



MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

BEYOND GREAT MEN: LIGHTING THE DARKNESS OF WOMEN'S HISTORY

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For female authors, historiographic metafiction is a liberating genre that allows various histories to be expressed. In this setting, postmodern feminist scholars highlight how women's exclusion from history comes to symbolize patriarchal hegemony. "Women have been left out of history not because of the evil conspiracies of men in general or male historians in particular, but because we have considered history only in male-centered terms. We have missed women and their activities, because we have asked questions of history which are inappropriate to women. To rectify this, and to light up areas of historical darkness we must, for a time, focus on a woman-centered inquiry, considering the possibility of the existence of a female culture within the general culture shared by men and women. History must include an account of the female experience over time and should include the development of feminist consciousness as an essential aspect of women's past. This is the primary task of women's history<sup>4</sup>." When history is examined from a feminist perspective, it becomes evident that historical accounts tell the stories of "great men" and the conflicts they waged or the territories they conquered.

This, of course, shows that males have always been at the center of historical narratives. In the uniform discourse of history that forbids their diversity, women are either completely missing from historical narratives or consistently portrayed from a male perspective. Feminism therefore views history as a big narrative that should be dismantled since it is repressive and phallogocentric. Feminism challenges historical discourse by emphasizing that it is a manufactured metanarrative that aids patriarchy in maintaining male power, therefore making the silent talk. Because postmodernism aims to dismantle all metanarratives, including history, by emphasizing their constructedness, feminist writers frequently use postmodernism and its narrative techniques as tools to fight against the grand narrative of history in order to achieve this goal. Feminist writers can use postmodernist narrative techniques, such as magic realism, irony, rewriting, metafictional writing, and parody, to challenge the discourse of patriarchal history because postmodern writing practice, with its metafictional representation, poses ontological questioning against patriarchal discourses. Since postmodernist ideas have emerged, history, like other grand narratives, has been the focus of feminist criticism. This criticism challenges men's monolithic language and problematizes the central role that women have traditionally played in historical narratives, leading to a reexamination of women's place in history. The emphasis now is on how to

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<sup>4</sup> Gerda Lerner, *Placing Women in History: Definitions and Challenges*. *Feminist Studies* Vol. 3, No. 1/2 (Autumn, 1975), pp. 5-14 (10 pages).





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depict the underrepresented experiences of women throughout history. Feminist writers place even more emphasis on parodic rewriting, fantasy, and magic realism in keeping with the quest for a writing style that can recognize women's differences. This represents a shift from linear narrative to writing in a language more akin to the fluidity of the female body, which can lead to the availability of various styles and representations in their writing. Feminist authors' use of such narratives demonstrates the subversive tendency of female writers in the field of historiography, which they may subvert by parodically rewriting the male-dominated past, especially when it creates gaps. They favor discontinuous frameworks and a blend of genres, such as history and fantasy, in contrast to the fixed, linear storytelling. By mocking the existence of an impartial, trustworthy narrator in conventional history writing, feminist authors can give their readers the untrustworthy, cunning narrator in their works, represented in the first-person narrative point of view, rather than emphasizing the discursive role of the narrator in the ordering of the past.

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