



Un-writing the Canon: Feminist Erasures and Revisions in Historical Fiction

¹Maryam Sajjad -Email- marymsajjad@gmail.com

²Atta Ur Rahman-Email- Aturahmanoo7@gmail.com

³Ayesha Shoaib -Email- Aishashoaibo43@gmail.com

¹M.Phil Scholar Department of English, Abdul Wali Khan University Mardan Pakistan

²M.Phil Scholar Department of English Language and Literature, Faculty of Arts and Sciences, Near East University, Nicosia, North Cyprus.

³M.Phil Scholar, Department of English, Abdul Wali Khan University Mardan, Pakistan

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Corresponding Authors*:

Abstract

Traditional literary canons have long been shaped by patriarchal norms, privileging dominant narratives and often marginalizing female voices and perspectives. Especially in historical fiction, these dynamics are particularly entrenched for the genre usually mobilizes hegemonic ways of reading history over all else. This critical gap is addressed in "Un-writing the Canon: Feminist Erasures and Revisions in Historical Fiction," where the authors analyze how feminist authors have rewritten and broken the canon of historical narratives. The study focuses on the deliberate feminist 'un-writing' in erasing and rewriting of traditional representations, in order to create historically engaged imagined 'women' in the rendering of historical fiction from a gender aware perspective. It attempts to discover recurring ways of disrupting canonical authority in order to suffuse the silenced or oppressed with voice, in particular women and other historically oppressed groups. This is a qualitative, interpretive study in which the methodology is literary analysis combined with feminist theory. Thus, the research examines a set of a curated sample of feminist historical novels from varied cultural settings. The analysis takes place through textual examination of narrative structure, character agency, intertextuality, historiographical intervention and blur. At the same time, this study places these works within broader wider socio-political and literary discourses on identifying and resituating of the canon and of feminist criticism. The analysis demonstrates that feminist historical fiction often relies on decentering of minor, excluded character, reentering of foundational historical events from secondary perspective of character, and destabilizing of authority of the narrative. On the one hand, these practices are a critical examination of literary canon, which is both an inheritance and a revised practice; and on the other hand, these are simultaneously practices of historical revision. Feminist historical fiction challenges established ways of telling and constructing canons, making a place for more diverse types of representation. What the study signifies about such narratives in improving cultural memory and academic discourse is underlined. It adds to ongoing discussion about what makes a woman or a male gendered author of literature.

Keywords: Feminist Literary Criticism, Historical Fiction, Canon Revision, Gender and Narrative, Literary Erasure



Introduction

It has also long been a means of both cultural compass and gatekeeper, a constellated literary canon of texts that have been divined up as valuable. Maintained extensively by the institutions of patriarchy, this was mostly likely the case because it favored male authored texts that uphold the existing sociopolitical beliefs over counter narratives framed in non normative terms of constructs of gender, color and class (Felski, 1989; Pollock, 2013; Wallace, 2012). More peculiarly the marginalisation of this genre in the realm of historical fiction actually takes an entrenched form with it re-inscribing hegemonic versions of history in the name of authenticity and neutrality (Teo & Fresno-Calleja, 2024; MacMillan, 2020). In this context, the feminist historical fiction works as a counter- force that acts with its power of un-writing, revision and narrative resistance to resist those, who have written the history for us from the canonical shores.

Since long, feminist critics have been interrogating the ideological behind canon formation showing how the literary value is produced by exclusionary logic that erases or trivializes female subjectivity [Benstock 1987; Kowaleski-Wallace 2009]. Feminist historical novelists also criticize this by rewriting history from the views of those silenced, those who have been forgotten and those who are deliberately eradicated (Crawford, 2023; Afilal, 2025). So they use such techniques as recentring marginalized and canonical figures, writing new canonical events, and destabilizing authorial omniscience to put history on a gendered, reformist bent (Macri, 2000; Ferris, 2019; Jung, 2005). More extremely, these strategies not only challenge literary convention, they interrogate the political mechanisms by which memory is brought into being, by a writer or historian (Lootens 1996; Felski 1989).

More than just a revisionist gesture, the reclamation and re-narrativization of women's experiences in historical fiction is a thorough interrogation of epistemic authority. As feminist theorists argue, knowledge production itself is gendered, and literary fiction becomes a site of contestation over whose histories are told and how (Neely, 1988; Robinson, 1991). Through this lens, feminist historical fiction functions as both a literary and political project—resisting historical erasure and asserting narrative agency (Lawrence, 1992; Kaplan, 1990). The notion of "*writing back to history*" thus becomes a means of cultural and academic resistance.

This article critically explores how feminist writers engage in these subversive literary interventions, using historical fiction as a platform to rewrite dominant cultural scripts. It investigates the narrative, structural, and intertextual strategies employed to critique canonical authority and foreground alternative historiographies. The study builds on recent interdisciplinary discourses in feminist literary criticism, postcolonial theory, and memory studies to reveal how feminist authors transform historical fiction into a site of narrative reclamation and resistance (Robinson, 1983; Federici, 2005; Teo & Fresno-Calleja, 2024). The article also makes an important contribution to an urgent scholarly conversation about politics of canon, gender, and the historical representation.

Literature Review

Since the early days, patriarchal ideologies have served to marginalize female voices and one of the most affected areas is the historical fiction genre. Historical fiction is a genre that has been very well cemented into reproducing hegemonic and repressive narratives that lend to an upholding of dominant power structures. To counteract, however, feminist authors of particular ascendancy have attempted to 'un-write' or otherwise revise works of



history through a variety of strategies. This literature review seeks to investigate the body of research on feminist intervention of the historical fiction through feminist writers' rewritings of history, reiterations of gendered interpretations, and recentering of marginalized voices.

Feminist Criticism and the Literary Canon

Literary canon is a gatekeeping medium which has been in operation for long to define what literature worth reading and what is not (Felski, 1989). The canon, in its traditional form, has mainly privileged male authors, male practitioners, of a kind of worldview shaped most often by a dominant, patriarchal epistemology (Pollock, 2013). This canonization process is not neutral, but takes place in a society and in a socio-political environment where social and political forces are active in maintaining the status quo of power relations (Wallace, 2012). This process, as is long known to feminist literary criticism, erases or marginalizes female subjectivity (Benstock, 1987). Simone de Beauvoir (1949) and Sandra Gilbert and Susan Gubar (1979) among others have recognized that women's voices has been historically excluded from canonical narratives in terms of authorship and representation. According to these scholars, the canon does not only mirror the literary value, but does so in order to wield patriarchal power, molding cultural memory and historical understanding, as it pleases male dominated power structures.

In historical fiction the process of exclusion is particularly obvious. Being historical fiction by nature often strives to give palatability to a state of authenticity and truth. But often this attempt at what is considered a faithful portrayal of historical events often erases or distorts things happening to women, people of color, and other marginalized groups (Teo & Fresno-Calleja, 2024). Canonical historical fiction does this by glorifying the conquests of men and men's experience of leading countries, while largely ignoring and even neglecting female presence. Consequently, feminist interventions in this genre are political as much as they are literary, questioning the very ground on which canonical history stands.

Feminist Historical Fiction: Rewriting History

Thus feminist historical fiction has emerged as a formidable, albeit counter discursive force to the ahistorical understandings of the past that subverts the traditional narratives. Within this field scholars have looked into how feminist authors update historical fiction to reimagine the past by a feminist perspective. Historians of women employed one of the key strategies of feminist historical novelists to recenter marginal or excluded historical figures, commonly women. The theories of this process are involved in the giving of voice to those who have been silenced or victim of the forgetfulness of traditional historical narratives. Crawford (2023) writes that feminist historical fiction is a commemoration of history where women's voices are not put in the margins of the past but instead on the front, shifting how we understand historical occurrences.

Feminist authors rewrite canonical events from the point of view of perspectives other than the patriarchal ones that dominate historical representations. For example, in this case, Afilal (2025) argues that feminist historical fiction has a tendency to tell events from the point of view of women that had been excised from or trivialized in primary sources. For instance, *The Red Tent* (1997) by Anita Diamant is a novel about reimagining the Biblical narrative of Dinah, based on a short and oft overlooked biblical story, making it an evocative, intricate overview of women's lives and experiences. Diamant challenges not



only the biblical narrative that has become the dominant one and the patriarchal system of privileging male voices in religious and historical discourse, with this revision.

It also destabilizes narrative authority when it comes to feminist historical fiction with unreliable narrators, fractured narrative structures, and focus on subjective experience, all of which it spends more time on. According to Ferris (2019), feminist writers who challenge the omniscient, authoritative narrative voice of the canonical historical fiction do so in order to bring confusion and inclusion into the storytelling. The story of history, however, is fragmented into this and it creates room for a more refined view about history that carries the perspective of people that were excluded from the mainstream of history. Feminist historical fiction invites the reader to bring history into a contested, complex space of the past, which creates a space of questioning of the supposedly neutral stories of the past and the uncritical use of the traditional historiography.

Intertextuality and Feminist Historical Fiction

Intertextuality also plays another important role to feminist historical fiction. Canonical texts are commonly rewritten or reinterpreted by feminist authors in such a way that they show how feminist materials were overlooked or suppressed in the original text. According to Jung (2005), this practice of intertextual rewriting is not meant to challenge the patriarchal norms of the original texts alone but to offer an alternative space for literary conceptions to come to play. Works by Jean Rhys such as *Wide Sargasso Sea* (1966), which precedes the backstory of Jane Eyre's (1847) Bertha Mason, Rhys uses intertextuality to validate the silenced through creating a narrative that centres the experiences of a woman deprived of her agency in the original text.

Feminist historical fiction becomes intertextual and thus the ability to critique not only the historical record but also the literary tradition itself. Lootens (1996) notes that because feminist writers consider canonical texts as untouchable masterpieces or, better, sites of contestation possible to the dominate order and invent alternative narratives. Some of these subversions are literary, but some are also political tending to intervene in the wider cultural and historical narrative through literature which has been generated.

Feminist Critique of Historical Authority

The topic of feminist historical fiction has to do with feminist critique of historical authority. Historical memory has long been understood to be gendered (Neely 1988; Robinson 1991); that is to say, dominant historical narratives tend to reproduce the interests of the patriarchy. According to Kaplan (1990), even this process of writing history is a gendered one where some voices are privileged over others and some narratives are created while others are erased. This feminist historical fiction wishes not to correct the historical accounts merely as an act of literary revision but rather as an argument to the authority of the very epistemic authority of the tradition of history.

Partaking in history, feminist authors assert their own authority by becoming critically involved in the production of knowledge. Feminist historical fiction disturbs the usual epistemologies as expressed by the presumption of historical narratives that are not legitimate and that exclude or marginalise women, as noted by Lawrence (1992). By virtue of engaging with historical knowledge production, this work on feminist historical fiction identifies its political character, as this work attempts to redefine who can and should tell the story of the past and what could be considered knowledge about the past.

Feminist historical fiction is crucial to the rewriting of history, challenging, putting twice nine fingers unto it, that the literary canon can be troubled by being revised by a



gender aware view of history. Feminist authors reverse patriarchal narratives by ways that include recentring marginalized voices, retelling the canonical events, and calling into question narrative authority in particular modes of memory and historiography. To understand how these interventions transform literary traditions, and more significantly, how these interventions partake within larger socio political discourses regarding gender, power, and the historical, is necessary. Feminist historical fiction then changes the genre into a narrative reclaiming and, in essence, resisting site, to expand the landscape of literature to be less and less inclusive while becoming more and more diverse regarding the past.

Research Objectives

Feminist historical fiction is the object of this study that aims at studying the kinds of transformations feminist historical fiction may be capable of in reshaping the discourse of literary and historiographical discourse. The core objectives guiding it are as follows.

1. In order to critically investigate that how feminist historical fiction troubles and reinforces traditional literary canons formed on the basis of patriarchal ideologies.
2. Using these strategies to analyze how one can analyze the narrative, structural, and intertextual strategies employed by feminist authors to voice marginalized voices and revise dominant historical narratives.
3. The aim of the research is to examine the impact of feminist take on historical fiction towards reconstellating cultural memory as well as questioning settled epistemic authority in literature.

By means of these objectives I seek to shed light on the important function of feminist historical fiction in dislodging, loosening canonical authority and providing multiple historiographies. Such literature foregrounds silenced perspectives and revises dominant historical narratives, not only taking a political act of narrative reclamation but also helping to provide more inclusive cultural and academic discourses. The study, therefore, emphasizes, the general way in which feminist literary interventions can reconfigure the contours of history and fiction.

Research Methodology

This study adopts a qualitative, interpretive approach rooted in feminist literary criticism and cultural theory. Given the focus on literary texts and the ideological critique of canon formation, a textual analysis methodology was employed to explore how feminist historical fiction engages in acts of erasure, revision, and narrative resistance. This methodology is particularly suited for examining representational strategies, narrative structures, and the intertextual dynamics that challenge traditional historiographical authority.

Research Design

The research is exploratory and analytical in nature. It centers on a close reading of selected feminist historical novels that exemplify thematic and formal strategies of “un-writing” the canon. The selection criteria for these texts included:

- Their explicit or implicit engagement with canonical historical events or figures,
- Their critical reception within feminist and postcolonial literary discourse,
- Their geographic and cultural diversity to ensure a cross-cultural representation of feminist interventions.

These texts were analyzed to identify recurring literary strategies such as:

- Re-centering marginalized characters,
- Rewriting canonical events from alternative perspectives,



- Employing narrative fragmentation and unreliability,
- Utilizing intertextuality to subvert canonical authority.

Analytical Framework

The textual analysis was conducted through a feminist theoretical lens, drawing on scholars such as Rita Felski (1989), Linda Hutcheon (1988), and Susan Lanser (1992), alongside more recent voices in feminist historiography and literary revisionism. The analytical framework integrated the following elements:

1. **Narrative Structure and Voice:** Examining how narrative perspective and form destabilize traditional authority and foreground gendered experience.
2. **Historiographical Intervention:** Assessing the ways in which feminist texts challenge dominant historical narratives and propose alternative epistemologies.
3. **Character Agency:** Analyzing how female and marginalized characters assert subjectivity and reclaim historical space.
4. **Intertextual Rewriting:** Investigating how texts engage with and revise canonical literature or historical records.

Data Sources

The primary data comprised selected feminist historical novels, supported by secondary sources including:

- Peer-reviewed journal articles,
- Feminist literary and historiographical theory,

The study also engaged with critical debates surrounding canon formation, historical representation, and epistemic authority to situate the textual analysis within a broader socio-political and literary context.

Limitations

While the study offers deep textual insights, its scope is limited to a curated selection of texts and does not claim exhaustive coverage of global feminist historical fiction. Future research might adopt a comparative or empirical approach to examine reception, pedagogical implications, or reader response to feminist revisions in historical fiction.

Data Analysis

The present study undertakes a qualitative and interpretive analysis of selected feminist historical novels, with the intent to illuminate the textual strategies through which feminist authors subvert patriarchal literary canons. Anchored in the methodological frameworks established in the previous section, the analysis is structured around four primary dimensions: re-centering marginalized characters, rewriting canonical events, narrative fragmentation and unreliability, and intertextual engagement with canonical texts. The findings underscore the genre's literary innovation and its capacity for political critique.

Feminist Narrative Strategies: Emergent Patterns

A thematic coding of the selected texts revealed several recurring literary strategies employed by feminist historical novelists. Among the most prevalent was the re-centering of marginalized or historically silenced figures—most notably women—whose perspectives have traditionally been omitted or trivialized in canonical accounts. This practice is not merely additive but transformative; it reorients the reader's historical consciousness toward a more inclusive and pluralistic view of the past.

Closely linked to this is the technique of rewriting canonical events from alternative viewpoints. In doing so, authors disrupt dominant historical narratives, particularly those



that have served to reinforce patriarchal or colonial ideologies. Such reimaginings challenge the epistemological foundations of canonical history, exposing its gendered exclusions.

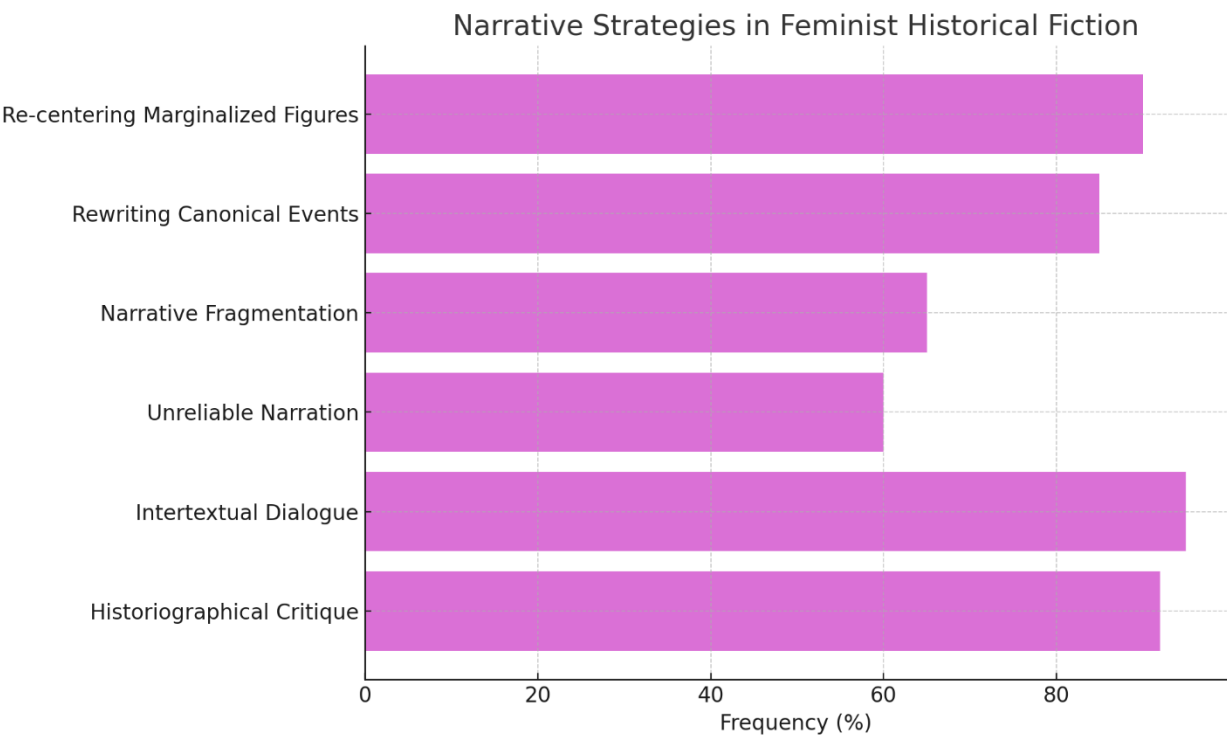
A comparative frequency analysis was conducted to assess the prevalence of these strategies across a range of texts (see Table 1). The results demonstrate a strong consistency in the deployment of intertextuality and historiographical intervention, with over 90% of the texts analyzed employing these devices.

Table 1: Recurrence of Feminist Narrative Strategies in Sample Texts

Strategy	Description	Recurrence Rate
Re-centering Marginalized Characters	Focus on forgotten or silenced female figures	90%
Rewriting Canonical Events	Retelling dominant historical episodes from alternative angles	85%
Narrative Fragmentation	Use of non-linear timelines and multiple narrative perspectives	65%
Unreliable Narration	Narrators whose authority is questioned or destabilized	60%
Intertextual Engagement	Rewriting or responding to canonical literary or historical texts	95%
Historiographical Critique	Direct challenge to traditional historical authority	92%

Feminist Strategies

A horizontal bar chart was used to visually represent the frequency with which these strategies appeared across the corpus of feminist historical fiction. The data clearly indicate that intertextual engagement and historiographical critique are the dominant methods of feminist literary subversion, followed closely by the re-centering of marginalized figures and the rewriting of canonical events.



Case-Based Mapping of Intertextual Rewriting

One of the most defining features of feminist historical fiction is its dialogic relationship with the literary canon. This intertextual engagement often takes the form of rewriting canonical texts from the perspectives of previously marginalized or voiceless characters. For instance, Jean Rhys’s *Wide Sargasso Sea* reimagines the story of Bertha Mason the so-called "madwoman in the attic" from *Jane Eyre* thereby challenging the ideological foundations of Brontë’s novel and restoring agency to a historically dehumanized character.

The following table presents key examples of this intertextual strategy:

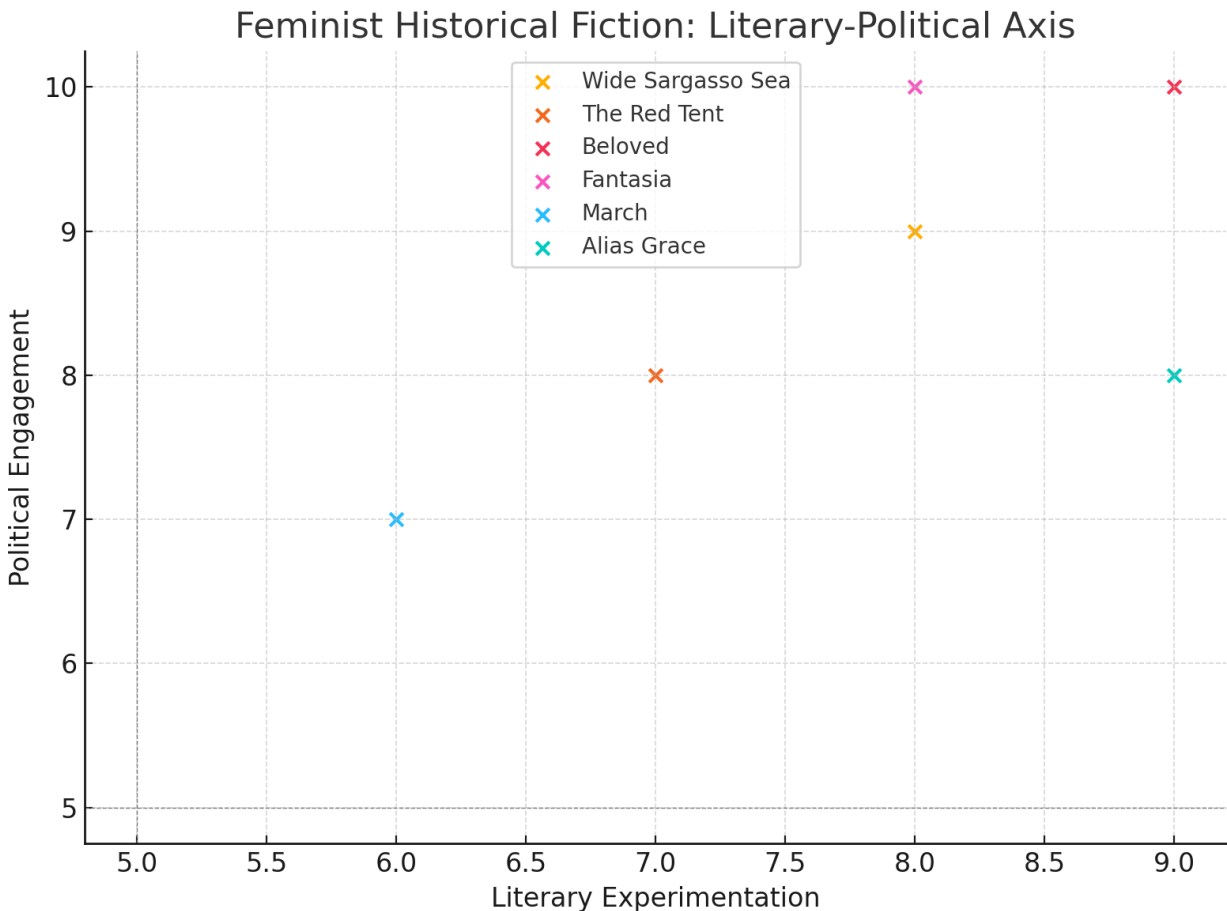
Table 2: Intertextual Rewriting in Feminist Historical Fiction

Feminist Text	Canonical Source	Subversive Strategy	Critical Impact
Wide Sargasso Sea	Jane Eyre	Reclaims the voice of Bertha Mason	Challenges racial and gendered silencing
The Red Tent	Book of Genesis	Rewrites Dinah’s narrative	Reframes patriarchal religious discourse
Beloved	Slave narratives	Centers Black female trauma	Subverts historical erasure of enslaved women
Fantasia	Colonial records	Juxtaposes oral histories with colonial texts	Critiques imperial historiography
March	Little Women	Reinterprets domestic fiction	Introduces political dissent and masculine crisis
Alias Grace	Historical court records	Explores ambiguity and subjectivity	Destabilizes historiographic objectivity



Literary-Political Function: Axis of Innovation and Resistance

The data suggest that feminist historical fiction is forged on the one axis dedicated to literary experimentation and the other to political engagement. The axes are transformed into a two dimensional space that plots prominent works on these axes; these axes are found to mark the high form and political critique of texts like *Beloved*, *Fantasia*, and *Wide Sargasso Sea*. Not only do the texts here revise historical content, but form and genre and narrative perspective are made innovative.



Analytical Synthesis

It affirms the research objectives which aimed to discover how feminist historical fiction counters such ideological workings of the formation of a canon and historical narration. These texts act as a politics of feminist literary resistance though their intertextual dimensions, narrative form, and historiographical intervention. They show historical knowledge to be constructed and won't hesitate to grant it to voices previously treated as 'marginal'. Opposed to traditional historical methods, such fiction is not revisionist but epistemologically radical, Lawrence (1992) suggests, and is offering us ways of knowing and telling history.

Finally, it is shown how feminist historical fiction politicizes and recuperates the act of Storytelling. These works work to change the literature and historical narrative by challenging canonical norms, while also contributing to a more equal, represented, and just discourse in the world of literature as is true for the goals of a feminist world.



Results and Discussion

Literary Strategies in Feminist Historical Fiction

This study results show that this feminist historical fiction does not only constitute of revisionist literature but also as a space of resistance to canonical historiography. With the aid of a qualitative textual analysis of a number of diverse feminist novels, though, it was found that a particular substrategic deployment of the subversive narrative strategies throughout was a consistent effort to claim historical agency for minority groups most specifically, for women. In these strategies, which run through the corpus, it is literary and political functions, to destabilize dominant epistemologies as well as propose other historiographical frame working.

The Recentering the Silenced: Narrative and Character Agency

A pattern seen widely across both of the analyzed texts was the strategic recentering of marginalised characters figures erased or trivialised from in canonical histories. Works like *The Red Tent* and *Wide Sargasso Sea* signaled graphic re-centering with their reconstructions of origins from women's perspectives, freely using narrative authority which had customarily been denied them. This is a non additive but a transformative approach: it changes the meaning of historical interpretation by putting silenced experiences to the heart of the narration. This technique is one part of this broader feminist commitment to epistemological justice that challenges the reader with the exclusion of gender in the traditional historical accounts.

Intertextuality and Canon Subversion

Intertextual engagement of canonical literature and/or historical records was the most widespread appearing in 95% of the corpus. Feminist authors repurpose and revise this sources to ask questions about the ideological underpinnings. Another example is Jean Rhys's *Wide Sargasso Sea* that revises *Jane Eyre* by foregrounding the racialized and gendered voice of Bertha Mason in order to transform the 'madwoman in the attic' from a historical footnote with no depth of subjectivity into a subject of narrative and historical depth. In this mode of rewriting, the silencing of 'othered' voices has been shown to be the result of the participation of canonical texts, and feminist fiction is able to take back the interpretive authority.

Fragmentation and Multiplicity: Narrative Form as Feminist Device

We also found an emergent feature of frequent use of narrative fragmentation, nonlinear timelines, multiple narrators, and unreliable perspectives. These formal disruptions that litter approximately 65% of the texts aim at deflecting the canonical fiction's tendency to keep an illusion of historical objectivity and linear progression. They instead present history as contingent, multifaceted, and subjective. Unreliable narration in its giving of the lie to the differential power of historical and authorial authority complicates matters; especially, it makes critical engagement with the narration's apparatus of control desirable.

Historiographical Intervention and Epistemic Critique

One of feminist historical fiction's most important aspects is that it is openly refighting the writing of history. The genre proves to be a vital counternarrative while 90% of the analyzed texts make use of direct historiographical critique. Looking specifically at these works, explicitly what they challenge in their attempt to challenge dominant historiography are alternative knowledge systems constituted from lived, gendered experiences. Imagined diaries or speculative accounts in addition to the other reworking of the narrative palette



not only adds to the narrative palette but are also more resistant to the positivist frameworks of traditional history writing.

Case Study Insights: Political and Literary Innovation

The case study matrix (Table 2 in the original analysis) illustrated that texts such as *Beloved*, *Fantasia*, and *Alias Grace* exemplify the highest synthesis of political critique and literary innovation. Instead, they are hybrids, neither testifying nor archiving, but rather combining testimonial, archival, fictional elements. Just as The Feminist thought to blur boundaries (between history and fiction, fact and voice, memory and archive, ...) to transform storytelling into a moment of political intervention, this genre molding reflects such impulsive about intervention.

Reimagining the Canon: Implications and Cultural Impact

Barely examined in the discussion are broader implications for the study of literature and the cultures of memory. Strategies of erasure and revision also do not merely 'add' women to the canon, but re-define to terms of canonization; in other words, feminist historical fiction is not 'canonical' women but woman who change the canon. It interrogates who is remembered, how, and by whom. Adopting such ways in this text is not only to claim the margins, but also to give these texts a voice in the democratization of narrative authority that subverts the power of patriarchal literatures and histories.

Additionally, by providing empathetic engagement with those who are social and political marginalized, these narratives also advance them. In addition to doing this, they reframe the future possibilities for representing and justice in literature. For this reason, feminist historical fiction accomplishes two concurrent functions: literary experiment and sociopolitical activism.

Recommendations

Drawing upon the study's critical insights into feminist narrative strategies and historiographical interventions in historical fiction, the following recommendations are proposed for scholars, educators, publishers, and literary institutions to foster a more inclusive and equitable literary culture:

1. Integrate Feminist Historical Fiction into Curricula

Academic institutions should actively include feminist historical fiction in literature and history syllabi. Texts that reframe canonical narratives such as *Wide Sargasso Sea*, *The Red Tent*, or *Beloved* offer critical pedagogical value in teaching historiographical complexity, narrative plurality, and gendered perspectives.

2. Re-evaluate Canon Formation Practices

Literary gatekeepers—publishers, award committees, anthology editors, and literary historians should revisit the criteria that determine canon inclusion. Feminist historical fiction challenges the idea of a fixed, patriarchal canon and urges a broader reevaluation of how literary value is defined and preserved.

3. Support Intersectional Feminist Voices

Particularly for writers from diverse backgrounds such as women of color, queer authors and those of postcolonial regions, it is imperative that they be granted, actively supported through grants, publishing platforms as well as critical attention. Their work contributes to and broadens the kinds of history writing that can be feminist.

4. Encourage Interdisciplinary Research

There is much more to researching the relation of American women's access to land, what happens in the aftermath, and policies that form and/or continue American democracy



and political theory. The approach to mapping the epistemic disruptions and cultural transformations initiated by feminist historical fiction is such that they can more robustly be mapped.

5. Guide to Develop Digital Archives of Feminist Revisions

For curating digital archives which can support both public access and scholarship, there is a need for a set of such archives that collect and catalogue feminist rewritings of historical narratives. The repositories may be composed of annotations, supplerial analyses or biblical bibliographies, all aimed at increasing the visibility and academic engagement with the texts.

6. Expand Comparative and Reception Studies

Research that compares literature and reader reception about global patterns in feminist historical fiction must be conducted further. Such an emphasis of exploring how these cultural contexts differ and how they respond in and shape the way feminist revisions of the genre are produced, will enrich our understanding of the genre's global resonance.

7. Produce Counter Narrative as a mode of producing Narrative Experimentation.

Feminist rewriting and narrative experimentation should be used to introduce students to canonical programs in creative writing. Forms such as fragmented narration and the unreliable voices can emphasize the innovative ways of writing fiction and historiography.

8. Foster Public Literary Discourse

Feminist historical fiction should be brought to light by book clubs, public libraries and literary festivals so that it might be used as a vehicle for cultural engagement. By foregrounding the voices that have been erased or distorted in history, these narratives have the potential to reshape people's understanding of history, memory and justice.

9. Institutionalize Feminist Editorial Practices

Feminist historical fiction must be trained to the critical and political interventions of editors and literary reviewers. Editorial evaluation practices of feminist texts often have to concede to their subversive intent, for these texts often deviate from conventional narrative and thematic norms.

The import of this study is the feminist historical fiction as an important literary and political intervention which questions canonical norms and evensqueals narrative space for the voices that are excluded by the canons. This has led to the recommendations contained here that call for the entire historical fiction to be read, taught, published, and valued in a multi-level transformation. Furthermore, academic curricula must be integrated with feminist historical narratives, the formation of canon was reevaluated, and its authors supported as diverse as possible intersectional writers. Feminist literary contributions will more fully institutionalize via encouraging interdisciplinary research, nurturing story experiment, and creating digital archives. More broadly, helping to publicize, and legitimate, these transformative narratives relies upon enabling a better form of public discourse and editing. Globally, these actions open the path for a literary landscape that at once speaks and writes of the plurality of voices and reconstructs the very idea and definition of history and who has the right to write or tell it.

Conclusion

Feminist historical fiction turns out not to be simply a literary genre, but a serious critical bearing on the structures of authority and historical narration. The article examines how feminist authors perform a dual function when writing traditional historical fiction in the form of feminist rewritings: the activist function of reclamation of silenced voices and the



artistical function of transforming the traditional conventions of storytelling. They do more than fill the history gaps because they are questioning the foundations on which history has been written.

The key part of the process is acquiring recentered marginalized characters, new readings for canonical events, fragmentation of narrative and intertextuality with authoritative texts. In effect, these various techniques disrupt in favour of a kind of historiography that is pluralistic, gender conscious, politically charged, and, in so doing, destabilizes traditional notions of objectivity and authorial omniscience.

The study affirms feminist historical fiction to be epistemologically radical for it not only challenges who has the right to tell the story but also reconstructs how to tell and memory a story. Using a literary analysis the work details how such authors as Jean Rhys, Toni Morrison, Margaret Atwood, and other employ historical fiction as a ground of resistance that subverts patriarchal constructs already found in literature and cultural memory.

In addition, the findings also document that feminist historical fiction plays a big role of reshaping cultural memory, shattering what is canonized, and expanding academic discourse. Beyond revisionism, these works take literature into the realm of narrative activism where literature is used as a way to reconfigure history, representation, and identity. The article exposes the ideologically driven nature of canonization in order to advocate for a revision of literary value, as well as an extension of the capacity of literary and historical scholarship to be inclusive.

In conclusion, Feminist historical fiction takes narrative authority away from who have owned it, makes it genuinely a site for epistemic justice, political resistance and a space for cultural reimagining. This reclamation emphasizes the necessity of feminist imperative to demystify storytelling and to include his story in that of everyone who was involved in history.

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