrative strategies of female writing are just starting

to be built. As an example, L. Taran cites Virginia Woolf's observations concerning English literature, which, unfortunately, are important for Ukrainian literature: "It is believed that in general women are very quiet, but women feel just as men; they need to realize their abilities and have room for application of effort as well as do their brethren; they suffer from too rigid constraints of excessive congestion as well as men would suffer". And further: "Weight rhythm too mad men differ from women to women could successfully learn something from it. So kind of affectation, so there is no point trying. Perhaps the first thing she could understand, tapping the paper is that it simply was not a single sentence, ready to use. I was very surprised that all the outstanding women in literature until the time of Jane Austen can be seen only through the eyes of members of the opposite sex, as well as in relations with only representatives of the other sex. However, this small piece of women's lives and how few people may know about it even when he looks through her black and pink glasses on his nose worn by his own article. Imagine, for example, that men have been presented in the literature only as lovers of women and would never have been friends of men, soldiers, thinkers, dreamers" [8].

L. Taran finds that Virginia Woolf essay, written in 1929, is still relevant in terms of the Ukrainian realities of the XXI century. A modern female author is that the handle – they speak, write out the accumulated silence, open their depth and reveal them to the world. Is their experience is not worthy of attention? Perhaps it becomes clear why attempts to work out a woman's writing, trying to recreate the identity of women as individuals exposed to resistance to the dominant patriarchal discourse still modern in Ukrainian literature. Therefore, as rightly observes domestic researcher of gender stereotypes T. Vlasova, dominance is not a trait that carries the Y-chromosome. This results in the formation of culture values different experiences of men and women experience. Therefore, the perception of masculinity or femininity models imply a perception of a political idea that everything done by women in the cultural sense, is not as important as what they do men. The latter is entirely true of literature.

Methods of women's creativity devaluation varied. This is a humiliating admission of women to inferior works of genres and topics discredit female literature as outdated or too romantic, and assertions that the works of women deprived of rationalism and more. However, the researcher emphasizes the undeniable fact is that the interest in feminist criticism, on the one hand, and the success of women writers in the twentieth century, on the other hand they heightened interest in the so-called women's literature. Issues in ontology and scientific articles, which, though covering different periods and with different goals for the selection of names and works,

make it possible to trace the relationship works, themes, repeated stories of women in literature [6, p. 127]. Although these works are often written in feminist keys, they draw attention to a stratum of literature, hardly known to readers.

Analysis of women's literature is also important because, despite the various women's writing, it expresses a particular perception of the world, women, women in literature sound "female voices" and she is independent and coherent literary tradition. Women-artists' works is also interesting that the author, according to Foucault as a product of ideology, ideological construct designed to combat "the spread of values". Gender analysis of literary works inevitably leads to "recognition" in the text of imposed social constructs of society, culture conventions, stereotypes of male consciousness and behavior – namely, men's perception of life. Female, always popular in men's discourse, according to most men should represent themselves according to their slave status" [6, p. 128].

After analyzing the above material, we found that gender studies make it possible to move away from traditional literary and socio-political interpretations, study the works in terms of perceptions of "masculine" and "feminine", which is known to have cultural constructs that fall under continuous process of evolution in historical perspective. Gender "dimension" contributes to a new view of the literary works and their interpretation on the basis of gender differentiation enables finding forms that reflect women's experience. Anyway, as the literature is primarily a problem of sex rather than the problem reproduction characteristics of female identity formation and its development as a default, "marginal" in a sense, the individual.

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