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SEVENTEENTH AND EIGHTEENTH CENTURY FRANCE ATTEMPTED TO OVERCOME IN THIS CLASSIC WORK I CHERYL EXUM DRAWS ON FEMINIST LITERARY THEORY TO CRITIQUE THE DOMINANT MALE VOICE OF THE BIBLICAL NARRATIVE AND TO CONSTRUCT SUB VERSIONS OF WOMEN S STORIES FROM THE SUBMERGED STRAINS OF THEIR VOICES IN MEN S STORIES SHE REVEALS HOW THEY SKILLFULLY DEPLOY GENRE TROPES AND POPULAR STORYTELLING CONVENTIONS IN ORDER TO CRITIQUE MASTER NARRATIVES OF FEMININE DOMESTICITY AND PURITY AND DEPICT WOMEN AND SUBALTERN PEOPLE PERFORMING ACTS OF AGENCY AND RESISTANCE FREEMAN ALSO PERCEIVES MARIE S USE OF UNDERSTATEMENT AND ELISION AS SIMILARLY FEMINIST ALTHOUGH KINOSHITA CRITIQUES FREEMAN S UNDERSTANDING OF MARIE'S RHETORICAL STRATEGY AN ODD METAPHORICAL RIOLOGISM AS A MIRROR OF THE GENDERING OF MALE AND FEMALE AT WORK IN SOCIETY AS A WHOLE THAT IS THROUGH THE LINKS RETWEEN TEXTUAL SUF LANSER AUTHOR DEPARTMENT OF ENGLISH PUBLICATION DETAILS FEMINIST MESSAGES CODING IN WOMEN S FOLK CULTURE P 36 PUBLISHER 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