

Arts, Linguistics, Literature and Language Research Journal

ALTERITY IN WOMEN'S LITERATURE

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New York, USA

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Abstract: Women's literature as a cultural construction continues to seek its own space despite being discussed in studies of cultural anthropology and sociology. This project tries to reflect on the importance of understanding the literary texts of women's literature, without labels, that is, without political and sociological connotations, which are generally associated with feminist "struggles", and this literature in particular, brings the subject of enunciation conscious, (which is the fighting author's ego). After the heyday of feminist literature, we understand that the latter did not reach a new audience of female authors and readers, as it also shows us other aspects of alterity. It is questioned whether the alterity factor has become the basis of women's literature today.

Keywords: Alterity, Feminine Literature, cultural construction, space.

ALTERITY: Characteristic that is developed by relations of difference of contrasts.

FEMALE LITERATURE: If the woman and the feminine emerge in literature as the "other", when she brings her truths to the center of literary representations, can she exempt herself from developing herself in a patriarchal tradition?

CULTURAL CONSTRUCTION: Can women's literature be seen as an exclusively feminine anthropology, sociology and construction?

SPACE: female perspective.

Having your own space is a moral project in women's literature, divorced for years from the Alterity of feminist literature in its historical-social context, devoid of political or social connotations, and without any label. This is our first proposal. Feminist literature, on the other hand, "is generally associated with conscious struggles of their social role, that is, the EGO of the struggling author", according to (Luiza Lobo, *Critica em judge*, 1993). The feminist canon was demarcated

by the western middle-class white man, and the woman is inserted in this scene with the feminine literature, after a rupture with the otherness or difference of this vision. The alterity in literature became the basis of the literary approach, for the discussion of my proposal: *The space of Feminine Literature*.

Featuring three world-renowned and translated authors, I would like to reflect on the ALTERITY factor in the selected works, with the intention of observing the evolution of women's literature. When introducing author Kate Chopin (née Katherine O'Flaherty, St. Louis, Missouri, USA -1850-1904), we were soon surprised by many of her stories. In a fantastic collection "Complete Novel & estories" (by Louisiana State Press, 1969), Chopin shows us that even in the 19th century, she approached her female characters, dissatisfied with their lives. The author, in her many stories, presents the marginalized, oppressed, stereotyped condition of women condemned to suffering. Her fault, it was Eva's. Chopin lived at a time when the women's movement had barely begun. Suffragettes such as Susan B. Anthony, Elizabeth Cady Stanton, Gertrude Lothian Bell, (England) had really started their careers as activists, and women abolitionists.

Continuing their struggles, they introduced sexism into the abolitionist movement, which became the Suffragist Movement.

In the United States during the period 1848-1920, excluded from the feminist movement and anti-slavery organizations, led by white women and black men - another disappointment - were also marginalized. However, not letting the period of struggles go unnoticed, she established the "Colored Female Anti-Slavery Society". In the 1960s-1970s, once again the feminist movement suffered great disillusionment, this time the struggle was to form an infrastructure for the representation of women that would overcome the voting

system. Later, from the 1990s to the present, we register above all respect for women and their vote.

Chopin, a progressive, open-minded author, had her works shelved for many years. These were discovered among the energies of the feminist movement in the 1960s. She manipulated a certain humor in her writings which can be seen from several perspectives, for example: within a psychological study of a modern short story, where she explores stories of rejection, where we are faced with the development of a soul awakening to the possibility of another life, or to the emancipation of a creature and its complete being, by practicing the abandonment of conventionalism.

His famous novel: *"The Awakening"*, portrays a young character with a sad story. A southern lady who defends the right to be herself, putting her identity defense above her marriage and her children. This work received severe criticism related to Chopin's motto: "Everything that pleases you is rightfully yours; you have no duties" (Kate Chopin, *complete novels & stories*, 1969). Motivated by this kind of rhetoric, Chopin freely wrote.

I believe that, unconsciously, when the author places her characters in certain circumstances and anomalous conditions, she develops, through relations of difference of contrasts, the practice of Alterity: a condition or characteristic that develops through relations of difference of contrasts. Still within this context, Professor Luiza Lobo, years after Chopin, discusses the theory of feminism as a "sexual gender", which must be understood as a data of "cultural construction". Taking into account the time when Chopin was writing, we do not find so many parameters for this type of debate, however we can highlight what Helene Cixous and Toril Moi, warn us about the relaxation of binary oppositions such as: male versus female, strong versus

weak, which constitute the epistemological framework of knowledge of the world in the West: spirit versus body, culture versus nature, considering a system centered on logocentrism and phallogentrism. What do we mean by this? That "all these ideas are cultural constructions when we know that women, blacks, are minorities and therefore not included in the highest social positions of academic studies, of literary canons, they do not emerge as opinion makers. second: (Luiza Lobo, *Crítica sem Juízo*, 1993). Based on this principle, let us analyze the work of KATE CHOPIN, focusing on the short story: "The story of an hour" (Kate Chopin, *Complete novels & stories*, 1969).

This short story is two and a half pages long, where the author describes an intense and very short moment that happens with the character Mrs. Mallard upon receiving news of the death of her husband, railroad worker Brently Mallard. In shock she retreats to her quarters on the first floor of her residence, alone, closing the door behind her. She sits in a comfortable chair and still gazes at the trees she sees in her backyard, and the peace she absorbs in the process. In her musings, she remembers that the day before she thought her life was very long... but at that moment, living that temporality in which her being was consciously imbued with a great inner peace, she mentally repeated that she was free, free, free. Meanwhile her sister forced the door to enter, already afraid that something might have happened to her. Finally,

Mrs. Mallard gets up, opens the door and with a victorious and triumphant air, takes his sister's arm, goes down the stairs, and passes away. The reality, however, is the contrast that explains that Mrs. Mallard came from the shock of seeing her expectation of personal freedom dashed in the face of the unexpected appearance of her husband. Mr. Mallard did not die, he was not in the accident. The cause

of death: “heart attack”.

Chopin, presents us with the concept of feminine alterity coated in a character sometimes free, sometimes subjugated in her personal dimension. The author’s manipulation plan, Mrs. Mallards, read by the reader, show that women exhibit a different critique of life than men, because their reading is at the same time different and produced by the awareness of a reading of difference, as a crucial paradigm of cultural, binary construction. Mrs. Mallard, could only see the dimension of his OTHER being free.

A few years later, the writer Clarice Lispector (born in Ukraine 1920-1970) appears. She spent her childhood and most of her life in Recife. Her literature championed moral, political, and social values. Clarice faced the reality of her writings, putting herself in the place of the reader, this way, valuing the reader as a living entity that reads and comments.

Enrique Dussel explains that the epiphany of the feminine did not deprive her of her alterity as a person, nor did it diminish or play with alterity: on the contrary, it is someone who carries the light of her own gaze and who precisely, in the nudity of her gaze, as withdrawn otherness, exhibiting itself inversion in disturbance.

I chose “Hora da Estrela”, to highlight the character Macabea, who is the faithful portrait of the marginalized, poor, suffering and lost woman. Clarice’s Macabea is not a feminist. And as Dussel explains, because she lacks a look of her own, she is a needy being. Her “star hour” is the moment of enlightenment of this consciousness that for Macabea is the disturbance of death. We have seen that the protagonist, limited between being and saying, does not add much.

In the work we see that Macabea is “dismembered”, she denies the right to narrate the story and thus separates her voice from her

identity. Eloina Scherer says that “feminine writing does not end here because the question of ‘who am I’ and ‘how can I be another’ is always present, but in whatever sense we turn to it, it always seduces us through the apparent process of deconstructing the enunciation...” The case of this novel is still curious as it is Lispector’s last novel and shows us, through the grotesque, the same love relationships previously centered on the figure of the bourgeois and cultured woman. As much as her predecessors Macabea suffer from loneliness, she loves a man, desires what she doesn’t have, and dies. In other words, behind poverty and ignorance, as well as the bourgeoisie and the intelligentsia, there was always the same feminine destiny. Macabea is the OTHER, but she is also the “same”. Lispector’s last character is thus a parody of femininity. In this work, the male narrator Rodrigo, takes care of the character’s relaxation, let’s see: “He was born entirely stunted, a legacy of the sertão, at the age of two his parents had already died...” Within this context, this discursive mark of identification, of the act of writing, it also means messing with identity(s), because writing is about revealing yourself as a part of a whole. Which part, and which the whole? As we discussed at the beginning Macabea was lost. Macabea reproduces, repeating the same already written portrait of a woman facing the mystery of her femininity: a woman does not know very well who she is in front of a man, because she does not know who she is in front of herself. If she wasn’t cloning that she makes of Olimpico, would not be known. Femininity and the condition of women in urban and literate life, in this work by Lispector, shows how the author evaluates the place of women’s literature, in terms of her: writer - literature. Lispector located this work in particular in the Northeast, from where he watched Getúlio Vargas sign the right to vote for women, experienced the oppression that gave

no place to culture, in a deprived Northeast. There, women were not named, and as in the Bible, the Maccabees exist, the Maccabees do not. In this work, otherness can be seen not only as an anthropological OTHER, (Levi-Strauss) shows the savage as an other equal to the civilized one that must be known), or a philosophical OTHER, (the awareness of the difference between people), but also from a psychoanalytic point of view. This alterity of the self in relation to itself is the starting point of contemporary literature.

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There is no better analysis of Carolina Maria de Jesus' work, "Quarto de despejo" than her own hegemonic view of her favela, which sees and classifies what merges in unequal societies, ruled by violence that is no longer their own. than the desire to annul or destroy the other. One of the hallmarks of contemporary Brazilian literature is the nationalization of violence that is at the base of our society. Her diary is legitimate and in it her way of seeing and imagining the other, in her otherness, involves an operation that admits different gradations from: perceiving him within a close relationship of interdependence, when she externalizes the permanent problems in the favela, to the opposite extreme, which is to constitute it as radical alterity. Like this? How did a diary of life in a favela manage to be heard?

I believe that the diversity factor, the historical-social context, without political connotations, with no representations of voices, no one speaking or representing anyone, it was a diary, where the author exhaustively wrote the repetition of life in the favela of Canindé written in about twenty notebooks. We see that, in order for female literature to have its own space, it cannot give way to literary judgments, otherwise, says Dalcastagne: "the

systematic positive valorization of a form of expression, to the detriment of others, makes literary manifestation the privilege of a social group. In other words, we would lose diversity in literature this way.

Carolina used clichés: "Due to the cost of living, we have to return to primitivism", "Their language (of the women in the favela) is like chicken feet, everything spreads". "Brazil needs to be led by a person who has already been hungry, hunger is also a teacher". Carolina has authenticity in her favor. The audience she reached does not live in the favela, but she believes in it. Barthes says that the writer is the one who speaks in the place of the other... Carolina continues to be seen as a subordinate voice by those outside the favela (Dalcastagne), but in the favela, Carolina Maria de Jesus ascended as a writer. I think that reading literature written by Brazilian women in particular, with its ups and downs, and within a classification of violent, with its potential and limitations, means giving SPACE to voices that are still muffled. Literature perpetuates social perceptions about reflections of the most diverse connotations and will always be a portrait of its time. Engaging her in issues of ALTERITY, in the necessary understanding, even if of an absence, would mark her space.

The characters analyzed in this project are examples of the way in which female literature has presented women, oscillating between moments of contestation and resistance perceived in the voice of Mrs. Mallard, Macabea and favela women in general. Neither can we say that the literature of female authorship presents the identity of the liberated woman, however we saw that she works in the construction of different personalities. Therefore, literary diversity, the intersection of the passage between the self and the other, between the many characters or voices, between the space of women's literature

and alterity, the place of speech and the place from where one hears, are important shapers of the your own space.

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