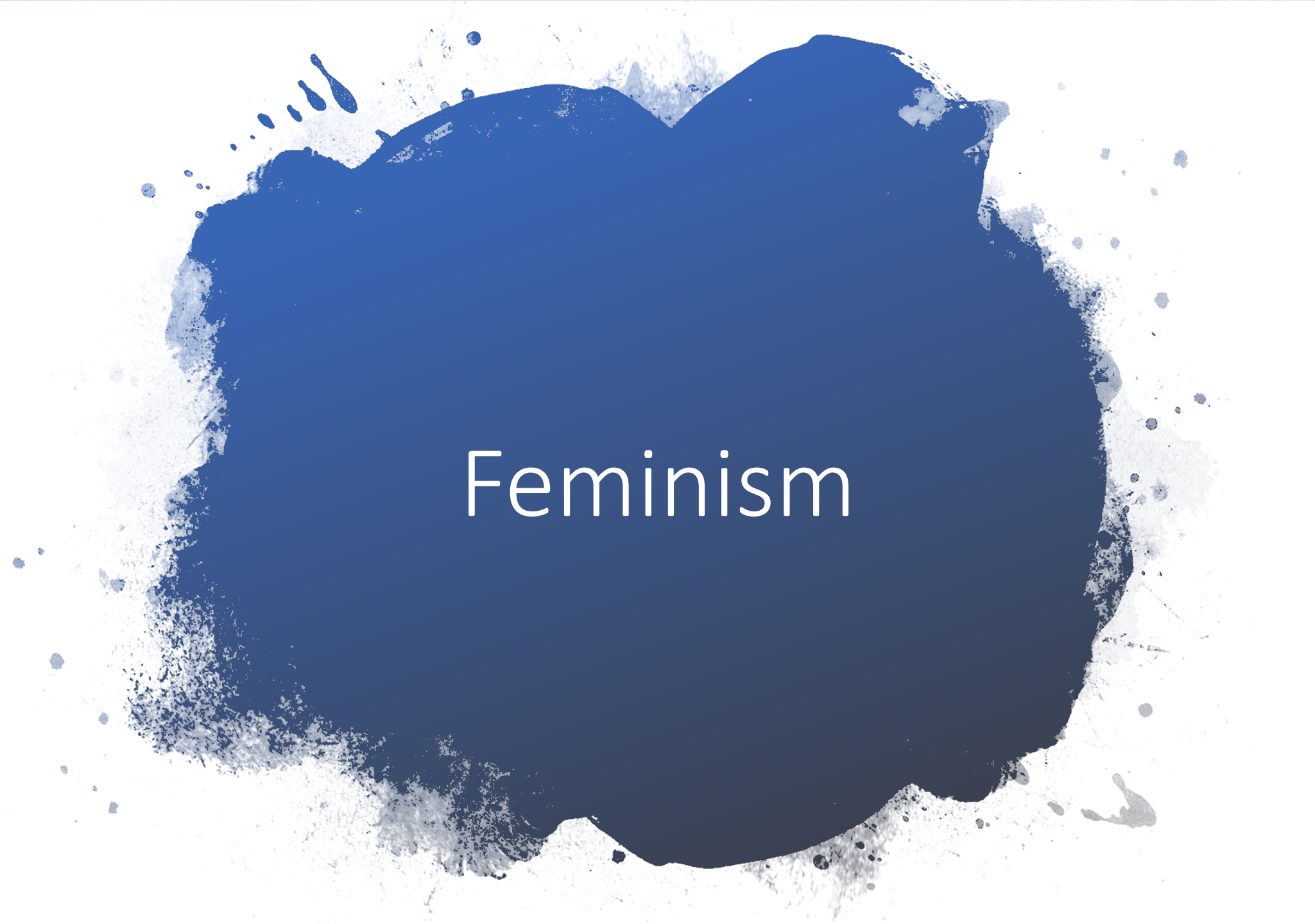


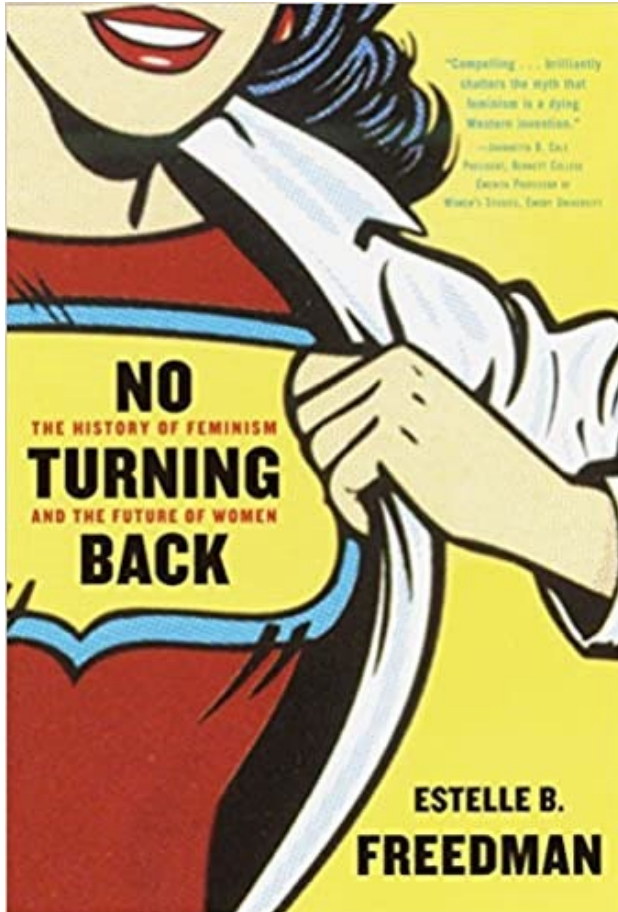


Feminism

History of Feminism



For a good history of feminism and its relationship to the present, read this book

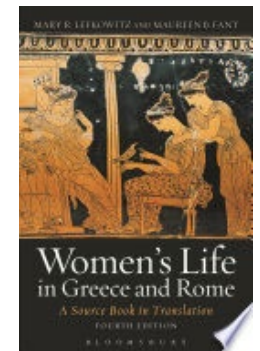
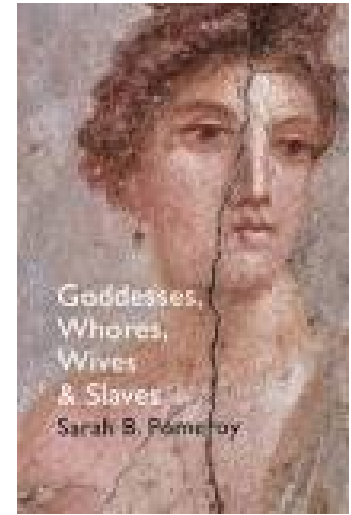


Remember the waves:

- First wave = suffrage
- Second wave = women's liberation (1960s, 70s, 80s)
- Third wave = reconsideration of second wave, plurality of voices, question of gender (1990s on)
- Post-feminist = is feminism relevant? (1980s on)

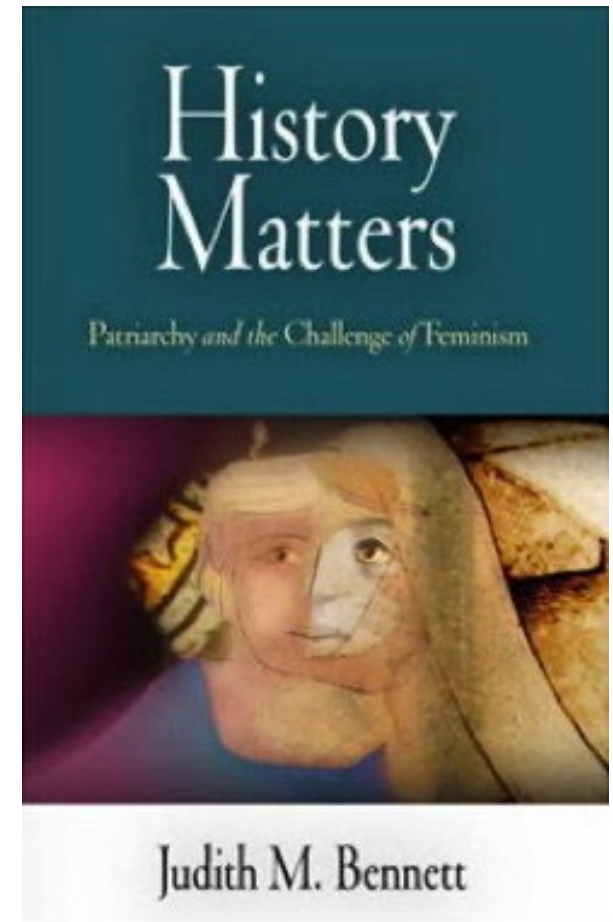
The Question of Women's Studies

- Second Wave's academic response
 - Scholarship on women
 - Focus on WOMEN (most often by women)
- Move to Gender Studies
 - More inclusive (but still very much the product of Women's Studies)
 - A third wave phenomenon



Feminist History and Women's history

- Fighting against the patriarchy of sources and scholarship
- Women's history = historical work on women
- Feminist history = historical work infused by a concern about the past and present oppression of women
- "The most fundamental challenge for historians of women is to regain our moral vision, our political nerve, our feminist indignation." J. M. Bennett (1989)
- "...it is appropriate that feminist history should work also to historicize the thorny problem of women's oppression." J.M. Bennett (2007)



Feminist Literary Criticism

- Women reading women (gynocriticism)
- Analysis and critique of male-centered perspectives in literature
- “Despite the battles and the bad press, feminist literary criticism is a source of pleasure, stimulation, confirmation, insight, self-affirmation, doubt, questioning and reappraisal: it has the potential to alter the way we see ourselves, others and the world.” Plain and Sellers (2007)

Gynocriticism: Sappho, Feminism and Class

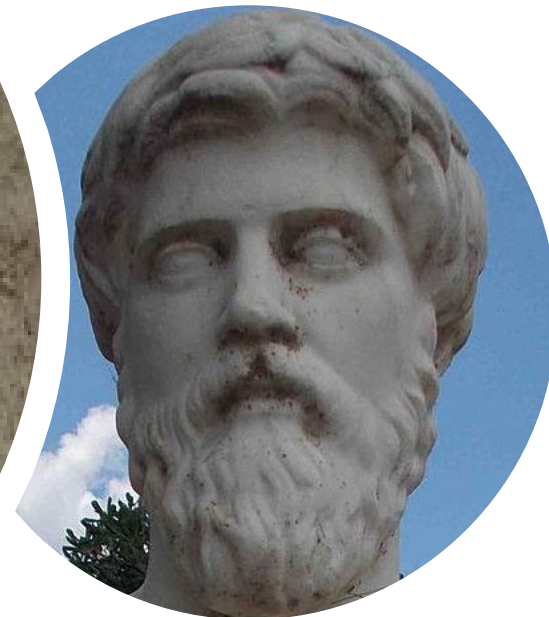
- Sappho F55 **Stobaeus**, Anthology (on folly)
- Sappho to an uneducated woman:
- “But when you die you will lie there, and afterwards there will never be any recollection of you or any longing for you since you have no share in the roses of Pieria; unseen in the house of Hades also, flown from our midst, you will go to and fro among the shadowy corpses...”

Gynocriticism (cont)

- “Sappho writes in full consciousness of her status as an aristocrat, and the occasional moments of satire and humour in her poetry exhibit a strong sense of social hierarchy. She mocks a country girl as "rustic", ignorant about the elegancies of dress, in fragment 57. Another woman is described dismissively, almost contemptuously, as uneducated in fragment 55... Sappho appears in her verses aware of her privileged status as a cultivated aristocrat whose poetic context has been formed by male poets' epic celebration of war and warrior culture.” du Bois (1995)

Same poem – different view

- “If Sappho thought that her beautiful compositions in verse justified her in writing to a **certain rich woman**,
- Dead in the tomb shalt thou lie,
- Nor shall there be thought of thee there,
- For in the roses of Pierian fields
- Thou hast no share” **Plut.** Mor. 146a

[illegible]

And the unfortunate country girl

- F57 Athenaeus, Scholars at Dinner
- Sappho derides Andromeda thus:
- And what country girl beguiles your mind . . . dressed in country garb . . . not knowing how to pull her rags** over her ankles?
- ** brakos is a long robe...
- T20 Maximus of Tyre, Orations
- What else could one call the love of the Lesbian woman than the Socratic art of love? For they seem to me to have practised love after their own fashion, she the love of women, he of men. For they said they loved many, and were captivated by all things beautiful. What Alcibiades and Charmides and Phaedrus were to him, Gyrinna and Atthis and Anactoria were to her; what the rival craftsmen Prodicus and Gorgias and Thrasymachus and Protagoras were to Socrates, **Gorgo and Andromeda were to Sappho**. Sometimes she censures them, at other times she cross-examines them, and she uses irony just like Socrates.