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Balance uses cookies to provide you with a great user experience. Using Balance, you agree to use cookies. Christian Sekulic/E/Getty Images Works considered classic literary texts include Cervantes Don quichot, English classic Beowulf, John Steinbeck's Grapes of Wrath, Charlotte Bronte's Jane Eyre and Virginia Wolfe's Lighthouse. These works are distinguished by enduring cultural and aesthetic value and artistic merits. Although these works are considered to be fundamental literary works in Western culture, there are many different literary traditions throughout the world, each with its own artistic values and fundamental works. In Ghana and Nigeria, Chinua Achebe's novel Things Fall From Each Other is considered a fundamental literary work. The novel, which follows several generations of people in the Umuofia clan in Nigeria, is widely taught in Nigerian and Ghanaian classes, and describes pre- and post-colonial life in the region. In Iran, the novel is a relatively new form, and its study is not yet widespread. Poetry is a much more fundamental literary form than a novel. Iran has a rich history of influential and prolific poets, and students in Iranian schools teach poetry to such figures as Persian poets Hafiz, Sa'Addi, Ferdowsi, Rumi and Hayam. Other examples of literary texts commonly taught in the United States include Gabriel Garcia Marquez's One Hundred Years of Solitude, Leo Tolstoy's War and Peace, Jane Austen's Pride and Prejudice, Mark Twain's The Adventures of Huckleberry Finn and Albert Camus's Alien. Chinua Achebe's Things Fall Apart, Doris Mesin's Golden Notebook, Yasunari Kawabata's The Sound of the Mountain and Toni Morrison's Favorite are also considered literary texts. American students are taught that literary texts contrast with information texts that are intended to provide information rather than entertainment. Information texts, such as scientific notes and history textbooks, are increasingly focusing on school programmes within the framework of the General Basic State Standards. As a result, many parents dispute the idea that literary texts have less pedagogical value than informational texts. Feminist literary criticism (also known as feminist criticism) is a literary analysis that arises from the perspective of feminism, feminist theory and/or feminist politics. The feminist literary critic resists traditional assumptions by reading the text. In addition to complex assumptions that were considered universal, feminist literary criticism actively supports the inclusion of women's knowledge in literature and the evaluation of women's experiences. The main methods of feminist literary criticism include: Definition with female characters: By studying how female characters are defined, critics challenge the male center of the authors' worldview. literary criticism suggests that women in literature were presented as objects visible from a male point of view. Re-evaluation of literature and the world in which literature is read: By revising classical literature, the critic may wonder whether society predominantly values male authors and their literary works because it values men more than women. Feminist literary critics recognize that literature reflects and shapes stereotypes and other cultural perceptions. Thus, feminist literary criticism explores how works of literature embody or undermine patriarchal views, sometimes both in the same work. Feminist theory and various forms of feminist criticism began long before the official name of the school of literary criticism. In the so-called first wave of feminism, the Woman's Bible, written in the late 19th century by Elizabeth Cady Stanton, exemplifies the work of critics firmly in this school, looking beyond the more obvious men at the center of worldview and interpretation. PhotoQuest/Getty Images In a period of second-wave feminism, academia increasingly challenged the male literary canon. Feminist literary criticism has since intertwined with postmodernism and the increasingly complex issues of gender and social roles. Feminist literary criticism can bring tools from other critical disciplines such as historical analysis, psychology, linguistics, sociological analysis and economic analysis. Feminist critics can also look at crosshairs by looking at how factors including race, sexuality, physical ability, and class are also involved. Feminist literary critics can use any of the following methods: Deconstruction in a way that describes female characters in novels, stories, plays, biographies and stories, especially if the author is male, how his own gender affects how one reads and interprets the text, and what characters and how the reader determines depending on the sex of the reader and how biographers relate to women who are secondary to the main topic Describing the relationship between literary text and ideas about power and sexuality and gender Critique patriarchal or female marginal language, such as the universal use of male pronouns he and hissing and unpacking differences in how men and women write: style, for example, where women use more reflective language and men use more direct language (e.g. : she allowed herself in compared to it opened the door) Recovery of women writers who are little known or were marginalized or underestimated, sometimes called the expansion or criticism of the canon - the usual list of important authors and works (examples include the increasing contribution of the early playwright Afra Ben and showing how she was treated differently than the male writers of their time and search for the letter of Neil Hurston Alice Walker.) Women's Recovery as a valuable contribution to literature, even if previously marginalized or ignored analysis of several works in the genre as an overview of the feminist approach to this genre: for example, science fiction or detective fiction Analysis of several works by one author (often female) Exploring how the relationship between men and women and those suggesting male and female roles are depicted in the text, including the power of the relationship Expertise text to find ways in which patriarchy resists or could resist feminist literary criticism differs from gynocriticism because feminist literary criticism can also analyze and deconstruct the literary works of men. Gynocriticism, or gynocritics, refers to the literary study of women as writers. This is a critical practice of studying and recording women's creativity. Ginocritics tries to understand women's writing as a fundamental part of women's reality. Some critics are now using ginocritics to refer to practices and ginocritics to refer to practitioners. American literary critic Elaine Showalter coined the term quincriticism in her 1979 essay To Feminist Poetry. Unlike feminist literary criticism, which could analyze the works of male authors from a feminist point of view, the gino-critical wanted to establish a literary tradition of women without the inclusion of male authors. Showalter felt that feminist criticism was still working in male assumptions, while gynocriticism would begin a new phase of women's self-discovery. Alcott, Louise May. Feminist Alcott: Stories of Female Power. Edited by Madeleine B. Stern, Northeastern University, 1996. Barr, Marlene S. Lost in Space: Probing feminist science fiction and beyond. University of North Carolina, 1993. Bolin, Alice. Dead Girls: Essays on the Survival of the American Obsession. William Morrow, 2018. Burke, Sally. American feminist playwrights: a critical story. Twain, 1996. 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